

THE WRITING ACADEMY®

A SUBSIDIARY OF TEACH BIG®

GRADE



Cluster 7

Poetry and Narrative (LEAVES)

TEACHER LESSON PLAN GUIDE

Grade 3 • Cluster 7

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Statement of Purpose

Cluster 7 is a Poetry and Narrative unit. Students read poems that inspire and learn to experience a poem - its speaker, emotion, artistic language, and meaning - using the LEAVES framework.

Across four modules students enter the experience of a poem, consider whose voice is speaking, notice the moment and the sound of the language, and bring all of LEAVES together to find meaning and significance. Stamina grows from Low to Very High.

Abstract

Module 1, Entering the Experience - Reading Poems That Inspire, opens the unit. Module 2, Whose Voice? - Emotion, Experience, and the Speaker, considers the speaker.

Module 3, The Moment That Stays - Artistic Language and Sound, notices craft and sound, and Module 4, Meaning and Significance - Bringing All of LEAVES Together, brings the framework together. Every day follows the Teach BIG GRADUATE routine, moving students from gathering and revealing the skill, through attempting, discussing, and using it, to awarding growth, targeting the next step, and explaining their thinking to others.

Standards at a Glance

The TEKS below are taught and practiced across Cluster 7. The **exact, verbatim Student Expectation wording** for each — quoted from the Texas Essential Knowledge and Skills — appears on the **TEKS Correlations** page inside each module, along with where in the week it is taught.

TEKS	STRAND	MODULES
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TEKS 4.7(C) — “use text evidence to support an appropriate response” — applies wherever students use text evidence in this cluster.

ELPS (English Language Proficiency Standards) are correlated on each module’s daily “TEKS and ELPS for Today” pages.

MODULE

1

Entering the Experience —
Reading Poems That Inspire

Week 1 • Low Stamina • two poems

Module 1: Entering the Experience — Reading Poems That Inspire

Week 1 - Low Stamina - two poems

Voices That Inspire Change and Service

Teacher Script

"A poem can communicate a big idea using fewer words, deliberate lines, sound, imagery, and carefully chosen language."

Why This Module Matters

This module opens the cluster "Voices That Inspire Change and Service." Students meet two poems connected to Dr. Martin Luther King Jr. and President John F. Kennedy and learn to read a poem the way a poet builds one: by noticing how the words are arranged into lines and stanzas (Layout) and what emotion and experience the poem communicates. Students learn that a poem carries a powerful idea in a shape that looks and sounds different from ordinary writing.

Cluster Overarching Question

How can words, dreams, and acts of service inspire people to make a positive difference?

Module Question

How does a poem use its lines, layout, and emotion to communicate a big idea?

Module LEAVES Focus

This module concentrates on the first two parts of the LEAVES poetry framework: L - Lines and Layout, and E - Emotion and Experience.

Family Letter

Dear Families,

This week your child is beginning our poetry cluster, "Voices That Inspire Change and Service." The big focus of this module is learning to read a poem the way a poet builds one — by noticing how the words are arranged into lines and stanzas (Lines and Layout) and what feeling the poem communicates (Emotion and Experience).

We are reading two poems: "A Dream Can Grow," connected to Dr. Martin Luther King Jr. and the idea of hope, and "What Will You Give?", connected to President John F. Kennedy and the idea of serving others. Your child is learning that a poem carries a powerful idea in a shape that looks and sounds different from ordinary writing.

Please try this at home: Ask your child to read a favorite short poem, song lyric, or nursery rhyme aloud and point out where each line ends. Then ask, "What feeling does it give you, and which words create that feeling?" Celebrating your child's noticing is a wonderful way to help them grow as a reader and a poet!

With appreciation, Your child's teacher - The Writing Academy LLC

Carta para las Familias

Estimadas familias:

Esta semana su hijo o hija comienza nuestro grupo de poesía, "Voices That Inspire Change and Service." El enfoque principal de este módulo es aprender a leer un poema como lo construye un poeta: notando cómo se organizan las palabras en versos y estrofas (Lines and Layout) y qué sentimiento comunica el poema (Emotion and Experience).

