



EXPEDITIONARY
LEARNING

Grade 4: Module 2A: Unit 3: Lesson 11

Revising for Organization and Style: Bold Beginnings



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can write narrative text about real or imagined experiences or events. (W.4.3) With support from peers and adults, I can use the writing process to produce clear and coherent writing. (W.4.5)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can identify different styles of beginnings that authors use in narrative writing.• I can create a compelling beginning to my historical fiction narrative that hooks the reader.	<ul style="list-style-type: none">• List of Bold Beginnings



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Engaging the Writer and Reviewing Learning Targets (5 minutes)Work Time<ol style="list-style-type: none">Criteria for Bold Beginnings (5 minutes)Examining Models of Bold Beginnings (15 minutes)Guided Practice: Writing Different Types of Bold Beginnings (5 minutes)Independent Practice (20 minutes)Closing and Assessment<ol style="list-style-type: none">Share (5 minutes)Debrief: Adding to the Rubric (5 minutes)Homework	<ul style="list-style-type: none">Prepare the anchor chart A Bold BeginningMake sure that, in addition to this lesson's new texts, students have all mentor texts from previous lessons (see materials, below) in their writing folders.Authors begin stories in many ways. For other strong examples of bold beginnings in literary text, see the following:<ul style="list-style-type: none">* Question: <i>Bigmama's</i> by Donald Crews* Dialogue: <i>Bigmama's</i> by Donald Crews* Main Idea: <i>More Than Anything Else</i>, by Marie Bradby, or <i>A River Ran Wild</i> by Lynne Cherry* Describing the setting: <i>The Leaving Morning</i>, by Angela Johnson, or <i>Owl Moon</i> by Jane Yolen



Lesson Vocabulary	Materials
narrative, process, produce, styles, compelling,	<ul style="list-style-type: none">• Bold Beginnings anchor chart (new; teacher-created; see sample in Supporting Materials)• Writing folders (containing students' work from this unit)• "Mystery of the Deep" by Allyson Gulliver (teacher text only)• "Bringing Home the Gold" by Carrol J. Swanson (one per student)• "School of Freedom" (from Lesson 9)• "Making Candles, Colonial Style" (from Lesson 1)• "Joshua's Gold" (from Lesson 1)• Equity sticks• Model Introductory Paragraph from the Wheelwright Narrative (from Lesson 8)• Example Possible Beginnings for Introductory Paragraph from the Wheelwright Narrative (for teacher reference)• Document camera• Student drafts of their historical fiction narrative• Historical Fiction Narrative drafts (each student's)



Opening	Meeting Students' Needs
<p>A. Engaging the Writer and Reviewing Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Ask students if they've ever picked up a book or some other piece of writing and read a few sentences, then decided to put it down.• Acknowledge that most readers have done this. Readers don't want to waste their time reading something that doesn't interest them. Most readers decide if a piece of writing is going to be interesting by reading the beginning of it. That's why beginnings are so important.• Invite the students to read the learning targets: "I can identify different styles of beginnings that authors use in narrative writing," and "I can create a compelling beginning to my historical fiction narrative that hooks the reader." Ask them if there are any words or phrases that they are unfamiliar with or that confuse them. They might identify the following words:<ul style="list-style-type: none">* <i>styles</i> = types* <i>compelling</i> = exciting/interesting* <i>hooks the reader</i> = grabs the reader's attention• Write the synonym above the word(s) in the learning targets and ask them to read the targets again. Ask students to show you a thumbs-up if they understand what they will be learning today, a thumbs-sideways if they need some more clarification, or a thumbs-down if they still don't know.	<ul style="list-style-type: none">• Deconstructing the unfamiliar academic vocabulary in learning targets supports all learners who struggle with language. This ensures that they understand clearly what they will be learning in the lesson.



Work Time	Meeting Students' Needs
<p>A. Criteria for a Bold Beginning (5 minutes)</p> <ul style="list-style-type: none">• Explain to students that there are three important criteria that writers want to meet with their beginning. Show the students the Bold Beginnings anchor chart that has these points:<ul style="list-style-type: none">* Catches the reader's attention: hooks your reader into wanting to read more* Makes the reader want to read more: gets your reader curious about what's coming next* Is appropriate to purpose and audience: makes your reader feel your piece is going to be an interesting and enjoyable experience and worth their time• Ask the students to read these three criteria and check for understanding by having them put their hands on their heads if they understand what these mean or their hands on their shoulders if they somewhat understand but need some clarification. Clarify as needed.	<ul style="list-style-type: none">• Putting copies of anchor charts in students' research folders will give them personal access to important information as they work independently.



