Unit Title: Oral History and Narrative Writing: *Tell Me a Story!*

Created By: Heather Kirk

Subject: ELA/Narrative Writing

Grade: 4

Estimated Length (days or weeks): 4 weeks

Unit Overview (including context): This unit was written for 4th graders in a public elementary school on the Nez Perce Reservation. Drawing on the tradition of oral history and an excerpt from *Yellow Wolf: His Own Story* as exemplars for narrative writing, students will analyze and discuss the story elements, theme, and purpose of stories studied. Students will then develop questions for an interview with a family member to find an important story. With the interview notes in hand as a pre-writing tool, students will write their own narratives based on their family’s story. Students will provide peer feedback for each other as they go through the writing process. Students share their stories orally at a culminating celebration. Finally, students reflect on what makes a good story and the purposes or roles of stories in their experience.

Unit Rationale (including Key Shift(s)): Key Shift Four: Students will collaborate effectively for a variety of purposes while also building independent literacy skills. The role and importance of oral tradition in Nez Perce culture connects beautifully to narrative writing. Students will interview family members to find a juicy story, identify the story elements, and add descriptions and details to their narratives. We honor and acknowledge the importance of that story and collaborate with families to make it meaningful. Collaboration is further highlighted as students utilize guided peer feedback to inform revisions and practice presenting their stories with each other, thus improving their writing, speaking, and listening skills. And perhaps, as we ponder and discuss the traditional roles of oral history and the ways in which the Nez Perce culture is being preserved and being changed today, students will consider the important of oral history and narrative writing in their lives. The unit integrates Nez Perce Cultural Pedagogy Standards as developed by the Nez Perce STEP Project with the understanding that traditional cultural ways of learning are strongly connected to the Key Shifts and the skills students need today.

Differentiation Options: The unit provides opportunities to further support students with a narrow focus on Reading Standard RL.4.3 Describe in depth a character, setting, or event in a story or dram, drawing on specific details in the text, mirroring the narrow focus on Writing Standard W.4.3a Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally. Analysis of culturally relevant texts through the lens of story elements provides students with exemplars for their own writing. Using graphic organizers for planning writing that are similar in format and content to the graphic organizers used for analysis of exemplar texts scaffolds student understanding that all stories have the same components. Because the unit is designed to be taught near the beginning of the school year, the unit can target Language Standard L.4.1f Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons, L.4.2a Use correct capitalization, L.4.3b Choose punctuation for effect. With these language skills in place at the start of the year, students have solid foundation upon which to build other language skills as the year progresses.

The unit recognizes the diverse needs and skills sets of learners in my classroom. Based on my experience, I have designed the unit to provide...
differentiation opportunities. Although the central text excerpt from *Yellow Wolf* is highly engaging for my Nez Perce students, the length and qualitative characteristics proved overly challenging for some. To honor the abilities of all students, the unit provides a shorter excerpt from the same text and a related set of text-dependent questions to encourage close reading and build comprehension in a small guided reading group setting. The writing rubric(s) targets the unit’s standards and sequences skill acquisition from 1st grade to 5th grade to help teachers and students understand which skills are evident in the writing and which skills would be logical next steps. The narrow focus of the rubric is intentional, enabling students to master specific skills. Future units and rubrics will add additional focus standard or sets of skills to build a comprehensive 4th grade writing rubric as the year progresses.

**Targeted Standards:**

- Idaho Core Grade-Level Standards:
  - 4.W.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
  - A. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
  - B. Use dialogue and description to develop experiences and events or show the responses of characters to situations.

- 4.RL.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text.

- 4.SL.1 Engage effectively in a range of collaborative discussions with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly.

**Essential Question(s)/Enduring Understandings:**

- **What makes a good story?**
  This question provides a purpose for students to read and analyze our anchor text(s) which will give us common language and experience to generate criteria for writing their own narratives. It addresses the heart of reading and writing stories - we all only want to read good stories and write stories that others will enjoy.

- **What purposes do stories serve in my family? In my community?**
  This question links narrative writing to students’ families and community. There are community resources and (I hope) family members who can help students understand the purposes of different stories. It addresses students’ points of views and incorporate traditional Nez Perce values such as learning from elders. It is relevant to students, their families, and the Lapwai community - many people are working to preserve various elements of traditional Nez Perce culture. There is emotive force behind this question as a result.

**Measurable Outcomes:**

**Learning Goals:**

- Students will write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
- Students will describe in depth a character, the setting, and the plot of a story, drawing on specific details in the text.
- Students will understand that the development of a character, the setting, a clear plot, and descriptive details that make a story as a reader/listener translates to their work as writers of enjoyable and understandable narratives.
- Students will collaborate with a range of partners, including peers and family members, to develop, write, and revise a narrative.

**Student-Friendly Learning Targets:**

- I can identify and describe a character in a story.
- I can use details from the text to describe the setting of a story.
- I can use details from the text to describe the events that make up the plot of a story.
- I can discuss author’s purpose and identify a theme or lesson in a story.
- I can discuss the elements of a story and the
questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

4.RL.9 Compare and contrast the treatment of similar themes and topics and patterns of events in stories, myths, and traditional literature from different cultures.

4.SL.4 Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

4.L.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening.
A. Choose words and phrases to convey ideas precisely.

- **Nez Perce Education Standards (Nez Perce STEP Project):**
  Community Orientation: In small or large groups, students are an audience for one another’s comments, explanations, or questions. Students try to convince themselves and one another of the validity of particular representations, conjectures, and rationale.

- **Descriptive details that an author must include to make a story interesting to read and connect that to my own work as a writer.**
  - I can use the elements of a story to write questions for my interview with a person in my family about a story.
  - I can add questions to my interview that include details to make the story come alive.
  - I can interview a family member about a story important to my family and identify the purpose of the story.
  - I can create the main character of my story and include descriptive details to make the character come alive.
  - I can write about the setting of my story and include descriptive details about where and when it takes place.
  - I can create a sequence of events that unfold naturally.
  - I can provide useful feedback to a peer about their character, setting, plot, dialogue, sensory details, and transitions.
  - I can use peer feedback about my character, setting, plot, dialogue, sensory details, and transitions to revise my story.
  - I can edit for spelling, punctuation, and capitalization.
  - I can tell a story and speak at an understandable pace.
  - I can reflect on what makes a good story.
  - I can reflect on the purposes stories serve in my community and family.

**Differentiation Option:**
- I can write a narrative that orients the reader to the situation by describing:
  - Setting
  - Character
I can write a narrative with a plot that unfolds naturally.
I can write a strong conclusion.
I can write complete sentences.
I can use proper capitalization, punctuation, and appropriate spelling.

Success Criteria:
- Students complete a graphic organizer identifying the story elements and describing them with details from the text.
- Students complete a pre-write by interviewing a family member and have written down detailed responses for each question.
- Students write narratives that include:
  - A well-developed main character
  - A descriptive setting
  - A plot that unfolds naturally with a clear beginning, middle, and end
  - Correct spelling, punctuation, and capitalization.
- Students share their stories by telling them to an audience of their peers and families.
- Students can identify what makes a story good.
- Students can identify the purposes of stories in their community and family.

Summative Assessment:
- Summative Assessment Description: Students write narratives about a story from their family that include a well-developed main character, a descriptive setting, a plot that unfolds naturally with a clear beginning, middle, and end, and correct spelling, punctuation, and capitalization.

- Depth of Knowledge (DOK) Explanation: This narrative writing assessment is DOK 3. Students are asked to apply what they have learned about the author’s craft through reading narratives to their own writing. They are writing a multi-paragraph narrative for an audience of their peers and families. They will go through a peer feedback and optional family feedback process for the purpose of revising their own writing. They will use their knowledge of narratives from their community to draw a conclusion about the purpose/role of stories in their community and family.
• Rubric or Assessment Guidelines: *Tell Me a Story!* Narrative Writing Rubric is to be used during peer conferences and by the teacher during each phase of writing. *Differentiation Option:* The comprehensive rubric can be overwhelming to students. If instruction is differentiated or a class needs a narrower writing focus on story elements, sentence structure, and/or basic conventions, the skill-specific rubrics can be used instead.

**Central Text:** *Yellow Wolf: His Own Story* by Lucullus Virgil McWhorter, Chapter 1 Youth of the Warrior (pages 24-33)

**Text Complexity Analysis:**

• Quantitative: This text has a Lexile Level of 770L, falling within the range of 740-1010, which places it in the 4<sup>th</sup>-5<sup>th</sup> grade level band.

• Qualitative:

  Text Structure: *Moderately Complex* – Told through the first person, this text describes how Yellow Wolf went into the wilderness alone and received the name Yellow Wolf from his wyakin. The story goes forward in time from there to illustrate how spirits have guided him at dangerous moments, moving in a stream of consciousness manner as Yellow Wolf relates his stories to McWhorter. Some of the events are difficult to predict and may not directly connect to previous events. There are no graphics.

  Language Features: *Very Complex* – Vernacular of the time period is used in the text. It was also translated from an oral history told in Nez Perce to McWhorter to be recorded in writing. There is some abstract language referencing Yellow Wolf’s spirit guidance. Although the sentence structure is generally very simple and includes many sentence fragments, the vocabulary used refers to local geography and traditional tools and practices using archaic spellings of words in Nez Perce language.

  Meaning/Purpose: *Very Complex* – The text presents the idea that Yellow Wolf received his name and guidance from supernatural spirits. He illustrates the point in several stories throughout the text. A secondary theme is the way the Nez Perce people were treated by the white people during and after the war and the effect of those interactions on the traditions and culture of the Nez Perce. A tertiary theme, subtly related in the conversational manner in which the text is written, is that Yellow Wolf wants his story preserved.

  Knowledge Demands: *Exceedingly Complex* – Knowledge of Nez Perce traditional culture and practices is necessary to understand the meaning of the text. The themes are layered with varying degrees of complexity and reference specific locations in the Nez Perce tribe’s traditional land. There are no references to other texts, but there are many references to elements of traditional Nez Perce culture.

• Reader-Task:

  **Major Instructional Areas of Focus (include 3-4 CCS Standards) for this Text:**
• 4.RL.1 Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
• 4.RL.2 Determine the theme of a story, drama, or poem from details in the text; summarize the text.
• 4.RL.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text.
• 4.RL.4 Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology.
• 4.W.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

**Potential Challenges this Text Poses:**
Knowledge demands of Nez Perce culture are significant for understanding this text. The run-on plot does not provide a clean beginning, middle, and end of the story. The sentence fragments and period use of language may be challenging for some students. Subtler themes of the impact on Nez Perce culture as a result of the Nez Perce War and Yellow Wolf’s desire to record his story for historical purposes will require teacher direct instruction and close reading of the text to uncover. It is written at grade level, but most of my students read one or two years below grade level.

**Differentiation/Supports for Students:**
Read text aloud to model sentence phrasing and expression. Introduce vocabulary and Nez Perce language prior to reading text. Reread text closely to uncover the meaning of specific phrases. Scaffolding to understand the different themes will be necessary. Activate prior knowledge with a presentation or lesson from Nez Perce Language or another community resource to help students connect with the text. Because the purpose of the text is to provide one model of a narrative written from oral history, use graphic organizers to help students identify the story elements they will be required to include in their own narratives later in the unit. Many students have ancestors who fought in the Nez Perce War. They will feel connected to the text. *There are two optional shorter excerpts from the longer text included in the unit. Each excerpt contains a complete story. You may choose to use one or both in small guided reading groups as additional support for some students.*

**Other materials/resources:**
• Contact Nez Perce Language teacher to invite a storyteller to tell a story to the class for analysis (optional)
• Select another story (traditional story from Nez Perce Culture) for analysis (optional)
• *I Will Tell of My War Story: A Pictorial Account of the Nez Perce War* by Scott M. Thompson (optional – This text tells about the Nez Perce War through pictures drawn in a ledger book.)
### Instructional Sequence

#### Frontloading Activity

Ask students to think about their favorite story and think about why they like it. Students briefly discuss their favorite story with a partner. Ask students, “What makes it a good story?” Have students share out. Post the question, “What makes a good story?” Play a video about what makes a good story (use [http://vimeo.com/77828168](http://vimeo.com/77828168) or another of your choice) and encourage students to jot notes as they watch. Consider playing this brief video twice. Give students 5 minutes to write their response to the unit’s first essential question. Students may then share their responses with a partner.