Leemos dos poemas: "A Dream Can Grow," relacionado con el Dr. Martin Luther King Jr. y la idea de la esperanza, y "What Will You Give?", relacionado con el presidente John F. Kennedy y la idea de servir a los demás. Su hijo o hija aprende que un poema lleva una idea poderosa en una forma que se ve y suena diferente de la escritura común.

Por favor, intente esto en casa: Pídale a su hijo o hija que lea en voz alta un poema, una canción o una rima favorita y que señale dónde termina cada verso. Luego pregunte: "¿Qué sentimiento te da y qué palabras crean ese sentimiento?" ¡Celebrar lo que su hijo o hija nota es una manera maravillosa de ayudarlo a crecer como lector y poeta!

Con aprecio, El maestro o la maestra de su hijo o hija - The Writing Academy LLC

Module 1 — Family Conversation Starters

Send these home with the letter, or post them in the class stream. None of them can be answered with only yes or no.

- What is the difference between a poem and a story?
- Why do you think poets arrange words into lines and stanzas?
- Which of our two poems did you like more, and what feeling did it give you?
- If you wrote a poem about helping someone, what words would you choose?

Simple Family Activities

Both activities need little or no materials and both end in a conversation rather than a worksheet.

Family Activity - Read a Poem Aloud

Find a short poem, song, or rhyme. Read it aloud together and point to where each line ends. Ask: What feeling does it give us, and which words create that feeling?

Family Activity - Two Lines of Our Own

Together, write two rhyming lines about something you hope for or a way you like to help others. Read them aloud and enjoy how the words sound.

Module 1 — Lesson Overview and Standards

Lesson Overview

Module 1 begins the poetry cluster "Voices That Inspire Change and Service." Students read two poems — "A Dream Can Grow" (connected to Dr. Martin Luther King Jr. and the idea of hope) and "What Will You Give?" (connected to President John F. Kennedy and the idea of service) — and learn to notice how a poem is built. The module focuses on the first two LEAVES elements: Lines and Layout, and Emotion and Experience. Students see that a poem arranges words into deliberate lines and stanzas and communicates feeling and experience through carefully chosen language.

BIG Goal: Students will read two poems closely and explain how each poem uses its lines, layout, and emotion to communicate a big idea about hope and service.

The full cluster teaches the LEAVES poetry framework across four modules of rising stamina: Lines and Layout, Emotion and Experience, Artistic Language, Voice, Echo and Sound, and Significance.

Writing Genre TEKS

The Student Expectation column below is the exact, full wording of each TEKS breakout — quoted verbatim from the Texas Essential Knowledge and Skills, not paraphrased or abbreviated.

TEKS	Student Expectation (verbatim TEKS breakout)	Where It Is Taught and Practiced in This Module
12(B)	compose informational texts, including poetry, using genre characteristics and craft	Days 3-5: students compose a short poem stanza.
10(D)	describe how the author's use of language contributes to meaning	Days 1-4: students notice layout, emotion, and word choice in the poems.
8(A)	infer the theme of a work, distinguishing theme from topic	Days 3-5: students name the big idea each poem communicates.

Writing Genre ELPS Breakouts

ELPS	Student Expectation (verbatim ELPS breakout)
2(E)	use comprehensible language to explain information orally with increasing specificity and detail
4(C)(ii)	write using content-area vocabulary
4(D)(iii)	write using a variety of grade-appropriate connecting words
4(F)(i)	write to narrate, describe, explain, respond, or persuade with detail in the content areas

Where the Standards Are Visible in This Module

- Students examine how a poem's lines, layout, and stanzas shape meaning (Lines and Layout).
- Students identify the emotion and experience a poem communicates (Emotion and Experience).
- Students compose a short poem stanza that communicates a chosen feeling or idea.
- Oral discussion and turn-and-teach build content-area vocabulary and academic speaking.

Module 1 — Learning Destination

Module Learning Objective

Students will read two poems closely and explain how each poem uses its lines, layout, and emotion to communicate a big idea about hope and service.