Work Time (continued)	Meeting Students' Needs
<p>B. Examining Models of Bold Beginnings (15 minutes)</p> <ul style="list-style-type: none"> • Project the first two paragraphs from “Mystery of the Deep” by Allyson Gulliver. Read aloud as students follow along, ending at “... fishing expedition forgotten.” Invite the students to turn to their partners and talk about what they think this text will be about. • Ask the students if this beginning meets the criteria. Have them turn and talk with a partner. When they have reached a decision, ask them to each give a thumbs-up if they feel it does meet the criteria of a good beginning and a thumbs-down if it doesn't. • Use equity sticks to call on a few students to share. They should identify things like: “We want to know happened to George, so it met Criteria Two” or “We thought it met Criteria Three because we think we'll learn more about Lake Ontario in an interesting way instead of a boring textbook.” • Tell students that the type of beginning Allyson Gulliver uses in “Mystery of the Deep” is called an “exciting moment.” Add this to the T-chart under the left column. Next to that, in the right column, write an actual phrase from this bold beginning: “George clamped down on his cap as the wind whipped the waters of Lake Ontario ever higher” as well as the title “Mystery of the Deep,” so students will remember where this model beginning came from. • Distribute “Bringing Home the Gold” by Carrol Swanson to the students. Read the beginning (first two sentences) of this narrative as they follow along. Ask the students: “What kind of beginning did Carrol Swanson use?” • They should reply with, “She used questions” and/or “She started with dialogue/conversation.” Add these two types of beginning to the class anchor chart along with the excerpt from the text. • Tell students that each they will now work in smaller groups to read the beginnings of one of the mentor texts they have read in previous lessons: <ul style="list-style-type: none"> * “School of Freedom” (Lesson 9) * “Making Candles, Colonial Style” (Lesson 1) * “Joshua’s Gold” (Lesson 1) • Groups will decide what type of beginning they think the author used in the narrative. Each group will choose a spokesperson to report findings to the class. • Divide the class into three groups. Give them about 5 minutes to work. 	<ul style="list-style-type: none"> • Throughout this unit students read a series of mentor texts. Mentor texts are model texts, written by real authors, that students examine in order to see strong examples of writing craft. In this unit, students analyze various examples of historical fiction. For more information on the use of mentor texts, read <i>Study Driven</i> by Katie Wood Ray. • Consider partnering an ELL with a student who speaks the same L1 for discussion of complex content, or partner an ELL with a native speaker of English. ELL language acquisition can be facilitated by interacting with the content in English.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Invite each spokesperson to share out. As each group shares its thinking, instruct the rest of the class to look at the narrative being discussed so they can follow along in the discussion. (Students should have copies of these texts from previous lessons in their writing folders.) On the Bold Beginnings anchor chart, add each type of beginning, the excerpt, and the name of the source. Add types of beginning and excerpts to the class chart:<ul style="list-style-type: none">* Describes the setting (in “School of Freedom”)* Describes the characters (in “Making Candles, Colonial Style”)* States the main idea (in “Joshua’s Gold”)• When students are finished sharing, ask them to put these texts in their writing folders. Students will need access to these again in Lesson 12.	<ul style="list-style-type: none">•
<p>C. Guided Practice: Writing Different Types of Bold Beginnings (5 minutes)</p> <ul style="list-style-type: none">• Display the Model Introductory Paragraph from the Wheelwright Narrative from Lesson 8, where all students can see, either by using a document camera or by displaying it on chart paper. As a class, brainstorm at least two different types of beginnings that would work with the wheelwright historical fiction narrative. (See Example Possible Beginnings for Introductory Paragraph from the Wheelwright Narrative in supporting materials.) Write these beginnings on a piece of chart paper for students to see, or write them on a plain piece of paper to display on the document camera.• Tell students that before a writer settles on one beginning for his or her piece, he or she will often write several different ones. It’s like when people try on several pairs of sneakers before deciding on the one that’s just right for them.	<ul style="list-style-type: none">•