#### Lesson plan or outline:

#### Week One

*Please note: we have included five weeks only as a guideline. There is no set length for an Idaho Core aligned unit.*

<table>
<thead>
<tr>
<th>Activity/Strategy</th>
<th>Texts and Resources</th>
<th>Sequencing and Scaffolding (building knowledge, guided practice, student grouping, independent practice, 5 Kinds of Composing)</th>
<th>Formative Assessments</th>
<th>Instructional Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday:</td>
<td><strong>Video:</strong> <a href="http://vimeo.com/77828168">http://vimeo.com/77828168</a></td>
<td><strong>Building Knowledge:</strong> Monitor partner and class discussion to determine understanding of narratives. Collect and read quickwrites.</td>
<td></td>
<td>Students identify a story they like and why they like it, briefly sharing with a partner. Students discuss what makes a good story and then watch a video that identifies elements of a good story, taking notes. Students do a 5 minute quickwrite in response to the first essential question and share with a partner.</td>
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<tr>
<td>Frontloading Activity</td>
<td><strong>“What Makes a Good Story?”</strong></td>
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<tr>
<td>Anticipatory Set</td>
<td><strong>“What purpose do stories serve in</strong></td>
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<td></td>
<td>Show your personal family artifact(s) and photograph(s). Tell the story from your family history related to the items.</td>
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</tbody>
</table>
your family and community?"

*Students write and discuss responses to questions about narratives.*

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**Tell Me a Story! Unit Overview**

**Connect with Families**

**Letter to families**

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Ask students if they know a story from their own families. Have them share with a writing partner.

Have students briefly write answers to the following questions in their writers notebooks. Have them share their responses with their writing partners. During class discussion of each question, record themes from student responses on the chart paper, recording a semantic map about the role of the story in their family and community. (Alternative: Use a KWL chart, enabling student questions and “I wonders” to be recorded for later reference and use.)

1. What do you think we will begin to learn about in this writing unit?
2. Identify as many kinds of stories as you can.
3. Do stories play a part in the culture of your family or in your life?
4. Why do you think stories are important?
5. Compare and contrast personal stories with traditional legends. (Is that the right word?)

**Culminating Activity:**

Instruct students to do a quickwrite about the role of stories in their own lives. Allow students to share. Add
Students will use the Overview to monitor their progress through the unit.

Send home a letter to families, introducing the unit and letting them know that they will partner with their student to write a narrative.

**Tuesday:**

**Cultural Information:**
Analysis of an Oral Story

*Students listen to a Nez Perce storyteller share a story.*

*Students analyze the story for its story elements.*

*Students discuss what makes this story a good story.*

*Students record content vocabulary in their cognitive content dictionaries.*

| Guided Practice: | 1. Class discussion with guest
2. Completed story maps |
|------------------|--------------------------|

**A storyteller from the community**

Nez Perce Language resources

Cognitive Content Dictionary

Story Elements Notecatcher

Tell students that our guest is going to share a story, or a personal narrative, important to his/her family history or from Nez Perce cultural tradition. Distribute the story elements graphic organizer. Review the story elements with students. Tell them they will be listening for and recording the elements as they discover them in the story about to be told. Assure them they will be able to ask questions and go over anything they may not have recorded with our guest storyteller AFTER the story has been told.

1. Invite our guest to introduce him-/herself and tell the story he/she has prepared. Ask the guest to state the significance of this story.
2. Remind students to listen for the story elements. Students take notes on their graphic organizers during the story.
3. Allow writing partners time to share their notes with each other and fill in missing any new themes or ideas to the semantic map.
4. Allow students to ask questions of the guest to complete their graphic organizers.
5. Invite students to ask any other questions of the guest storyteller.
6. Thank the guest for sharing his/her story with the class and allowing us to analyze it as groundwork for our own family stories.

**Scaffolding:** Make a video of the oral presentation of the story for students to reference. Students could write this story, either as their personal narrative or as an extension if they complete their own.

(Due to scheduling, this part may need to be done during another part of the day.) To further establish the cultural relevance of stories, invite a Nez Perce Language teacher to further explain the importance of stories and oral history to students. Have NPL teacher come prepared to teach students the role of oral history and family stories in Nez Perce culture.

In tandem with the Nez Perce Language teacher, teach student the following vocabulary. Where appropriate, incorporate the Nez Perce translation into students’ vocabulary sheets to be saved in their
**Composing to Practice:**
Students write to explore and solidify their thinking about the unit’s essential questions.

### Academic Vocabulary Notebooks
- story
- oral history
- family
- setting
- plot
- events
- problem
- solution
- characters

**Summary of Thinking:**
Have students briefly write the importance of oral history and family stories. Alternatively, students use their story maps to write summaries of the story they heard and explain why they thought it was a good story, using evidence from the oral text.

<table>
<thead>
<tr>
<th>Wednesday:</th>
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<tbody>
<tr>
<td><strong>Close Reading and Cultural Information:</strong> Analysis of Excerpt from <em>Yellow Wolf: His Own Story</em></td>
</tr>
<tr>
<td>Students engage in a close reading of a central text.</td>
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<tr>
<td>Students analyze the text for its story elements.</td>
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</table>

**Student Grouping:**
Students will read the text independently for a first read, highlighting and filling in their notecatchers as they read. After a second read (read aloud by teacher), students will partner read to finish highlighting and taking notes.

**Composing to Practice:**
Students take notes to practice identifying story elements,

1. Monitor students as they read and take notes.
2. Collect finished notecatchers to use as formative assessment.
3. Read writer’s notebook responses.

Tell student the story of how McWhorter and Yellow Wolf met and Yellow Wolf’s story, told orally to McWhorter through a translator, came to become a written personal narrative. Later you will invite students to reflect on how the story might have been affected by that process.

Have students read Chapter 1 independently. Guide students to color code or use symbols (P=Plot, CH=Character, C=Conflict, R=Resolution, TH=Theme, S=Setting, circle confusing words, ?=something I am questioning)
Students identify what makes the central text a good story.

preparing them to plan interview questions and their own narratives.

noting words and passages that are confusing. Students take notes in their notecatchers. Clarify meaning using partner talk and class discussion.

Read the text aloud, pausing occasionally to ask students to revoice what was just read.

Students read with a partner, continuing to highlight and annotate, identifying the story elements and completing the graphic organizer to the best of their ability (either independently or with partners). Allow students time to work with peers to analyze the text and identify the elements of a story in their notecatchers.

**Reflection:**
In their writers notebooks, have students reflect independently and then share with their writing partner in response to the following questions. Discuss as a class.

1. Which story elements were easy to identify? Why?
2. Which story elements were more difficult to find? Why?
3. How will that affect your choices as a writer when you write your personal narrative?

<table>
<thead>
<tr>
<th>Thursday:</th>
<th>Central text – <em>Yellow Wolf: His Own Story</em>, Ch. 1: Youth of the Warrior, p. 24-33</th>
<th><strong>Student Grouping:</strong></th>
<th><strong>Reflection:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Cultural Information:</td>
<td>Students answer text-dependent questions with partners.</td>
<td>1. Monitor partner discussion. 2. Collect TDQ responses.</td>
<td>With a partner, students read the central text yet again to answer text-dependent questions. Discuss</td>
</tr>
</tbody>
</table>
| **Analysis of**
Excerpt from Yellow Wolf: His Own Story | **Yellow Wolf Text-Dependent Questions** | **Composing to Practice:** This activity is intended to prepare students to write their own narratives. | 3. Use class discussion of cultural elements to monitor student understanding of the text. | **Answers as a class.**
Have students read the excerpt and identify in their notebooks as much interesting cultural information and Nez Perce Language as they can. Discuss as a class, compiling students’ thoughts publicly (chart paper or Google Doc). Have students briefly write in their writers notebooks about any new information they learned from Yellow Wolf’s story. |
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<tbody>
<tr>
<td><strong>Students respond to text-dependent questions about the central text.</strong></td>
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<tr>
<td><strong>Friday:</strong> The Seed of the Story: The Writing Process and Family Engagement</td>
<td>Completed notecatchers from the guest storyteller and Yellow Wolf Video: <a href="http://vimeo.com/77828168">http://vimeo.com/77828168</a> Student-generated interview questionnaires (print after discussion in this lesson)</td>
<td><strong>Student Grouping:</strong> After brainstorming a list of questions for an interview independently, students share their questions with a partner. The teacher leads a class brainstorming session to compile a master list of possible questions, guiding discussion to help students develop questions that will support the writing of interesting narratives. <strong>Composing to Plan:</strong> Students develop interview questions that will help them write well-developed and interesting stories. The interview is intended to be used as a pre-write.</td>
<td>1. Monitor students as they write questions. 2. Monitor class brainstorming of questions to assess student understanding of story elements and what makes a good story.</td>
<td><strong>Doing the Activity:</strong> Tell students they will be interviewing a family member or elder to learn about a story important to their family. They will use these story ideas to write a personal narrative that will eventually be read aloud at a celebration of writing which include family members as special guests and a proud audience. Watch the video from the first day prior to brainstorming interview questions. Ask students to brainstorm in their writers notebooks what questions they may want to ask their family members about a story important to their family or community history. Ask writing partners to share their questions with each other. As a class, generate a list of questions</td>
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</table>
to use when interviewing family members. Teacher creates the interview form using the teaching computer and the projector, asking for clarification and approval as needed. Be sure students have included questions that include all of the elements of a story. When the class agrees, print the forms and send a student to retrieve them.

Discuss how students might troubleshoot and plan for finding a compelling family story.

As a class (or have students work individually or with a partner), write a letter to parents explaining the goals of the unit and the purpose and importance of the interview and the family story, thanking families for supporting their 4th grade writers.

Send both papers home with students as homework. (Optional: Use Google Docs to make the assignment and parent communication paperless. Consider letting students choose which media works best for them.)

Scaffold: Be sure every student has someone to interview. If needed, arrange for volunteer community members (elders) to be interviewed by students.

Reflection:

Have students briefly write and then share their predictions about what
**Week Two: Narrative Writing**

<table>
<thead>
<tr>
<th>Activity/Strategy</th>
<th>Texts and Resources</th>
<th>Sequencing and Scaffolding</th>
<th>Formative Assessments</th>
<th>Instructional Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Narrative Prewriting:</strong> Planning the Story</td>
<td>Completed interview sheet</td>
<td>(building knowledge, guided practice, student grouping, independent practice, 5 Kinds of Composing)</td>
<td>Collect story elements prewrite to assess students understanding of planning their writing and how story elements connect to their work as writers.</td>
<td>Give students time to share information from their interviews, both with partners and as a class. Briefly celebrate completion of this important step.</td>
</tr>
<tr>
<td><em>Students use their interviews to complete a prewrite, identifying information they already have and details they may yet need in order to write a good story.</em></td>
<td>Story Elements Pre-Write</td>
<td><strong>Student Grouping:</strong> Using a jigsaw strategy, students analyze and discuss the narrative writing rubric prior to embarking on the writing process.</td>
<td></td>
<td>Pass out rubrics for summative assessment of personal narratives. Use a jigsaw strategy to have teams of students analyze the rubric and share out what is required to be proficient.</td>
</tr>
<tr>
<td><em>Tell Me a Story! Narrative Writing Rubric</em></td>
<td><strong>Independent Practice:</strong> Students use the responses to their interview questions to complete their story elements prewrite.</td>
<td><strong>Composing to Plan:</strong> Students develop an understanding of the narrative writing rubric prior to completing their prewrite story elements organizer.</td>
<td></td>
<td>Hand out blank story element graphic organizers. Have students work to transcribe information from their interviews onto the story maps.</td>
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<tr>
<td></td>
<td><em>Composing to Plan:</em> Students develop an understanding of the narrative writing rubric prior to completing their prewrite story elements organizer.</td>
<td></td>
<td><strong>Scaffold:</strong> Model this process using a personal family story and interview (real or fabricated).</td>
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<tr>
<td><em>Reflection:</em> Have students briefly write in response to the questions below. Allow time for peer and class discussion.</td>
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</tr>
<tr>
<td>1. What information do you have for your story?</td>
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<td><strong>Reflection:</strong> Have students briefly write in response to the questions below. Allow time for peer and class discussion.</td>
<td></td>
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<tr>
<td>2. Is there information you still</td>
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### Tuesday:

**Narrative Pre-Write: Peer Assessment**

Students will use peer assessment to improve their pre-writes, identifying information they already have and details they may yet need to write a compelling story.

<table>
<thead>
<tr>
<th>Completed interview sheet</th>
<th><strong>Student Grouping:</strong> Students read a partner’s prewrite and provide feedback. Students use peer feedback to make improvements to their narrative plan.</th>
<th>Collect Narrative Pre-Write Peer Assessments and Story Elements notecatchers to evaluate peer feedback quality and student use of feedback to adjust prewrites.</th>
<th>Explain that students will read and provide feedback for a peer’s prewrite today. Pass out Narrative Pre-Write Peer Assessments and Story Elements notecatchers to evaluate peer feedback quality and student use of feedback to adjust prewrites.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Story Elements Pre-Write</td>
<td><strong>Composing to Plan:</strong> Students use peer feedback to make improvements to their narrative writing prewrite prior to drafting.</td>
<td></td>
<td>Assign partners. Have students independently read prewrites and complete peer feedback forms.</td>
</tr>
<tr>
<td>Tell Me a Story! Narrative Writing Rubric</td>
<td></td>
<td></td>
<td>Students share their feedback with their partner, asking and answering clarifying questions.</td>
</tr>
<tr>
<td>Narrative Pre-Write Peer Assessment</td>
<td></td>
<td></td>
<td>Give students time to add to their prewrites and make note of additional details they may need from their family collaborator.</td>
</tr>
</tbody>
</table>

**Reflection:**

Have students briefly write in response to the questions below. Allow time for peer and class discussion.

1. Is there information you still need? If so, what?
2. What might you need to know to make it easier to write this family story?
Wednesday and Thursday:

**Narrative Drafting: Just Write**

Students use their prewrites to begin drafting their stories.

| Story Elements Pre-Write | **Tell Me a Story!** | Narrative Writing Rubrics | Independent Practice: Students begin writing a first draft of their stories.  
*Composing to Draft:* Students write, putting their notes about their stories into complete sentences. |
<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>Collect and read student drafts to assess student needs as writers.</td>
</tr>
</tbody>
</table>

**Doing the Activity:**

Students use the writing process to create a rough draft of their personal narrative based on a family story. Use anchor lessons and small groups to meet the needs of students as they write their personal narratives.

Mid-lesson each day, invite writing partnerships to share their writing and provide feedback to move each writer forward.

At the end of each day, invite one or two writers to share their works in progress. Invite students to provide constructive feedback to help the writer. Consider using sentence frames to scaffold student talk about peer writing.

**Extension:** Consider collaborating with the art teacher to allow students to create illustrations for their personal narratives.
### Friday:

**Narrative Revision: Peer Feedback – Story Elements**

Students provide feedback to a peer and use peer feedback to revise their writing.

**Student rough drafts**

**Rough Draft Peer Feedback: Story Elements**

**Group Work:**

Students work with a partner to provide feedback on a peer’s writing. Students use peer feedback to revise their narratives.

**Composing to Draft:**

Students continue to develop their narratives into compelling stories.

**1. Collect peer feedback forms to assess the quality of student feedback.**

**2. Collect revised drafts to assess how students are applying their understanding of story elements.**

Model providing feedback on story elements using a sample draft. Complete peer feedback form as a class to provide feedback on teacher’s rough draft.

Assign partnerships. Have students independently read and provide feedback for their partner’s draft.

Allow partnerships to share their feedback with each other.

**Reflection/Planning:**

Have students quickwrite about how they plan to revise their narrative based on their partner’s feedback.

Allow students time to begin revising. Do students need to get more details from their collaborator or can they add some themselves?

---

### Week Three

<table>
<thead>
<tr>
<th>Activity/Strategy</th>
<th>Texts and Resources</th>
<th>Sequencing and Scaffolding (building knowledge, guided practice, student grouping, independent practice, 5 Kinds of Composing)</th>
<th>Formative Assessments</th>
<th>Instructional Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday:</td>
<td></td>
<td><strong>Building Knowledge/Guided Practice:</strong> Students learn about sensory details and identify them in an exemplar text.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Narrative Revision: Sensory Details</strong></td>
<td>Video of storyteller or alternate text</td>
<td><strong>Composing to Draft:</strong> Students revise their narratives to include sensory details.</td>
<td>1. Collect Sensory Details Notecatchers to assess effort and understanding of sensory details in a text. 2. Collect Sensory Details Planners to assess effort and understanding of sensory details.</td>
<td></td>
</tr>
<tr>
<td>Students add sensory details to make their narratives come</td>
<td>Sensory Details Notecatcher</td>
<td></td>
<td></td>
<td>Discuss what kinds of details make a story interesting to read. Teach students that sensory details are details that appeal to the five senses and writers include them to make their stories come alive for their readers. Pass out the Sensory Details Notecatcher. Play a small portion of the video (or read aloud a small portion of an alternate text). Model</td>
</tr>
</tbody>
</table>
alive for their readers.

<table>
<thead>
<tr>
<th>Tuesday:</th>
<th>Video of storyteller or alternate text</th>
<th>Building Knowledge/Guided Practice:</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Narrative Writing: Revision</em></td>
<td>Transition Words Notecatcher</td>
<td>Students learn that transition words show the passage of time and help organize text structure through analysis of an exemplar text.</td>
</tr>
<tr>
<td><em>Transition Words</em></td>
<td>List of Transition Words</td>
<td>1. Collect Transition Words Notecatcher to assess effort and understanding of the use of transition words in text.</td>
</tr>
<tr>
<td>Students will identify transition words in an exemplar text.</td>
<td></td>
<td>2. Read revised drafts to assess student understanding and application of transition</td>
</tr>
<tr>
<td>Students will revise their</td>
<td></td>
<td>words independently.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Teach students that transition words are used by writers to show the passage of time and to help their readers understand the organization of the story. Pass out the list of transition words. Tell students they will identify transition words in the exemplar text. Hand out the Transition Words Notecatcher. Instruct students to identify each transition word and jot down what it tells the reader. Play the video or read the text, modeling the first</td>
</tr>
<tr>
<td>Wednesday: Narrative Writing: Revision and Peer Feedback</td>
<td>Peer Feedback Form – Sensory Details and Transition Words</td>
<td></td>
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<tr>
<td>--------------------------------------------------------</td>
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<td></td>
</tr>
<tr>
<td>Students will provide peer feedback on sensory details and transition words.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Students will use peer feedback on sensory details and peer feedback to revise their narratives.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Student Grouping:**
- Students work with a partner to provide feedback on a peer’s narrative draft. Students use peer feedback to revise their narratives.

**Independent Practice:**
- Students revise their narratives based on peer feedback.
- Students are still writing their rough drafts, practicing application of the use of sensory details and transition words.

**Composing to Draft:**
- Students are still writing their rough drafts, practicing application of the use of transition words.

**Model providing feedback on sensory details and transition words using a sample draft. Complete peer feedback form as a class to provide feedback on teacher’s rough draft.**
- Assign partnerships. Have students independently read and provide feedback for their partner’s draft.
- Allow partnerships to share their feedback with each other.

**Reflection/Planning:**
- Have students quickwrite about how they plan to revise their narrative based on their partner’s feedback.
- Allow students time to begin revising. Do students need to get more details from their collaborator or can they add some themselves?

<table>
<thead>
<tr>
<th>Thursday: Narrative</th>
<th>Editor’s Checklist</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Independent Practice:</strong> Students self-assess their narratives for spelling, capitalization, and punctuation.</td>
<td>Collect self-assessment checklists and read edited to drafts to assess</td>
</tr>
<tr>
<td>Show students exemplar texts with poor spelling, punctuation, and capitalization and exemplar texts</td>
<td></td>
</tr>
</tbody>
</table>
### Writing: Editing

**Students will use a checklist to self-assess their spelling, punctuation, and capitalization.**

**Composing to Draft:** Students are editing their narratives for correct spelling, punctuation, and capitalization.

Spelling, punctuation, and capitalization.

**Extension/Scaffold:**

Students who have finished editing their papers may help a peer in need of assistance.

---

### Friday:

**Narrative Writing:**

**Feedback, Self- and Peer Assessment**

**Tell Me a Story!**

Narrative Writing Rubric –3 per student

**Independent Practice:**

Using a rubric, students assess a peer’s narrative, applying their knowledge of story elements, sensory details, transition words, spelling, punctuation, and capitalization.

**Composing to Draft:** Students edit their narratives.

**Homework/Family Engagement:**

Send home a copy of the rubric and student narratives. Have students as their family collaborator to use the rubric to assess the narrative. Remind students to bring both back on Monday. Don’t forget to send home invitations to the Storytelling Celebration!

---

### Week Four: Telling Our Stories

<table>
<thead>
<tr>
<th>Activity/Strategy</th>
<th>Texts and Resources</th>
<th>Sequencing and Scaffolding</th>
<th>Formative Assessments</th>
<th>Instructional Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday:</td>
<td><strong>Video:</strong> How to Tell a Story</td>
<td><strong>Independent Practice:</strong> Students choose which</td>
<td></td>
<td>Watch the video of How to Tell a Story. Hand out the Telling Your</td>
</tr>
<tr>
<td>Story: Make a Plan</td>
<td>Students begin planning how to present their stories.</td>
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<td>------------------</td>
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<tr>
<td></td>
<td><strong><a href="http://youtu.be/mOA8mUflH-Q">http://youtu.be/mOA8mUflH-Q</a></strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td></td>
<td><strong>Tell me a Story! Storytelling Rubric</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blank storyboards</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Strategy</strong></td>
<td>strategy for preparing to present works best for them and then begin planning their presentations.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Composing to Represent:</strong></td>
<td>Students are composing their thoughts and knowledge of good stories to plan their presentations.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>Hand out blank storyboards and have students sketch the events and details they want to include in their oral presentations.</strong></td>
<td><strong>Story Rubric. Discuss the criteria for success on the rubric.</strong></td>
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<tr>
<td></td>
<td>Practice assessing the video of the storyteller as a class. Ask:</td>
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<tr>
<td></td>
<td><strong>“What makes a story interesting to listen to?”</strong></td>
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<tr>
<td></td>
<td><strong>“How can you use that knowledge in your own storytelling?”</strong></td>
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<td></td>
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<tr>
<td></td>
<td>Hand out blank storyboards and have students sketch the events and details they want to include in their oral presentations. Alternately, students may use their completed narratives to outline their stories and note important details.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Tuesday: How to Tell a Story: Practice</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tell me a Story! Storytelling Rubric</strong></td>
</tr>
<tr>
<td>Completed narratives, storyboards, and/or outlines</td>
</tr>
<tr>
<td><strong>Student Grouping:</strong> In partnerships (or small groups) students practice telling their stories and provide feedback to peer storytellers.</td>
</tr>
<tr>
<td><strong>Composing to Represent:</strong> Students practice oral presentations of their stories in partnerships (or small groups).</td>
</tr>
<tr>
<td>Students practice telling their stories.</td>
</tr>
<tr>
<td>Prior to having students provide each other with feedback using the storytelling rubric, model telling a story and have partnerships use the rubric to provide feedback to the teacher.</td>
</tr>
<tr>
<td>Partnerships practice and use the rubric to give each other feedback to improve storytelling.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Wednesday: How to Tell a Story: Storytelling Dress Rehearsal and Peer Feedback</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tell me a Story! Storytelling Rubric</strong></td>
</tr>
<tr>
<td><strong>Independent Practice:</strong> Students apply their practice to telling their story for the entire class.</td>
</tr>
<tr>
<td><strong>Composing to Represent:</strong> Students present their stories</td>
</tr>
<tr>
<td>Students practice telling their stories to the class. Students complete a peer feedback form for each storyteller.</td>
</tr>
</tbody>
</table>
Students practice public speaking by presenting their stories for the class.

Students engage in peer assessment of storytelling.

| Thursday:          | Family Feedback Form | **Independent Practice:** Students present their stories formally.  

*Composing to Represent:* Students share their stories with a larger audience of peers, family, community members, and staff.  

|                  |                  | Students tell their stories formally!  

*Ask audience members to provide feedback to their student.*

| Friday:          | Completed family feedback forms | **Independent Practice:** Students independently reflect on the unit.  