Work Time (continued)	Meeting Students' Needs
<p>D. Independent Practice (20 minutes)</p> <ul style="list-style-type: none">• Direct students to review the Historical Fiction Narrative drafts and choose at least two types of beginnings to write. Remind students that they will not rewrite their entire narrative. They can write their beginnings on separate paper.• Ask students to begin their independent work. Circulate to assist. Encourage students to think about the criteria for good beginnings as they work.	<ul style="list-style-type: none">• During independent work, the teacher can support students with special needs or ELLs as needed. Just be sure to let them, too, struggle with the task, as successful completion after considerable effort builds both stamina and confidence.
Closing and Assessment	Meeting Students' Needs
<p>A. Share (5 minutes)</p> <ul style="list-style-type: none">• Gather students in trade-alike triads to share their beginnings and give each other feedback about which one might be the best one to use. Ask students to circle the beginning they have chosen to use.	<ul style="list-style-type: none">•
<p>B. Debrief: Adding to the Rubric (5 minutes)</p> <ul style="list-style-type: none">• As a class, add the criteria for bold beginnings to the Historical Fiction Narrative rubric anchor chart.	<ul style="list-style-type: none">•



Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Finish reading “Bringing Home the Gold.” Underline the elements of historical fiction you identify as you read. Also pay attention to how the author uses dialogue to help tell the story. <p><i>Note: The students will need their texts: “Making Candles, Colonial Style,” “Joshua’s Gold,” “Bringing Home the Gold,” and “Mystery of the Deep” for Lesson 12.</i></p>	<ul style="list-style-type: none">• For the upcoming lessons in which students learn about “bold beginnings” and “exciting endings,” it is important for students to have read or listened to the entire text. This text has a Lexile measure of 790. If you have several students who are not able to read at this level independently, consider the following:<ul style="list-style-type: none">* Allow students to buddy read this during independent reading time.* Ask a parent to read the text aloud to the student.* Read the text aloud to students as a whole class during another part of the school day. Be sure students follow along during this read aloud.



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Supporting Materials



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“Mystery of the Deep”

George clamped down on his cap as the wind whipped the waters of Lake Ontario even higher. The line of black clouds on the horizon was racing toward the little boat.

“We need to get back, fast!” said George’s grandfather as he rowed hard for shore, the fun of their early-morning fishing expedition forgotten.

George could just barely see the three ships he’d been watching for hours in the distance, now being rocked by the storm. Out front was the *Picton* – he could tell the schooner by its two tall masts.

Just as the first raindrops started to pelt down, George’s grandfather pulled the rowboat on shore. George turned to check on the three boats battling the waves. “Grandpa,” he gasped, “the *Picton* is gone!”

His grandfather straightened up and peered into the distance. “Not another one!” He took off his hat in respect for the lost ship. “June 29, 1900. The *Picton* lost, probably with all hands.”

George still couldn’t believe it. “I know the weather’s bad, but how could a ship just disappear like that?”

They walked back to the farmhouse in silence, shoulders hunched against the slanting rain.

The moment, they opened the door, George’s grandmother pounced. “Finally! George get out of those wet things and into bed. I’ll bring you some tea.”

As he started to protest, she pointed upstairs. “I don’t care if you are 12 years old. March!”

Well, they had been up awfully early, thought George, as he changed into dry clothes. Maybe he’d just lie down for a moment ...

The next thing he heard was his grandparents talking in the kitchen. How long had he been asleep?

“Albert Walker said the *Anne Minnes* was right behind the *Picton*. Sailed past a mess of wood and barrels, but didn’t see a single soul,” said George’s grandfather. “It’s eerie.”

“Don’t start with all that nonsense,” said his wife. “Rough water and lots of rocks – that’s why so many ships sink off Prince Edward County.”

“Well, I still say it’s unnatural, and so do lots of other people,” George’s grandfather said. “The *Olive Branch*, the *Comet*, the *Eliza Quinlan*. It’s a ship’s graveyard out there!”

They hadn’t heard George coming down the stairs. “What do you think caused all those wrecks?” he asked.

“Too much rum and not enough attention to maps, if you ask me,” snapped his grandmother.

George’s grandfather ignored her. “I’m not trying to frighten you, George, but there are too many tales to ignore. And some are downright weird. Like the *Bavaria*.

“It was May 1889, and there was a terrible storm – worse than today. The *Bavaria* was driven around on Galloo Island. When the weather calmed and someone went to have a look, the ship was sitting upright and everything on board was peaceful as could be.

“Mystery of the Deep”

“There was even bread in the oven ready to be baked. But the crew had just ... vanished.”

George’s grandmother rolled her eyes. “So they abandoned ship – no mystery there!”