*Composing to Transfer:* Students solidify and verbalize their learning throughout the unit.

|                  | Reflections from the first day of the unit | Students write responses to each question:  

1. What makes a good story?  
2. What are the purposes of stories in my community? In my family?  
3. How has your thinking about stories changed as a result of this unit?  

Students share their responses in groups. Debrief as a class, summarizing a variety of responses.  

*Write thank you notes to community and family collaborators, adding details from responses.*
**Integrated Literacy Mini-Lesson: Dialogue**

When will the mini-lesson occur in the unit? During the week in which we are drafting and revising our narratives.

Mini-lesson focus (academic vocabulary, word study, grammar in context, etc.): Dialogue Rules (from *Mechanically Inclined* by Jeff Anderson, p. 53-57)

Mini-lesson outline or lesson plan:

- Ask a Sparking Question, such as “Have you ever had a fight with your brother or sister?” Or ask a similar question that connects to dialogue in the storyteller’s exemplar text. Elicit responses.
- Re-introduce the excerpt from the storyteller’s story. Play the recorded excerpt. (Have the dialogue written down, however, for analysis of how to write dialogue.
- Ask who wants to see the written dialogue. Place the typed excerpt under the document camera. Ask, “What do you notice about punctuation or conventions?” Guide student discussion to uncover these rules:
  - Indent every time a new person speaks.
  - Capitalize the first word in a direct quotation.
  - Put quotation marks around the things people/characters say.
  - Put end punctuation inside quotation marks
- As sponge activity or entry task have students record the rules in their writers notebooks.
- Give students a brief scenario and have partners practice writing a few lines of dialogue. Share under the document camera, noting successful use of the rules of dialogue.
- Have students go back into their drafts and revise so that they have several lines of dialogue which are written using the rules.

Mini-assessment:

- Provide students with a brief section of dialogue to be rewritten and revised by them to follow the Dialogue Rules.
- Expect students to apply the rule to their own writing.
<table>
<thead>
<tr>
<th>Targeted Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Academic:</strong></td>
</tr>
<tr>
<td>• Draft, revise/revision, collaborate, edit</td>
</tr>
<tr>
<td><strong>When and how it will taught:</strong></td>
</tr>
<tr>
<td>• Each academic vocabulary word will be taught in context during the appropriate stage of the writing process.</td>
</tr>
<tr>
<td>• Each word will first be described by the teacher and connected to another content area. Students will keep a cognitive content dictionary of each vocabulary word in their writing folders.</td>
</tr>
<tr>
<td>• Students will describe the word in their own words.</td>
</tr>
<tr>
<td>• Students will sketch a picture representing the word.</td>
</tr>
<tr>
<td>• Students will listen and watch for examples of the word used in context.</td>
</tr>
<tr>
<td>• Students will write a sentence using the word.</td>
</tr>
<tr>
<td>• Students will make a semantic map representing the relationships between three words.</td>
</tr>
<tr>
<td>• During peer conversations, students will keep track of how many times partnerships use each word.</td>
</tr>
<tr>
<td><strong>Content:</strong></td>
</tr>
<tr>
<td>• Narrative, story, oral history, family, story elements, setting, plot, events, problem/conflict, solution, characters, dialogue, sensory detail, transition</td>
</tr>
<tr>
<td><strong>When and how it will be taught:</strong></td>
</tr>
<tr>
<td>• Each content vocabulary word will be taught in context during the appropriate stage of the text analysis and then revisited during the writing process.</td>
</tr>
<tr>
<td>• Each word will first be described by the teacher and connected to another content area. Students will keep a cognitive content dictionary of each vocabulary word in their writing folders.</td>
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<tr>
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<tr>
<td>• During peer conversations, students will keep track of how many times partnerships use each word.</td>
</tr>
</tbody>
</table>
**Close Reading Activity**

When will the close reading activity occur in the unit?

The close reading activity occurs on Day 3, during the text analysis phase of the unit.

<table>
<thead>
<tr>
<th>Text Excerpt</th>
<th>Text-Dependent Questions</th>
</tr>
</thead>
</table>
| *Yellow Wolf: His Own Story* by Lucullus Virgil McWhorter, Ch. 1: Youth of the Warrior, p. 24-33 (Attached at the end of the unit.) | 1. Who is telling the story?  
2. Retell the story, using *first, next, then,* and *finally.*  
3. Describe the setting.  
4. Who are the characters in the story?  
5. How old was Yellow Wolf when the story opens? How do you know?  
6. How does Yellow Wolf’s spirit guide appear to him? What happens as a result? How is Yellow Wolf changed by the experience?  
7. How does the chronological text structure help the reader understand the story?  
8. Yellow Wolf refers to the “moon you call May.” What does he mean?  
9. What does Yellow Wolf mean when he states, “After going so many suns without food I was sleeping”?  
10. Why doesn’t Yellow Wolf take any weapons with him?  
11. Identify a theme for this excerpt. Use evidence from the text to support your claim.  
12. What is the author’s purpose for writing this story? |

*Two shorter excerpts from the same central text are provided. The shorter excerpts each have a single plot to enable reluctant readers to focus on the finding evidence in the text without feeling overwhelmed by the larger text and its unique style.*
<table>
<thead>
<tr>
<th>Scaffolds and Extensions</th>
<th>Support for students who are ELL, have disabilities or read well below grade level text band:</th>
<th>Extensions for advanced students:</th>
</tr>
</thead>
<tbody>
<tr>
<td>UDL Components:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I. Provide Multiple Means of Representation</td>
<td>• One exemplar text is an oral presentation of a story which will be videotaped for reference in subsequent lessons.</td>
<td>• In the text analysis phase of the unit, students may create a presentation of the story elements of each exemplar text. They can choose between an artistic representation or the use of technology.</td>
</tr>
<tr>
<td>1. Provide options for perception</td>
<td>• Multiple reads of the central text to include independent reading, read aloud by teacher, and partner reading.</td>
<td>• The narrative writing rubric includes 5th grade writing expectations to push advanced students toward more sophisticated narrative writing.</td>
</tr>
<tr>
<td></td>
<td>• Coding the central text while reading. Transfer of coded information to a graphic organizer. These steps ensure multiple interactions with the text.</td>
<td>• Use of a 3X3 Writing Frame to help students identify and plan for the beginning, middle and end of their narratives.</td>
</tr>
<tr>
<td></td>
<td>• Use of a 3X3 Writing Frame to help students identify and plan for the beginning, middle and end of their narratives.</td>
<td>• The use of peer support and feedback throughout the unit.</td>
</tr>
<tr>
<td></td>
<td>• Students may read their narrative aloud during the culminating presentation or they may choose to use pictures (planned and drawn prior) to help them remember their stories.</td>
<td>• Students may read their narrative aloud during the culminating presentation or they may choose to use pictures (planned and drawn prior) to help them remember their stories.</td>
</tr>
<tr>
<td></td>
<td>• The unit provides opportunities to differentiate the central text. Two shorter excerpts from the central text focus on two more distinct stories from Yellow Wolf’s childhood to scaffold analysis. The texts are used with the same</td>
<td></td>
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<tr>
<td></td>
<td>text.</td>
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<tr>
<td></td>
<td>• By analyzing story elements in exemplar texts and then using knowledge of those elements in student writing, with the purpose of focusing on what makes a good story, patterns, critical features, big ideas, and</td>
<td></td>
</tr>
<tr>
<td>2. Provide options for language, mathematical expressions, and symbols</td>
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<tr>
<td></td>
<td>• Vocabulary will be taught explicitly.</td>
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<td></td>
<td>• Decoding of text will be supported through text analysis and coding.</td>
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<td></td>
<td>• Connections with Nez Perce language will be made with academic and content-specific vocabulary.</td>
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<tr>
<td>3. Provide options for comprehensions</td>
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<tr>
<td></td>
<td>• Background knowledge will be activated through the use of culturally relevant exemplar texts.</td>
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</tr>
<tr>
<td></td>
<td>• By analyzing story elements in exemplar texts and then using knowledge of those elements in student writing, with the purpose of focusing on what makes a good story, patterns, critical features, big ideas, and</td>
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</tbody>
</table>
the relationships between what makes a story interesting to read and how to write an interesting story will be visible to students.

| text-dependent questions as the central text. |
| Writing options include narrowing the focus for reluctant writers. Rubrics are provided for setting, characterization, plot, sentence structure, and conventions. Having skill-specific rubrics empowers students to focus on one skill or concept at a time. |
Rubrics
<table>
<thead>
<tr>
<th><strong>Tell Me a Story! Narrative Writing Rubric – 4th Grade</strong></th>
<th>Name ______________________</th>
<th>Date ______________________</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Grade 2</strong></td>
<td>1 PT.</td>
<td>Grade 3</td>
</tr>
<tr>
<td><strong>Overall</strong></td>
<td>The writer wrote about one event or part of the story.</td>
<td>Mid-level</td>
</tr>
<tr>
<td><strong>Lead</strong></td>
<td>The writer thought about how to write a good beginning and chose a way to start the story. The writer chose the action, dialogue, or setting that would make a good beginning.</td>
<td>Mid-level</td>
</tr>
<tr>
<td><strong>Transitions</strong></td>
<td>The writer told her story in order by using words such as when, then, and after.</td>
<td>Mid-level</td>
</tr>
<tr>
<td><strong>Ending</strong></td>
<td>The writer chose the action, talk, or feeling that would make a good ending.</td>
<td>Mid-level</td>
</tr>
<tr>
<td><strong>Organization</strong></td>
<td>The writer wrote a lot of lines on a page and wrote across a lot of pages.</td>
<td>Mid-level</td>
</tr>
<tr>
<td>DEVELOPMENT</td>
<td>Grade 2</td>
<td>1 PT.</td>
</tr>
<tr>
<td>-------------</td>
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</tr>
<tr>
<td>Elaboration*</td>
<td>The writer tried to bring the main character to life with details, dialogue, and actions.</td>
<td>Mid-level</td>
</tr>
<tr>
<td>Craft*</td>
<td>The writer chose strong words that would help readers picture the story.</td>
<td>Mid-level</td>
</tr>
</tbody>
</table>

* Elaboration and Craft are double-weighted categories. Whatever score a student would get in these categories is worth double the amount of points. For example, if a student exceeds expectations in Elaboration, then that student would receive 8 points instead of 4 points. If a student meets standards in Elaboration, then that student would receive 6 points instead of 3 points.
### LANGUAGE CONVENTIONS

<table>
<thead>
<tr>
<th>Spelling</th>
<th>Grade 2</th>
<th>1 PT.</th>
<th>1.5 PTS</th>
<th>Grade 3</th>
<th>2 PTS.</th>
<th>2.5 PTS</th>
<th>Grade 4</th>
<th>3.0 PTS.</th>
<th>3.5 PTS.</th>
<th>Grade 5</th>
<th>4.0 PTS.</th>
<th>SCORE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>To spell a word, the writer used knowledge of spelling patterns (tion, er, ly, etc.). The writer spelled all of the word wall words correctly and used the word wall to figure out how to spell other words.</td>
<td>Mid-level</td>
<td>The writer used knowledge of spelling patterns to spell a edit before writing final draft. The writer got help from others to check spelling and punctuation before writing a final draft.</td>
<td>Mid-level</td>
<td>The writer used knowledge of word families and spelling rules to help spell and edit. The writer used the word wall and dictionaries as needed.</td>
<td>Mid-level</td>
<td>The writer used knowledge of word families and spelling rules to help spell and edit. The writer used the word wall and dictionaries as needed.</td>
<td></td>
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</tr>
<tr>
<td>Punctuation</td>
<td>The writer used quotation marks to show what a character said. When the writer used words such as can’t and don’t, the apostrophe was used.</td>
<td>Mid-level</td>
<td>The writer punctuated dialogue correctly with commas and quotation marks. While writing, the writer put punctuation at the end of every sentence. The writer wrote in ways that helped the readers read with expression, reading some parts quickly, some slowly, and some parts in one sort of voice and others in another.</td>
<td>Mid-level</td>
<td>When writing long, complex sentences, the writer used commas to make them clear and correct.</td>
<td>Mid-level</td>
<td>The writer used commas to set off introductory parts of sentences, such as One day at the park, I went on the slide. The writer also used commas to show talking directly to someone, such as Are you mad, Mom?</td>
<td></td>
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</tr>
<tr>
<td>Capitalization</td>
<td>The writer capitalizes the first word in each sentence and the pronoun I. The writer capitalizes names of characters and place names.</td>
<td>Mid-level</td>
<td>The writer capitalizes appropriate words in titles as well as the first word in each sentence, the pronoun I, character names, and place names.</td>
<td>Mid-level</td>
<td>The writer uses correct capitalization.</td>
<td>Mid-level</td>
<td>The writer uses correct capitalization.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Total Points Earned</th>
<th>Scaled Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-2</td>
<td>1</td>
</tr>
<tr>
<td>12.5-18</td>
<td>1.5</td>
</tr>
<tr>
<td>18.5-25</td>
<td>2</td>
</tr>
<tr>
<td>25.5-30.5</td>
<td>2.5</td>
</tr>
<tr>
<td>31-35.5</td>
<td>3</td>
</tr>
<tr>
<td>36-42</td>
<td>3.5</td>
</tr>
<tr>
<td>42.5-48</td>
<td>4</td>
</tr>
</tbody>
</table>

Use the table to translate the total points earned into a scaled score.

Total Points Earned:

Scaled Score:
Setting: (W.4.3a) Orient the reader by establishing a situation.

Teacher Name: Mrs. Kirk

Student Name: ___________________________

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>Above and Beyond</th>
<th>On Target</th>
<th>Almost There</th>
<th>Getting Started</th>
</tr>
</thead>
<tbody>
<tr>
<td>Place: Writer orients the reader by establishing where the story occurs</td>
<td>The location is described throughout the story. Descriptions of the location are vivid and detailed. The reader can visualize the setting.</td>
<td>The place is described in detail to help the reader understand the situation. The introduction may be the only place where the location of the story is described.</td>
<td>It is clear where the story takes place. There are some details that help the reader understand where the story takes place.</td>
<td>The place where the story occurs is stated clearly.</td>
</tr>
<tr>
<td>Time: Writer orients the reading by establishing when the story takes place.</td>
<td>The time in which the story takes place is described throughout the story, especially if the story takes place over time. The time can include time of day, month, seasons, and/or the historical time period or year.</td>
<td>When the story occurs is clearly described in detail. The introduction may be the only part of the story that details when the story takes place.</td>
<td>It is clear when the story takes place. There are some details that help the reader understand when the story occurs.</td>
<td>The time when the story occurs is stated clearly.</td>
</tr>
</tbody>
</table>
Character: (W.4.3a) Orient the reader by introducing a narrator and/or characters.

Teacher Name: Mrs. Kirk

Student Name: __________________________________________

<table>
<thead>
<tr>
<th>CATEGORY</th>
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<th>Getting Started</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Point of View</strong></td>
<td>The writer clearly identifies who is telling the story. The point of view of the story teller is consistent throughout the story.</td>
<td>Writer clearly identifies who is telling the story. The point of view is generally consistent.</td>
<td>The writer identifies who is telling the story.</td>
<td>It may not be clear who is telling the story.</td>
</tr>
<tr>
<td><strong>Main Character</strong></td>
<td>The writer uses dialogue, thoughts, emotions, and/or description to show the responses of the character to situations throughout the story. The character's traits are shown through his/her actions, thoughts, feelings, and dialogue.</td>
<td>The main character is clearly introduced. The main character behaves in some way that affects the sequence of events in the plot. The writer shows how the main character responds to situations using dialogue and description.</td>
<td>The main character is introduced. The writer uses descriptions of the character's actions, thoughts, and feelings to show the character's responses to situations.</td>
<td>The main character is clear and consistent throughout the story.</td>
</tr>
<tr>
<td><strong>Descriptive Details</strong></td>
<td>The writer uses concrete words and phrases and sensory details to describe the main character in detail. Descriptive details of the main character are sprinkled throughout the story.</td>
<td>The writer uses concrete words and phrases and sensory details to describe the main character. These descriptions may be mostly in the introduction.</td>
<td>The main character is described in some detail.</td>
<td>There is very little description of the main character.</td>
</tr>
</tbody>
</table>
Plot: (W.4.3a) Organize an event sequence that unfolds naturally.

Teacher Name: Mrs. Kirk

<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>Plot: Sequence of events</strong></td>
<td>The event sequence unfolds naturally. Pacing of the events is appropriate. More time is spent on the heart of the story. Characters respond to the events of the story through dialogue, thought/feelings, and actions. Events are described precisely using concrete words and phrases and sensory details.</td>
<td>The event sequence unfolds naturally. Characters respond to the events in the story through dialogue and actions. Events are described precisely using concrete words and phrases and sensory details.</td>
<td>Event sequence unfolds naturally. Character respond to the events in the story through dialogue and actions.</td>
<td>One event is well described or there is a short sequence of events.</td>
</tr>
</tbody>
</table>
Conclusion: (W.4.3e) Provide a conclusion that follows from the narrated experiences or events in the story.

Teacher Name: Mrs. Kirk

Student Name: ______________________________

<table>
<thead>
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<th>Getting Started</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conclusion</td>
<td>The conclusion is appropriate to the story. The conclusion reveals a lesson or theme. It ends using character dialogue, thought, or action that reveals insight into how the character changed, OR it reveals new developments (cliffhanger). The conclusion effectively links to the introduction in some way.</td>
<td>The conclusion provides closure to the story. It states the outcome of the story. It summarizes or provides reflection on the events in the story. It links to the introduction in some way.</td>
<td>The conclusion provides a sense of closure. It is appropriate to the story and follows logically after the event sequence.</td>
<td>The conclusion provides a sense of closure.</td>
</tr>
</tbody>
</table>
Conventions: (L.4.1f) Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.

Teacher Name: Mrs. Kirk

<table>
<thead>
<tr>
<th>CATEGORY</th>
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<th>Almost There</th>
<th>Getting Started</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sentence Structure</td>
<td>Produces complete sentences. Uses the correct forms of verbs to match the subject. Verb tense conveys time, sequences, and conditions. Sentences vary in length and structure.</td>
<td>Produces complete sentences. Produces simple, compound, and complex sentences. There is consistent subject-verb agreement.</td>
<td>Most sentences are complete sentences. Produces simple, compound, and complex sentences. There is consistent subject-verb agreement.</td>
<td>Produces complete simple and compound sentences.</td>
</tr>
</tbody>
</table>

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http://rubistar.4teachers.org/index.php?screen=TermsOfUse
Conventions: (L.4.2) Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Teacher Name: Mrs. Kirk

Student Name: ________________________________

<table>
<thead>
<tr>
<th>CATEGORY</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Capitalization</td>
<td>Consistently uses correct capitalization, including in written dialogue.</td>
<td>Consistently uses correct capitalization. Few errors are present.</td>
<td>Consistently uses correct capitalization criteria for Getting Started, and capitalizes appropriate words in titles. Some errors may be present.</td>
<td>Capitalizes the first word in a sentence and the pronoun &quot;I,&quot; dates, the names of people, holidays, product names, and geographic names.</td>
</tr>
<tr>
<td>Punctuation</td>
<td>Consistently uses all of the criteria from On Target. Uses punctuation to separate items in a series. Uses a comma to separate an introductory element from the rest of the sentence. Uses a comma to set off the words &quot;yes&quot; and &quot;no,&quot; to set off a tag question from the rest of the sentence (&quot;It's true, isn't it?&quot;).</td>
<td>Consistently uses all of the criteria from Almost There. Uses commas and quotation marks to mark direct speech. Uses a comma before &quot;and,&quot; &quot;but,&quot; and &quot;or&quot; in compound sentences. Few errors are present.</td>
<td>Consistently uses all of the criteria in Getting Started. Uses commas and quotation marks in dialogue. Some errors may be present.</td>
<td>Uses end punctuation for sentences. Uses commas in dates and to separate single words in a series. Uses apostrophes to form contractions. Uses apostrophes in possessives.</td>
</tr>
<tr>
<td>Spelling</td>
<td>Spells above grade level words appropriately, consulting references as needed.</td>
<td>Spells 4th grade level words appropriately, consulting references as needed.</td>
<td>Uses spelling patterns and generalizations in writing words. Consults resources, such as dictionaries, as needed.</td>
<td>Spells words phonetically. Follows common spelling patterns.</td>
</tr>
</tbody>
</table>
Central Text
Story Elements Graphic Organizer
Text-Dependent Questions
Yellow Wolf: His Own Story
By
LUCULLUS VIRGIL McWHORTER

ILLUSTRATED WITH ORIGINAL PHOTOGRAPHS

The CAXTON PRINTERS, Ltd.
Caldwell, Idaho
1940
YELLOW WOLF

Photograph taken in 1908.

I am telling you true! I will die, you will die! This story will be for the people who come after us. For them to see and know what was done here.

—YELLOW WOLF
Hoping to incorporate something of Yellow Wolf's earlier life as a prelude to his war career, I broached the subject to him at our last interview at his home in May, 1935. The effort was futile. His native pride and modesty proved aversive to the measure. "I am now getting old," he protested. "I had seen twenty-one snows when the war was fought. It is not right for me to tell of my own growing-up life. That does not belong to history. Would not look well in the history we are writing. I do not want to hurt, to spoil what I did in the war. Only that should go in my story of the war. The other would not be well placed."

Insistence was not to be thought of. It was only by an assemblage of items gleaned from our previous interviews, covering more than a quarter of a century, that the meager glimpse of his early career as set forth in this chapter could be constructed.

I WAS born in the Wallowa Valley, Oregon,¹ long the home of Nez Perces. Our name for that river is Kahmu nebem, named for a trailing vine growing at places along its banks and sands. There is where I grew up.

My father, Seekumses Kunnin [Horse Blanket]², was rich in horses and cattle. A true horseman himself, he raised me among horses. Lived part of time east of Lapwai,³ Idaho, but mostly in the Wallowa Valley.

I was with my father until well grown. Hunting,

¹Legend places Yellow Wolf's birthplace in Idaho. This is an error, arising from the fact that the family lived there at one time—which, however, was subsequent to the date of his birth (1866).
²He was also known as Seakometa Kansa (Using His Horse for Blanket).
³In 1925, Many Wounds said to me: "I will show you the true name of Lapwai." He pointed to a partially dried-up quagmire lying between the Spalding Mission site and the mouth of Lapwai Creek, he pointed to the myriads of butterflies settled on the black mud, and demonstrating with his hands the slow fanning of their wings, explained: "That winging is laplal. The Indians knew this spot by that name. The whites changed it to 'Lapwai,' and so called the entire creek."
YOUTH OF THE WARRIOR

sporting of all kinds known to Indians. We would go to Wallowa in spring for salmon. Stay there all summer and until late fall. Plenty of game. It was easy to get our winter’s food.

We often wintered in the Imnaha Valley, and most Indians wintered there always. The Imnaha was warmer than the Wallowa.

I was told that in early days my father was in battle near Walla Walla, fighting for the soldiers. With another man whose wife was with him, they were chased for their lives by Chief Kamiakun’s warriors. They saw, and fled to a bunch of soldiers who received them kindly. The two joined the soldiers in a fight against the enemies.

Kamiakun’s warriors rode swift circles about the camp, shooting arrows and bullets from horseback. But they were stood off and night drew on. In the darkness my father and companion guided the soldiers out from there. All escaped. It may have been other Indians than those of Chief Kamiakun, the Yakima. I do not know.

My name as a boy can not be translated. Too deep! You can not write it down. One inherited name was Inneecheekoostin.¹

My mother Yiyik Wasumwah [Swan Woman; Swans Lighting on Water] was a sister [first cousin] to Chief Joseph. It was this way. The mother of “Old” Chief Joseph, and my grandfather on my mother’s side were full brother and sister. This was why I belonged to Young Joseph’s band. Joseph’s people held strong to blood kinship.

¹As common among Indians, especially warriors, Yellow Wolf had a multiplicity of names. No interpretation for Inneecheekoostin was found. Another of his early names was Pahkar Tamkikcchec (Five Times Looking Through, or Fifteen Lightnings).
YELLOW WOLF: HIS OWN STORY

My great grandfather [maternal], Seeloo Wahyakt [Eye Necklace], was a great war chief. He was killed in battle with the Pokatellas, fighting for possession of Wallowa Valley. Became separated from his band and outnumbered. His arrows exhausted, he was captured. His arms and legs were cut off before he was killed.