“Then why were they never found?” retorted George’s grandfather. “And why was all that money and the captain’s papers still in his room? A captain never abandons ship without taking his papers.”

“That’s enough for now,” said George’s grandmother, clearing away the mugs and spoons. “The storm has eased off, George. Time to go and collect the eggs.”

But George didn’t hear a word. He was gazing out at the moody lake, and it wasn’t offering any answers.

Lake Ontario’s Mystery Zone

It’s sometimes called Canada’s Bermuda triangle. There are said to be so many shipwrecks in the area known as the Marysburgh Vortex on the eastern tip of Lake Ontario that some people think there must be mysterious, even supernatural causes. Ship after ship has gone to its grave here, and few survivors are ever found. In modern times, strange glowing balls of light have been spotted over the area.

So what’s going on?

The wind usually blows from the southwest up into this region, making it like a tunnel for water heading into the St. Lawrence River and out to sea. That means that debris from many wrecks on the lake gets pushed into the Marysburgh Vortex, and survivors would often end up washing on shore here to tell their stories.

Many sailors came to this part of Ontario having only ever sailed on the sea. Conditions on the Great Lakes are very different – steeper, closer waves; unexpected snowstorms; sudden dense fog; not to mention rocky shorelines and shoals hidden all around. It must have seemed eerie indeed to those not used to it.

As for those crews that apparently disappeared, well, the wind and waves likely swept them overboard and dragged their bodies where they’d never be found. And the worst wrecks happened before the Internet or even telephones, so the stories probably got taller and more unbelievable as they were told and retold.

Oh, and those mysterious balls of light? Let’s just say that Canadian Forces Base Trenton is nearby, with lots of airplanes taking off and landing at all hours ...



“Bringing Home the Gold”

Bringing Home the Gold

by Carol J. Swanson • Illustrated by Joan Waites

“Has the man lost his mind?”

“What are those newfangled contraptions on his feet?”

The questions flew like snowflakes, but John Thompson paid them no heed. He tightened the straps of his long skis, slipped a mailbag on one shoulder, and turned toward the towering Sierra Nevada Mountains.

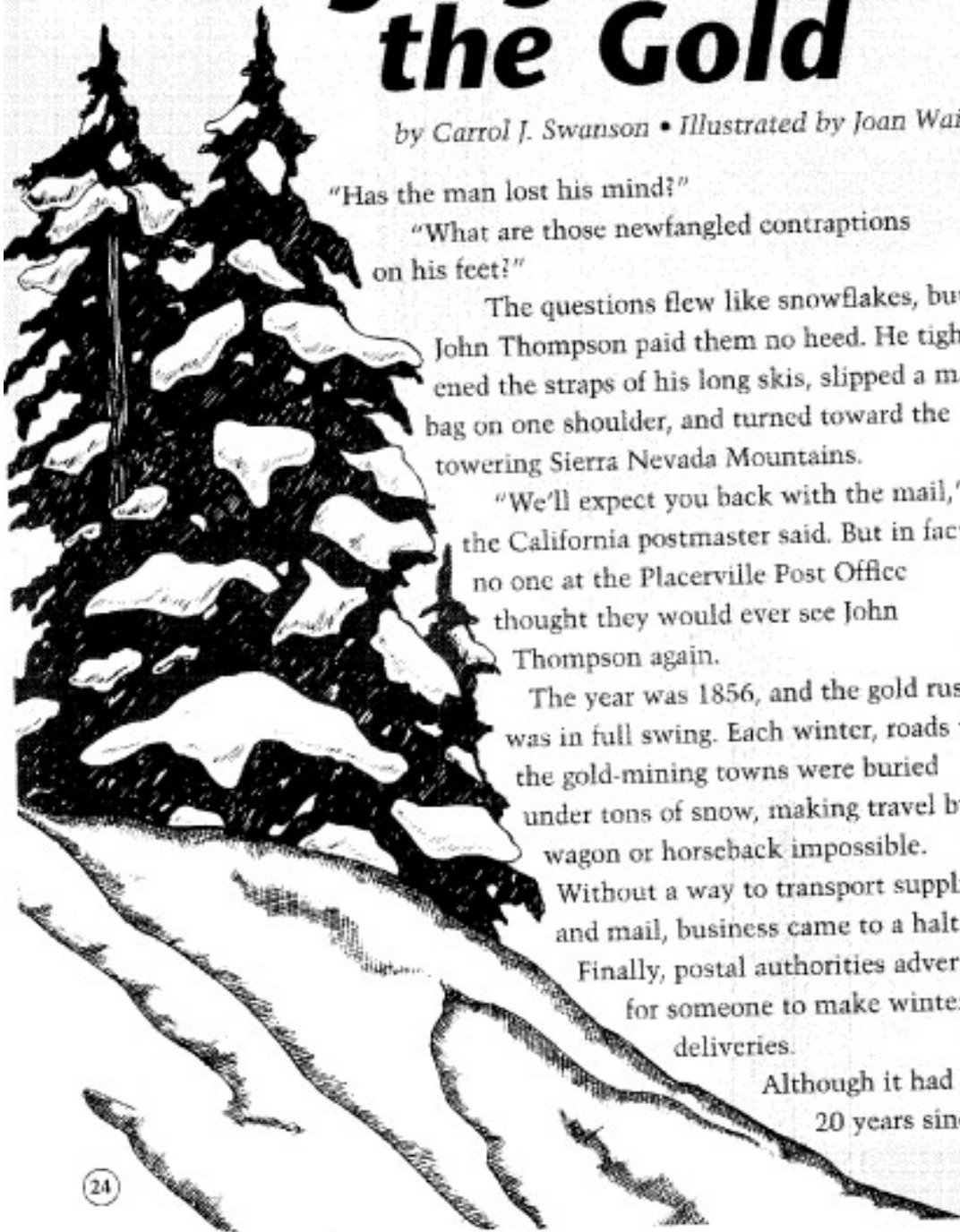
“We’ll expect you back with the mail,” the California postmaster said. But in fact, no one at the Placerville Post Office thought they would ever see John Thompson again.

The year was 1856, and the gold rush was in full swing. Each winter, roads to the gold-mining towns were buried under tons of snow, making travel by wagon or horseback impossible.

Without a way to transport supplies and mail, business came to a halt.

Finally, postal authorities advertised for someone to make winter deliveries.

Although it had been 20 years since





“Bringing Home the Gold”

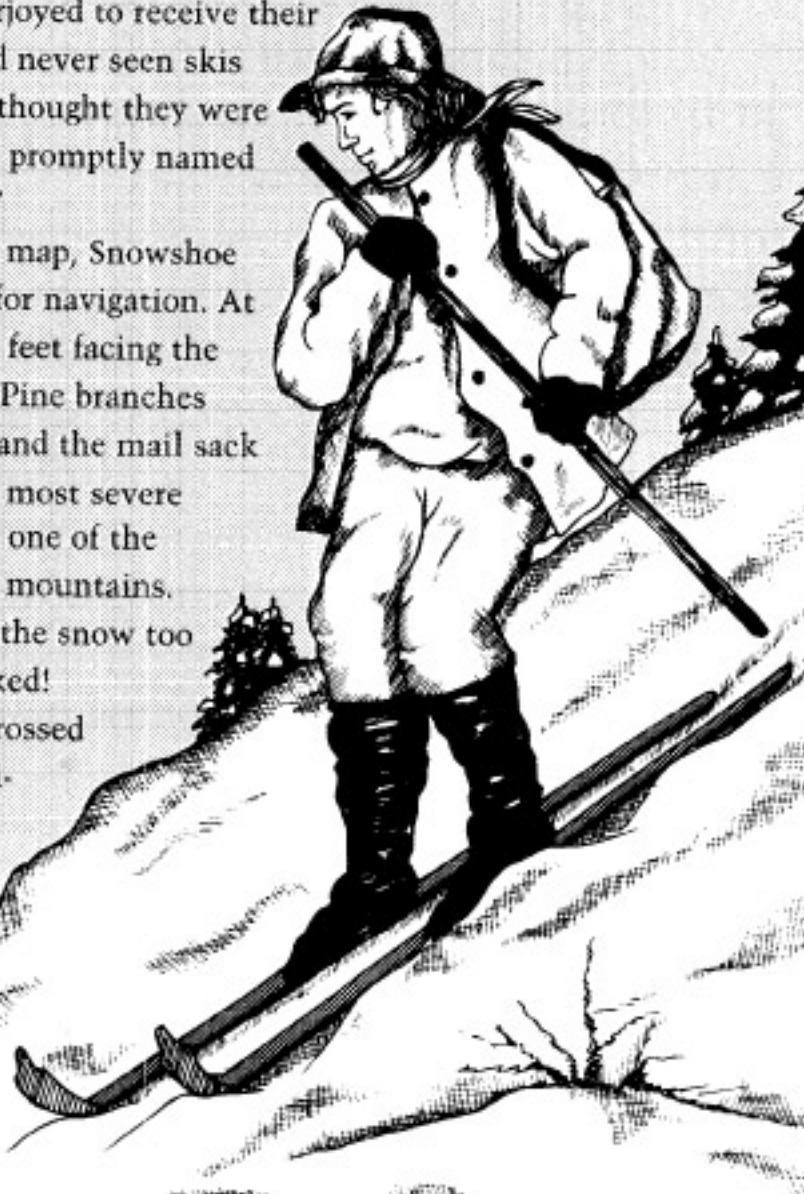
Thompson left Norway to settle in America, he remembered his boyhood love of skiing. He made a pair of skis and reported for duty at the post office.