My grandfather [maternal], Homas, son of Seeloo Wahyakt, died on a buffalo hunt in Yellowstone Park. I am not mistaken! It was at Sokolinim [Antelope] where he was buried. This is north of some hot springs. Not over or beyond any big mountain, but is above where two rivers meet. Names of larger river Pahniah Koos [Tongue Water]. A smaller river above there is Wiyukea Koos [Elk Water]. There were Indians living around there somewhere. We hunted there, for the Sioux [Assiniboins] attacked us if we went on south side of the big mountain.

We knew that Park country, no difference what white people say! And when retreating from soldiers we went up the river and crossed where are two big rocks. The trail there is called Pitou Kisin, meaning Narrow Solid Rock Pass. This is on south side of Pahniah Koos. We did not enter the Park by our old trail when on war retreat.

I grew up among warriors, and since old enough to take notice, I made defending myself a study. The whites call me Yellow Wolf, but I take that as a nickname. My true name is different, and is after the Spirit which gave me promise of its power as a warrior.

I am Heinmot Hihhiih, which means White Thunder. Yellow Wolf is not my own chosen name.
YOUTH OF THE WARRIOR

Upon being asked how he came by the designation of Yellow Wolf, the warrior discoursed earnestly for some moments with interpreter Hart, and then gave this explanation:

I was a boy of about thirteen snows when my parents sent me away into the hills. It was to find my Wyakin.5 I saw something—not on the ground, but about four feet up in the air.

I took my bow and shot an arrow.

It was in moon you call May when my parents again sent me out. This time it was to the wildest part of the mountains. To a place beyond Kemei Koois. Gave me one blanket, but no food. I might go fifteen, maybe twenty, suns with nothing to eat. But could drink water aplenty. Only trees for shelter, and fir brush to sleep on. I might stay in one place three nights, maybe five nights, then go somewhere else. Nobody around, just myself. No weapons, for nothing would hurt me. No children ever get hurt when out on such business.

After going so many suns without food I was sleeping. It was just like dreaming, what I saw. A form stood in the air fronting me. It talked to me in plain language, telling me:

"My boy, look at me! You do as I am telling you, and you will be as I am. Take a good look at me! I will give you my power; what I have got. You may think I am nothing! You may think I am only bones! But I am alive! You can see me! I am talking to you! I am Hemene Moxmox [Yellow Wolf]."

It was a Spirit of a wolf that appeared to me. Yellow-like in color, it sort of floated in the air. Like a human being it talked to me, and gave me its power.

5 Yellow Wolf had a strong belief in Wyakin, as will appear throughout. For an explanation of this supernatural force, see Appendix A, end of volume.
YELLOW WOLF: HIS OWN STORY

I did not say anything back to the Spirit talking to me. I was asleep [in a trance]! I was not scared. Was just as I am now. Nothing was there to hurt me.

After I saw this wolf-thing, after I heard the Spirit-voice, I awoke and started for home. When near to maybe quarter mile of home, I dropped down, supposed dead. Someone, man or woman, came and brought me to the tepee. They had seen me, had watched for me. It was good for the one finding me.

That was how I got named Yellow Wolf. Named for that vision-wolf appearing to me. It was yellow-colored, and gave me the power of the wolf.

The name of thunder is to kill as it strikes and rolls along. My kopluts [war club] I made when a boy, by directions of the Spirit that gave me promise of warrior power. It has the same killing strength as thunder. 6

I have had different spirit guidance. I was not full-grown when we were hunting, moving into Montana, near falls in the river. It was dark night and freezing cold. The chiefs told me to watch the horses. So cold I did not know all the time what I was doing. Horseback, I was doubled over, eyes closed. I went sound asleep. Did not know anything. I must have been near death. I felt something lightly touch and shake my thigh. Felt it about three times. Then I heard a voice speaking, "What are you doing? Wake up! You are dead! Go home!"

I awoke, numb with cold. I could see no one. But the way that Spirit directed, I drove the horses. I moved them the direction that Spirit guided. I was afraid enemy Indians would take the herd. I was scared. About two miles I must have gone when I heard a voice calling, "Where are you going? Come this way!"

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YOUTH OF THE WARRIOR

I awoke again, came to myself. I turned that way where my people were calling. I was freezing! A wild northeast wind was blowing. Coldest of all winds, it kills quickly!

I would have died had not that Spirit guided me where I could hear my people calling. They heard the horses passing.

Always after that night I could smell an enemy anywhere for a long distance away. This Spirit at that time gave me such power. I could then tell if enemies were around watching to take our horses or attack our camp.

This Spirit told me never to be mean. Never hurt a dog without cause. To do nothing violent only as had to be done. When in war, this Spirit wanted me to be alone. For this reason did I scout mostly alone on our retreat. Sometimes I never ate for three or four days. Only drank water. Water is medicine for everything.

What I am giving you is from my heart. I could have been dead many times only for this Spirit protection. For all this I am thankful. Happy for it all.

Another way I feel now. All my people are dead. I am alone. My heart is heavy because of way I am treated by whites. In early days my parents were to the whites as brothers. Why should I be badly treated by whites? Why is it they do not want to pay me for my land? They robbed us of all our country, our homes. We got nothing but bullets. I am now old. I feel worried about my grandchildren, what may become of them. It can not be for them as with me, when growing up hunting buffaloes.

In Montana my uncle traded a yearling horse to some miners for a magazine rifle. It was like one I carried through the war [1866 repeating Winchester]. With it
YELLOW WOLF: HIS OWN STORY

I hunted buffaloes until somebody stole it. I killed yearlings mostly. It was robes we were after more than meat. You had to be a good horseman when running buffaloes. Sometimes they chased you, horned your horse. If a man was thrown to the ground, best that he lie still. The buffalo would then lick his face raw, but he could thereby escape.⁷

At times the Nez Perces hunted goats, bighorns, deer, and elk. All kinds of game in that country. We knew that country well before passing through there in 1877. The hot smoking springs and the high-shooting water were nothing new to us.

Once I returned from hunting in the Yellowstone country, to Idaho. From there I went to Wallowa by stage. One snow from that time war broke out.

My age was then twenty-one snows. A strong young man, I was never sickly.

One time I was out hunting with other Indians. We separated. Snow was about ankle-deep. I came onto a bear’s trail, and tracked him to his home in a rock cliff. I jumped off my horse, went to the door, and looked in. I saw two eyes just like fire. If you see animal eyes in darkness, they always shine as coals of fire. I leveled my gun and fired, aiming at center between those eyes.

I stood in the doorway, listening. I heard him knocking against the walls of his house. Soon the knocks stopped. Then I knew that bear was dead.

I got the lariat from my saddle and crawled in where the bear lay. Slipped the loop over his head, drawing it tight. Then I backed out and tried to pull him from his house. Only got him part way. I brought my horse, and

⁷It is reported that on occasion a buffalo would be attracted by the saliferous moisture on the perspiring face of a fallen hunter.
YOUTH OF THE WARRIOR

fastening the rope to saddlehorn, soon had that bear outside.

I now went to top of a ridge and gave the signal yell. The other hunters not too far away understood. They came and helped skin and get the meat to camp. I always had good luck hunting bears.

One other time I met a bear at his home. There were three of us horseback. I dismounted and went to the opening in the rocks. I peeked in. Yes, that bear was there, all right. I called in to the bear, "Come out! I want you!"

My partners were afraid, and stayed off a distance. I told them to come closer, but they would not mind me at all. One was afraid the bear might get hold of him. He stayed on his horse about thirty steps away. The other man was maybe forty steps from the bear's ground lodge. He dismounted and stood behind a big pine tree. His name was Jesse. I told them again to come closer, but they said "No!"

Those two Indians were scared at nothing.

I now put my head in at the bear's doorway and told him, "I want you! I have come for you. You must come out!"

But that bear would not come. He only growled and talked to himself. I now yelled a sharp command and struck him with a stone. That bear made a bad noise with his mouth, and started out. I took three steps back. That bear came out of his doorway, mad. Just as he made to jump, I shot him through the head. I now called to my partners, "Come over!" They said, "No!" Told me to examine if the bear was dead.

I laughed at them. I put my rifle down and gripped the bear's head. They now said, "We were afraid to
come close. We thought that bear might put up a bad fight.”

They laughed, seeing the bear dead. I told them, “The bear is nothing to me. He is just like a dog to me. I can kill him with a club.”

I was hunting deer in the mountains. I was alone. I heard a voice coming from the east. From some place among the big rocks. I thought it was a true voice of a person. I listened good! Yes, it was there all right.

I ran, and came near where the voice had sounded. No human voice whatever. Only the voice of itsiyiyi [coyote]. That itsiyiyi was crying, “Quit that! Quit that!” A bear was trying to catch that itsiyiyi, and I thought to shoot him. I shot just as he reared up, and the bullet struck his right paw.

I ran to get closer to that bear, but he saw and came at me. Getting close, I shot him in the head.

After killing that bear, I discovered a dead deer. A fresh-killed deer. That bear had been fighting itsiyiyi from eating the deer.

It is a strange story I am now telling you. I had hunted two suns and seen nothing. In camp all morning, I went out in the afternoon. There was a good snow. I found no tracks. I wondered what was wrong. I have never felt as I did that time. I sat down to think. Sun shining, nice day. The way I was looking, I saw a deer about fifty steps away. It was reaching up, eating the long moss from lower limbs of a tree. It was the kind of moss we cook in the ground ovens for food. The same kind you liked at our camp dinner. Yes, it was a deer standing broadside to me. I raised my rifle and fired.

That deer continued to eat the hanging moss. I thought, “What is wrong?” I fired again, aiming good.
YOUTH OF THE WARRIOR

Eeb! That deer did not move. Just kept eating moss. I did not hurry as I fired a third time.

That deer remained in same place, still filling on moss. Paid no attention to what was being done to it. I thought, "Maybe gun sight not good?" I put my eye to rifle sight and back again quickly. Eeb! That deer was gone. My rifle sight was nothing wrong.

I went over where that deer had stood. No tracks whatever. I looked up. A long lodgepole could not reach that moss—that high it was above the ground! I must have been shooting atemis [dead deer]. A spirit deer, maybe from out the ground. I never saw such any other time. I thought about it for many long snows. I have never forgotten it. I returned to camp, hunting no more that sun.
<table>
<thead>
<tr>
<th><strong>Main Character:</strong></th>
<th><strong>Setting:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Character Traits + Evidence from Text</em></td>
<td></td>
</tr>
<tr>
<td>Other Characters:</td>
<td></td>
</tr>
</tbody>
</table>

**Plot:** *What are the main events that move the story forward?*

**Conflict:** *What is the main character’s problem?*

**Resolution:** *How is the problem solved?*

**Theme:** *What is the big idea behind the story? Is there a lesson?*

**Purpose:** *What is the author’s purpose for writing the story?*
Yellow Wolf: His Own Story
Chapter 1: The Youth of the Warrior
By Lucullus McWhorter

Text-Dependent Questions

1. Who is telling the story?

2. Retell the story, using first, next, then, and finally.

3. Describe the setting.

4. Who are the characters in the story?

5. How old was Yellow Wolf when the story opens? How do you know?

6. How does Yellow Wolf’s spirit guide appear to him? What happens as a result? How is Yellow Wolf changed by the experience?

7. How does the chronological text structure help the reader understand the story?
8. Yellow Wolf refers to the “moon you call May.” What does he mean?

9. What does Yellow Wolf mean when he states, “After going so many suns without food I was sleeping”?

10. Why doesn’t Yellow Wolf take any weapons with him?

11. Identify a theme for this excerpt. Use evidence from the text to support your claim.

12. What is the author’s purpose for writing this story?
Differentiated Text
Yellow Wolf: His Own Story
By
LUCULLUS VIRGIL McWHORTER

ILLUSTRATED WITH ORIGINAL PHOTOGRAPHS

The CAXTON PRINTERS, Ltd.
Caldwell, Idaho
1940
YELLOW WOLF
Photograph taken in 1909.

I am telling you true! I will die, you will die! This story will be for the people who come after us. For them to see and know what was done here.

—YELLOW WOLF
YELLOW WOLF:
His Own Story

Chapter 1

Youth of the Warrior
I grew up among warriors, and since old enough to take notice, I made defending myself a study. The whites call me Yellow Wolf, but I take that as a nickname. My true name is different, and is after the Spirit which gave me promise of its power as a warrior.

I am Heinmot Hihhiih, which means White Thunder. Yellow Wolf is not my own chosen name.
YOUTH OF THE WARRIOR

Upon being asked how he came by the designation of Yellow Wolf, the warrior discoursed earnestly for some moments with interpreter Hart, and then gave this explanation:

I was a boy of about thirteen snows when my parents sent me away into the hills. It was to find my Wyakin. I saw something—not on the ground, but about four feet up in the air.

I took my bow and shot an arrow.

It was in moon you call May when my parents again sent me out. This time it was to the wildest part of the mountains. To a place beyond Kemei Koois. Gave me one blanket, but no food. I might go fifteen, maybe twenty, suns with nothing to eat. But could drink water aplenty. Only trees for shelter, and fir brush to sleep on. I might stay in one place three nights, maybe five nights, then go somewhere else. Nobody around, just myself. No weapons, for nothing would hurt me. No children ever get hurt when out on such business.

After going so many suns without food I was sleeping. It was just like dreaming, what I saw. A form stood in the air fronting me. It talked to me in plain language, telling me:

"My boy, look at me! You do as I am telling you, and you will be as I am. Take a good look at me! I will give you my power; what I have got. You may think I am nothing! You may think I am only bones! But I am alive! You can see me! I am talking to you! I am Hemene Moxmox [Yellow Wolf]."

It was a Spirit of a wolf that appeared to me. Yellow-like in color, it sort of floated in the air. Like a human being it talked to me, and gave me its power.

---

"Yellow Wolf had a strong belief in Wyakin, as will appear throughout. For an explanation of this supernatural force, see Appendix A, end of volume."
YELLOW WOLF: HIS OWN STORY

I did not say anything back to the Spirit talking to me. I was asleep [in a trance]! I was not scared. Was just as I am now. Nothing was there to hurt me.

After I saw this wolf-thing, after I heard the Spirit-voice, I awoke and started for home. When near to maybe quarter mile of home, I dropped down, supposed dead. Someone, man or woman, came and brought me to the tepee. They had seen me, had watched for me. It was good for the one finding me.

That was how I got named Yellow Wolf. Named for that vision-wolf appearing to me. It was yellow-colored, and gave me the power of the wolf.
The name of thunder is to kill as it strikes and rolls along. My kopluts [war club] I made when a boy, by directions of the Spirit that gave me promise of warrior power. It has the same killing strength as thunder.²

I have had different spirit guidance. I was not fullgrown when we were hunting, moving into Montana, near falls in the river. It was dark night and freezing cold. The chiefs told me to watch the horses. So cold I did not know all the time what I was doing. Horseback, I was doubled over, eyes closed. I went sound asleep. Did not know anything. I must have been near death. I felt something lightly touch and shake my thigh. Felt it about three times. Then I heard a voice speaking, “What are you doing? Wake up! You are dead! Go home!”

I awoke, numb with cold. I could see no one. But the way that Spirit directed, I drove the horses. I moved them the direction that Spirit guided. I was afraid enemy Indians would take the herd. I was scared. About two miles I must have gone when I heard a voice calling, “Where are you going? Come this way!”

²See Appendix B, “Yellow Wolf’s War Club,” end of volume.
YOUTH OF THE WARRIOR

I awoke again, came to myself. I turned that way where my people were calling. I was freezing! A wild northeast wind was blowing. Coldest of all winds, it kills quickly!

I would have died had not that Spirit guided me where I could hear my people calling. They heard the horses passing.

Always after that night I could smell an enemy anywhere for a long distance away. This Spirit at that time gave me such power. I could then tell if enemies were around watching to take our horses or attack our camp.

This Spirit told me never to be mean. Never hurt a dog without cause. To do nothing violent only as had to be done. When in war, this Spirit wanted me to be alone. For this reason did I scout mostly alone on our retreat. Sometimes I never ate for three or four days. Only drank water. Water is medicine for everything.

What I am giving you is from my heart. I could have been dead many times only for this Spirit protection. For all this I am thankful. Happy for it all.

Another way I feel now. All my people are dead. I am alone. My heart is heavy because of way I am treated by whites. In early days my parents were to the whites as brothers. Why should I be badly treated by whites? Why is it they do not want to pay me for my land? They robbed us of all our country, our homes. We got nothing but bullets. I am now old. I feel worried about my grandchildren, what may become of them. It can not be for them as with me, when growing up hunting buffaloes.
Graphic Organizers
&
Other Materials
Tell Me a Story! Narrative Writing
Unit Overview

Essential Questions:
- What makes a good story?
- What are the purposes in my community? In my family?

Timeline:

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Learning Target</th>
<th>Date Completed</th>
</tr>
</thead>
</table>
| **What Makes a Good Story?**
  Frontloading Activity                            | - I can discuss author’s purpose and identify a theme or lesson in a story.                      |                |
|                                                  | - I can discuss the elements of a story and the descriptive details that an author must include to make a story interesting to read and connect that to my own work as a writer. |                |
| **Cultural Information:**
  Analysis of an Oral Story                        | - I can identify and describe a character in a story.                                           |                |
|                                                  | - I can use details from the text to describe the setting of a story.                            |                |
|                                                  | - I can use details from the text to describe the events that make up the plot of a story.      |                |
|                                                  | - I can discuss author’s purpose and identify a theme or lesson in a story.                     |                |
| **Close Reading and Cultural Information:**
  Analysis of Excerpt from Yellow Wolf: His Own Story | - I can identify and describe a character in a story.                                           |                |
|                                                  | - I can use details from the text to describe the setting of a story.                            |                |
|                                                  | - I can use details from the text to describe the events that make up the plot of a story.      |                |
|                                                  | - I can discuss author’s purpose and identify a theme or lesson in a story.                     |                |
| **Cultural Information:**
  Analysis of Excerpt from Yellow Wolf: His Own Story | - I can read closely to answer text-dependent questions.                                         |                |
|                                                  | - I can identify the theme or lesson of a story.                                                |                |
### The Seed of the Story: The Writing Process and Family Engagement

- I can discuss the elements of a story and the descriptive details that an author must include to make a story interesting to read and connect that to my own work as a writer.
- I can use the elements of a story to write questions for my interview with a person in my family about a story.

### Narrative Prewriting: Planning the Story

- I can create the main character of my story and include descriptive details to make the character come alive.
- I can write about the setting of my story and include descriptive details about where and when it takes place.
- I can create a sequence of events that unfold naturally.

### Narrative Pre-Write: Peer Assessment

- I can provide useful feedback to a peer about their character, setting, plot, dialogue, sensory details, and transitions.
- I can use peer feedback about my character, setting, plot, dialogue, sensory details, and transitions to revise my story.

### Narrative Drafting: Just Write

- I can create the main character of my story and include descriptive details to make the character come alive.
- I can write about the setting of my story and include descriptive details about where and when it takes place.
- I can create a sequence of events that unfold naturally.

### Narrative Revision: Peer Feedback – Story Elements

- I can provide useful feedback to a peer about their character, setting, plot, dialogue, sensory details, and transitions.
- I can use peer feedback about my character, setting, plot, dialogue, sensory details, and transitions to revise my story.

### Narrative Revision: Sensory Details

- I can revise my writing to include sensory details.

### Narrative Writing: Revision – Transition Words

- I can revise my writing to include transition words.
| **Narrative Writing: Revision - Dialogue** | • I can use dialogue to show how my character responds to situations. |
| **Narrative Writing: Revision and Peer Feedback** | • I can provide useful feedback to a peer about their character, setting, plot, dialogue, sensory details, and transitions.  
• I can use peer feedback about my character, setting, plot, dialogue, sensory details, and transitions to revise my story. |
| **Narrative Writing: Editing** | • I can edit for spelling, punctuation, and capitalization. |
| **Narrative Writing: Feedback, Self- and Peer Assessment** | • I can provide useful feedback to a peer about their character, setting, plot, dialogue, sensory details, and transitions.  
• I can use peer feedback about my character, setting, plot, dialogue, sensory details, and transitions to revise my story.  
• I can edit for spelling, punctuation, and capitalization. |
| **How to Tell a Story: Make a Plan** | • I can plan how I want to present my story and choose an appropriate tool to make my plan. |
| **How to Tell a Story: Practice** | • I can tell a story and speak at an understandable pace.  
• I can provide feedback on a peer’s storytelling.  
• I can use feedback to improve my storytelling. |
| **How to Tell a Story: Storytelling Dress Rehearsal and Peer Feedback** | • I can tell a story and speak at an understandable pace.  
• I can provide feedback on a peer’s storytelling.  
• I can use feedback to improve my storytelling. |
<table>
<thead>
<tr>
<th><strong>Tell Me a Story:</strong> Celebration of Storytelling</th>
<th>- I can tell a story and speak at an understandable pace.</th>
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</thead>
</table>
| **Reflection** | - I can reflect on what makes a good story.  
- I can reflect on the purposes stories serve in my community and family. |
Dear Parents,

We are excited to invite you to collaborate with your student on a narrative writing project called *Tell Me a Story!* In this unit, students will be analyzing texts to determine what makes a good story. They then use that knowledge to plan an interview with a family member. That interview will become the seed for your student’s narrative writing. As students go through the process of writing a narrative, you will be invited to provide feedback on your student’s story. Along the way, we will be building our vocabulary knowledge and connecting our new words to their Nez Perce translations. Students will practice telling their stories aloud so that they can share the stories on which they have worked so hard a storytelling celebration at the end of the unit. And you will be invited to attend!

Our essential questions for this narrative writing project are:

- What makes a good story?
- What purpose do stories serve in my community? In my family?

Please share your thoughts on these questions with your child and encourage your student to share their thinking with you.

We are very excited about this project and your role as collaborators! If you have questions at any time, please don’t hesitate to contact me.

Sincerely,
<table>
<thead>
<tr>
<th><strong>Word</strong></th>
<th><strong>Context</strong> (page# &amp; sentence)</th>
<th><strong>Definition</strong></th>
<th><strong>Quick Draw</strong></th>
<th><strong>Connection</strong></th>
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</table>
### Story Elements PRE-WRITE

**Text:**

<table>
<thead>
<tr>
<th>Main Character:</th>
<th>Setting:</th>
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</thead>
<tbody>
<tr>
<td><em>Character Traits + Descriptive Details</em></td>
<td></td>
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</tbody>
</table>

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<thead>
<tr>
<th>Other Characters:</th>
<th></th>
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</table>

### Plot: What are the main events that move the story forward?

### Conflict: What is the main character’s problem?

### Resolution: How is the problem solved?

### Theme: What is the big idea behind the story? Is there a lesson?

### Purpose: What is the author’s purpose for writing the story?
**Story Elements Pre-Write: Peer Feedback**

<table>
<thead>
<tr>
<th>Main Character:</th>
<th>Setting:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Identify the main character.</td>
<td>Can you tell where the story occurs? Y or N</td>
</tr>
<tr>
<td>Evidence from text:</td>
<td>Evidence from text:</td>
</tr>
</tbody>
</table>

**Character Traits + Evidence from Text**

<table>
<thead>
<tr>
<th>Other Characters:</th>
<th>Other details about the setting (weather, etc.)</th>
</tr>
</thead>
</table>

**Plot:** *What are the main events that move the story forward?*

1. 

2. 

3.
Are there parts of the plot that are confusing? Y or N

Make a suggestion to improve the plot:

<table>
<thead>
<tr>
<th>Conflict: What is the main character’s problem?</th>
<th>Resolution: How is the problem solved?</th>
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</table>

<table>
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<th>Theme: What is the big idea behind the story? Is there a lesson?</th>
<th>Purpose: What is the author’s purpose for writing the story?</th>
</tr>
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</table>

One thing I really like about the story is ...

One suggestion I have is...
Sensory Details Notecatcher

Text:

Sense of Sight:

Sense of Hearing:

Sense of Smell:

Sense of Touch:

Sense of Taste:

BONUS! Emotions and Feelings:
# Sensory Details Planner

Where in your story can you include sensory details? Jot your thoughts!

<table>
<thead>
<tr>
<th>Sense of Sight:</th>
<th>Sense of Hearing:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sense of Smell:</td>
<td>Sense of Touch:</td>
</tr>
<tr>
<td>Sense of Taste:</td>
<td>BONUS! Emotions and Feelings:</td>
</tr>
</tbody>
</table>
Transition Words Notecatcher

Text:

List as many transition words as you can as you read the text again.