When Thompson set off, there was no room in the mailbag for provisions so he carried his food in his jacket pockets. Because he wanted to travel light, he took no extra clothing.

The journey to Carson, Nevada, was mostly uphill, through mountain peaks 1,400 feet high. He made the 90-mile trip in three days. He was mobbed by miners overjoyed to receive their mail. Most of them had never seen skis before and mistakenly thought they were fancy snowshoes. They promptly named their hero “Snowshoe.”

Traveling without a map, Snowshoe used the sun and stars for navigation. At night, he slept with his feet facing the flames of his campfire. Pine branches served as his mattress, and the mail sack cradled his head. In the most severe blizzards, he camped in one of the many caves dotting the mountains. And when thaws made the snow too wet for skiing – he walked!

Although he often crossed tracks made by wild animals, he never carried a weapon. Once, he met a pack of howling wolves who snarled hungrily, showing their





“Bringing Home the Gold”

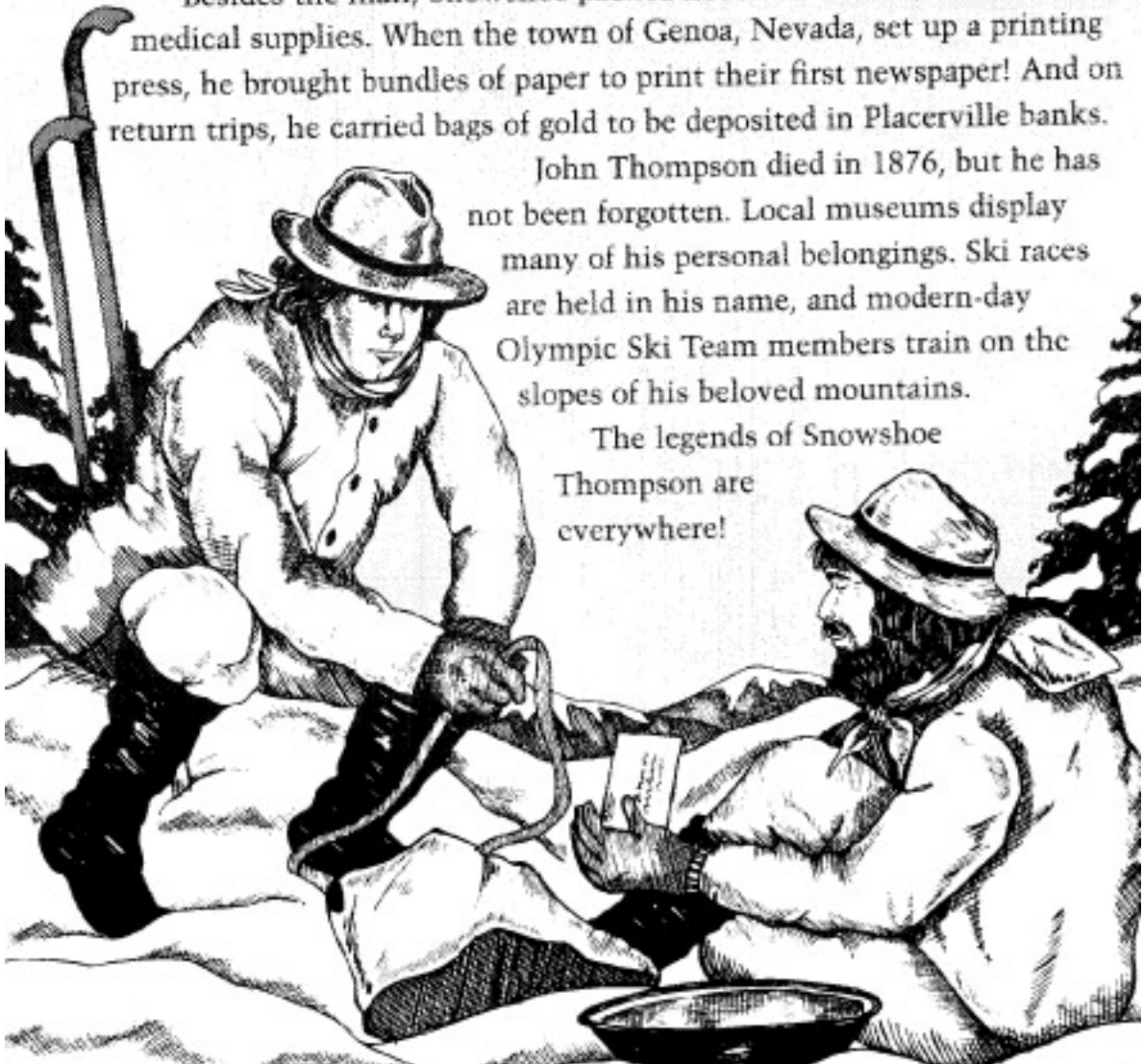
glistening fangs. As they surrounded him, he quickly skied away. “I would have given much for a gun that day,” he later wrote in his journal.

Between deliveries, Snowshoe carved new skis and worked to improve the leather foot bindings. But he never had much time to rest. Every time someone was lost or injured, Snowshoe was called to the rescue. Leaving his wife and son in their warm farmhouse, he would once again challenge the mountains. Stranded miners, snowbound travelers, lost gold diggers – he found them all.

Besides the mail, Snowshoe packed household items, tools and medical supplies. When the town of Genoa, Nevada, set up a printing press, he brought bundles of paper to print their first newspaper! And on return trips, he carried bags of gold to be deposited in Placerville banks.

John Thompson died in 1876, but he has not been forgotten. Local museums display many of his personal belongings. Ski races are held in his name, and modern-day Olympic Ski Team members train on the slopes of his beloved mountains.

The legends of Snowshoe Thompson are everywhere!





Bold Beginnings Anchor Chart

(Sample for Teacher Reference; Create This on Chart Paper in Advance of the Lesson)

- 1. Catches the reader's attention**—something that hooks a reader into wanting to read more
- 2. Makes the reader want to read more**—something that feeds a reader's curiosity about what's coming next
- 3. Is appropriate to purpose and audience**—something that interests a reader, causing a person to feel a piece is going to be interesting and worth his or her time

Type of Beginning	Example from a Text We Have Read



Model Introductory Paragraph from the Wheelwright Narrative
(For Teacher Reference for Annotation)

In the winter of 1695 in the colony of New York, a wheelwright named John was working in his shop. He made wheels for carts and wagons throughout town. He was proud of his work. His hands were rough from working with wood every day. On this day he was making the hub, which is the center of a wheel. He was shaping it using a tool called a lathe. His apprentice was turning the crank of the lathe so that the hub spun around. This tool helped him to carve a nice round shape. Through the noise of the turning lathe he almost didn't hear the knock at his door. He wondered who would be visiting his shop on such a cold dark day. He got up from his stooped position and rubbed his sore muscular shoulders. When he opened the door he was surprised to see the face of his friend Adam, the blacksmith.



**Example Possible Beginnings for Introductory Paragraph
from the Wheelwright Narrative**
(For Teacher Reference)

Main Idea Beginning:

It was the winter of 1695, and it was a cold winter for the colonists in New York. John worked in his shop by candlelight. He was thinking about the ship that was on its way from England with people coming to the colonies and the entire village was preparing for their arrival. They would need help from everyone in order to get settled in their new life, especially from John.

Question:

“Will I be able to help the new families? What will they need from me?” These questions swirled around John’s head as he thought about the new families coming to live in his village from England. He had to find the answers.

Dialogue/Conversation:

“Hand me that chisel, son,” ordered John Anderson.

“You are doing a nice job of helping me shape the hub for this new wheel, Sam,” said John. “You’re going to make a strong wheelwright someday.”

Sam replied, “That means a lot to me, sir. Being your apprentice has taught me a trade I’ll be able to use to support a family some day.”