How do the transition words help you understand the story?

Name _________________________

Transition Words Notecatcher

Text:

List as many transition words as you can as you read the text again.

How do the transition words help you understand the story?
## Transition Words

<table>
<thead>
<tr>
<th>Type of Transition</th>
<th>Words</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Time Sequence</strong></td>
<td>Afterward, before, earlier, eventually, lately, meanwhile, next, now, since, soon, then, until</td>
</tr>
<tr>
<td><strong>Addition</strong></td>
<td>Besides, finally, first, furthermore, in addition, last, moreover, next, still</td>
</tr>
<tr>
<td><strong>Comparison</strong></td>
<td>Also, likewise, similarly</td>
</tr>
<tr>
<td><strong>Contrast</strong></td>
<td>Even though, however, instead, nevertheless, on the other hand, otherwise, still, though, yet</td>
</tr>
<tr>
<td><strong>Example</strong></td>
<td>After all, for example, for instance, in fact, in other words, in short, of course, specifically, to illustrate, thus</td>
</tr>
<tr>
<td><strong>Summary</strong></td>
<td>All in all, finally, in other words, therefore</td>
</tr>
</tbody>
</table>
Sensory Details: Peer Feedback

What sensory details were included in the story? Write them down!

Sense of Sight: __________________________

Sense of Hearing: _______________________

Sense of Smell: __________________________

Sense of Touch: __________________________

Sense of Taste: __________________________

BONUS! Emotions and Feelings: __________________________
What did you like about the writer’s sensory details?

What suggestions do you have for improvement?

**Transition Words**

List all of the transition words you find in this narrative:

Are there places where a transition word would help you understand the story better? Make a suggestion!
## EDITOR’S CHECKLIST

<table>
<thead>
<tr>
<th>Check for:</th>
<th>I checked for these, and this narrative is:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Just right!</td>
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<tr>
<td>• Capitalization</td>
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<td>• Commas</td>
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<td>• Dialogue</td>
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## EDITOR’S CHECKLIST

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</table>
# Presentation Rubric for PBL
(for grades 3-5; Common Core ELA aligned)

<table>
<thead>
<tr>
<th></th>
<th>Below Standard</th>
<th>Approaching Standard</th>
<th>At Standard</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Explanation of Ideas &amp; Information</strong></td>
<td>- uses inappropriate facts and irrelevant details to support main ideas</td>
<td>- chooses some facts and details that support main ideas, but there may not be enough, or some are irrelevant</td>
<td>- chooses appropriate facts and relevant, descriptive details to support main ideas and themes (CC 3-5.SL.4)</td>
</tr>
</tbody>
</table>
| **Organization**         | - does not include everything required in presentation                          | - includes almost everything required in presentation                                 | - includes everything required in presentation  
- presents ideas in an order that makes sense  
- presents for the right length of time, but some parts may be too short or too long  
- organizes time well; no part of the presentation is rushed, too short or too long |
| **Eyes & Body**          | - does not look at audience; reads notes  
- fidgets or slouches a lot                                                   | - makes some eye contact, but reads notes or slides most of the time  
- fidgets or slouches a little                                                  | - keeps eye contact with audience most of the time; only glances at notes or slides  
- has a confident posture                                                           |
| **Voice**                | - speaks too quietly or not clearly  
- does not speak appropriately for the situation (may be too informal or use slang) | - speaks loudly and clearly most of the time  
- speaks appropriately for the situation most of the time                        | - speaks loudly and clearly  
- speaks appropriately for the situation, using formal English when appropriate (CC 3-5.SL.6)                                                                                                   |
| **Presentation Aids**    | - does not use audio/visual aids or media  
- uses inappropriate or distracting audio/visual aids or media                  | - uses audio/visual aids or media, but they sometimes distract from the presentation, or do not add to ideas and themes | - uses well-produced audio/visual aids or media to add to main ideas and themes (CC 3-5.SL.5)                                                                                                   |
| **Response to Audience Questions** | - does not answer audience questions                                             | - answers some audience questions, but not clearly or completely                    | - answers audience questions clearly and completely                                                                                                                                                    |
| **Participation in Team Presentations** | - Not all team members participate; only one or two speak | - All team members participate, but not equally                                       | - All team members participate for about the same length of time, and are able to answer questions                                                                                                   |

For more FreeBIEs visit bie.org
Beginning: Plan three important events from the beginning of your story.

Middle:
Your Student’s Name______________________________

Please share one or two things you really enjoyed about your student’s story today.

In your opinion, what makes a good story?

Why are stories important to the Lapwai community?

Why is this story important to your family?
Student Work Samples
### Story Elements Notecatcher

<table>
<thead>
<tr>
<th>Main Character:</th>
<th>Setting:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name: <strong>Yellow Wolf</strong></td>
<td>Wallowa in spring for salmon</td>
</tr>
</tbody>
</table>

#### Character Traits + Evidence from Text
- Good hunter - "Soon knocks stopped. Then I knew the bear was dead."
p. 36

#### Other Characters:
- The Spirit

#### Plot: What are the main events that move the story forward?
- Many battles pg. 25 and pg. 26 has been fought. beginning of the story

#### Conflict: What is the main character's problem?
- They were chased for their lives by chief Kamiakun's warriors.

#### Resolution: How is the problem solved?
- The two joined the soldiers in a fight against the enemies.

#### Theme: What is the big idea behind the story? Is there a lesson?
- Being like a human being it talked to me, and gave me its power

#### Purpose: What is the author's purpose for writing the story?
- I carried through the war because I so people know about my life.
### Story Elements Notecatcher

#### Main Character:

**Name:** Yellow Wolf

**Character Traits & Evidence from Text:**
- Native
- I was born in Wallow Valley, Oregon, long the home of Nez Perces.
- He spent a lot of time with the Wallow Valley people.
- He was a good hunter, always had good luck hunting for bears.

**Other Characters:**
- The Spirits

#### Setting:

- Winter in Wallow Valley
- Time: 1855
- P. 25: Wallow Valley

#### Plot: What are the main events that move the story forward?

- Yellow Wolf's birth and the beginning of his life. He was not a poor child because his dad owned many horses and cattle. His dad taught him to be a good hunter.

#### Conflict: What is the main character's problem?

- Someone stole his gun that he used to hunt buffalo. P. 30

#### Resolution: How is the problem solved?

- P. 31: He shot the bear then drag it out of the cave.

#### Theme: What is the big idea behind the story? Is there a lesson?

- The story is about being Native and about Yellow Wolf's life.

#### Purpose: What is the author's purpose for writing the story?

- Be yourself. Don't be someone else. Be brave. Not all things are dangerous. Blowing does not get you anywhere. It takes a long time to get trust back.
**Main Character:**
- **Name:** Yellow Wolf

**Character Traits + Evidence from Text**
- Native: "I was born in the Wallowa Valley, Oregon. I am the son of the Nez Perce.

**Other Characters:**
- The Spirits

**Plot:** What are the main events that move the story forward?
- My parents sent me away to the hills. I will give you my power. Started name. Man or woman came and brought me to the tepee. Some killing strength. As Thunder. The chiefs told me to wash the horns. I must have been near death. I felt something touch me. Snake my thigh. "What are you doing? You are dead! Go home!"
- LB: I moved the way the spirit guided me. I would have died had not the spirit guided me.

**Conflict:** What is the main character's problem? He was about to die

**Resolution:** How is the problem solved?
- The spirit saved him!!

**Theme:** What is the big idea behind the story? Is there a lesson? No

**Purpose:** What is the author's purpose for writing the story?
- To inform about Yellow Wolf's life
My Second BirthDay.

Once upon a time it was my first birthday and I was turning two years old. Then when my mommy came in my room to wake me up. My mom said happy birthday [BLUR] and of course I couldn't really understand her because I was young. So when my mom picked me up she put me on her shoulders and when I got in the dining room it was decorated in like princess things like Cinderella, Snow White you know all of those princesses. So in the oven there was this really big chocolate cake so all I can think about was cake cake it was really funny. So when the cake was done it was hot so I couldn't eat it yet so I didn't really taste cake yet so I guess it was a big deal for me I guess. So when we were done singing happy birthday I shoved that cake right in my face and I ate a little bit of candle wax. It seemed liked my mom was kind of looked like she was mad at me for making a mess on the ground so I got taught how to clean at the age of two so now I learned my lesson do not make a mess in the [BLUR] house.
If Kayla didn't have to come she wouldn't
but my mom had to work and the rest
of us were going camping so she had
no choice.

"Hey Red" - "Do you remember the
time you and your dad Jason snuck out
of the house and had a party up
here." My papa says with a smile, to
my dad.

"Ya that was fun." says my dad hapilly.

As my dad pulls up the front seat we
all shuffle out of the small pick up
cab. As soon as we are out,
Me, my brother Saci, my brother Cody,
and my little sister Alma all go and
check out the old camping spot,
but not Kayla. She gets a lawn
chair and sits down with perfectly
fulled legs. Mean while my papa and
My dad unload the pickup and unattach the tent camper. About an hour later we come back to camp and see that Kayla still hasn't moved a muscle and is just reading her book. Papa and Dad have completely unloaded and have started a fire. It isn't dark yet but my papa, as we call him is "Cold blooded". My dad says that means that he is all ways cold.

"Now do you want me to take you guys on four wheeler rides?" asks my dad. "YA" we all yell as we run to the four wheeler.

"Me first" yells Saei. "You want to affect" explains my dad.
Saei and dad hop on the four wheeler and drive off.

About a half an hour later, they come back and Saei jumps off. Before you can blink Ama is right on behind my dad. "Are you ready?" he asks in an adventures voice.

"yup." Ama says with a pop

Finally, Ama is back and it is my turn. We speed off and drive about a mile up the road.

"Hey Dad, do you think after you take Kayla and Cody can you teach me how to drive this?" I ask.
"I don't see why not!" he says.

Eventually Cody had gone and was back again. As Dad invited Kayla for a ride she rudly replied:

"EEWW! you want me to get on that... I'll pass." So now it was my turn again.

Dad made room for me up front and started off by letting me steer and before I knew it he trusted my steering. Now it was time for me to be able to hold the gas.

The gas peddall was nothing like a cars gas peddall in fact it wasn't a peddall at all it was a button-ish throughtle.
It took me a while to learn to multi-task to do the gas and the steering but I did it.

As soon as I mastered that I thought I was done but dad had a few more things I needed to know.

He asked how I was feeling about how good I was. "Great," I explained. "But multi-tasking is hard for me." I said. "Well you better get used to that because now you have to triple-task," he said with a smile. "The gears are right down there." he says pointing to the foot levers. I mastered that in no time, but yet I wasn't so great
when ment I had a long way to go.

As i steered down the dusty road
dad compliments "You are doing good, keep
it up." As i looked back i accidently jirched
the wheel, "AAA:" I fell as we rolled down the bank.
I finally got us under controll when dad
says, "It's ok... we're ok." he says calmy
and slowly. It is hard for me to just
sit there and see him lie because for
one... it's not ok, I almost killed us.
and for second were not fine we
could have both died.

We finally caught our breaths
and made our way back to camp.
"Do you want to try agian?" dad asks
"NO!" I say angirly
"Great!" he says, "You just got exited!"
We all do" - "I have been riding four wheelers my whole life and have problems I still can with that." He explains.

"Alright but I need extra help!" I explain. We start down the road but this time something is wrong. I pull the four wheeler to a halt and it hits me ... I was doing really good and Dad wasn't helping me at all! I guess something wasn't wrong after all!

Now I feel proud of myself and I know Dad is proud too."

I drive down the road, turn us around and then go back to

in and every body sitting around
the fire laughing.
"I did it papa, i did it" i explain
happily. "can i take you on a ride?"
i ask "sure" he says with a
grin Papa and dad switch spots
as i get on the four wheeler
and drive away. "slow down!"
says papa scaredly "papa, i am
only going 5 miles per hour" i
say confused. You see papa is
old and gets frightened easily.
"ok just be careful" he says
as i turn us around to go back
papa adds "you are doing really good"
"thanks" i reply. when we arrive at
camp it is getting dark and we
sit around the fire and tell
jokes, camps fire tales, and stories, and
for one Hayla is happy in
the woods. "Why are you so happy?"
I ask. "You did it... You really did
it!" she says with a big old grin.
And right then and there i know
every one is proud of me!