I Will Statements

- I will notice how a poem arranges words into lines and stanzas.
- I will identify the emotion and experience a poem communicates.
- I will explain the big idea a poem asks me to carry away.
- I will write a short poem stanza of my own.

I Can Statements

- I can point to a poem's lines and stanzas and explain the layout.
- I can name a feeling the poem communicates and show where.
- I can explain the big idea of each poem.
- I can write a four-line stanza that communicates a feeling or idea.

★ Daily Deck

Daily Deck - Module Slide 1: the I Will and I Can statements for this module, so students see the week's target before anything else.

Success Criteria

- I can describe the layout of each poem (lines and stanzas).
- I can name an emotion or experience in each poem and point to the words.
- I can state the big idea of "A Dream Can Grow" and of "What Will You Give?"
- My own stanza uses deliberate lines to communicate one feeling or idea.

Evidence That Will Demonstrate Mastery

- The Day 2 Poem Parts Detective recording sheet.
- The Day 3 original four-line stanza.
- The Day 5 turn-and-teach explanation of a LEAVES element.

Language Domains

This module builds all four language domains as students read, discuss, and write poetry. Every task below is open to English learners at any proficiency level; the supports are built in, not bolted on.

Domain	How this module builds it
Listening	Students hear the poems read aloud and listen for line breaks and feeling.
Speaking	Students defend a poem-feature sort with reasons and teach a LEAVES element to a partner.
Reading	Students read the two poems closely, noticing layout, word choice, and emotion.
Writing	Students write an original four-line stanza that arranges words on purpose and communicates a feeling.

Module 1 — Rigor and Misconceptions

Rigor Safeguard

You may read a poem aloud, reread it, and let students use the LEAVES anchor chart and sentence frames. You may not tell a student which feeling to find or write their stanza for them. The student must still point to the layout, name the feeling and its evidence, and arrange their own poem lines.

Rigor and Cognitive Demand

Level of Thinking	What Students Must Do	Expected Degree of Independence	Evidence of the Thinking
Literal	Identify a poem's stanzas, lines, and a feeling word.	Supported. The teacher may reread the stanza.	The student points to a stanza and a feeling word.
Inferential	Explain how the layout helps the feeling.	Guided on Days 1 and 2, independent by Day 3.	The student connects a line break or stanza to the emotion.
Evaluative	State the big idea and create a stanza that communicates a feeling.	Partner discussion on Day 3, independent by Day 5.	The student writes deliberate lines and explains the idea.

Possible Teacher Misconceptions

The Misconception	What a Teacher Might Misunderstand	A Practical Way to Self-Correct
A poem is just short sentences.	A teacher may accept sentences with no line intention.	Ask, "Where does each line end, and why did the poet choose that?"
Poems must always rhyme.	A teacher may require rhyme over meaning.	Value feeling and layout; treat rhyme as one tool, not the goal.
Feeling cannot be "proven."	A teacher may accept a feeling with no evidence.	Ask the student to point to the word or line that creates the feeling.

Possible Student Misconceptions

What Students May Misunderstand	What a Teacher Might Notice	A Practical Way to Correct or Reteach It
Layout does not matter.	The student writes across the page like a paragraph.	Show the poem's stanzas and ask what the white space does.
A poem states its feeling directly.	The student writes "This is happy."	Ask which words could make the reader feel happy without saying it.
The poems report facts.	The student treats the speaker as a historian.	Remind: the events are real, but the poem uses a speaker's voice and feeling.

Module 1 — Thinking Levels

These charts support building rigor. Use them in every module to name the level of thinking a task and a student response require.

The Five Thinking Levels

Level	Color	Thinking Stage	Description
Level 1	Red	Foundational	Student follows directions or repeats information exactly as taught with little independent thinking.
Level 2	Orange	Emergent	Student begins trying ideas independently but may be uncertain or inconsistent.
Level 3	Yellow	Visible	Student connects ideas directly to evidence in the poem.
Level 4	Green	Independent	Student combines evidence with personal response, applying understanding to their own writing.
Level 5	Blue	Reflective	Student connects the poem's idea to the world, morals, lessons, or broader life understanding.

Module 1: Reading Poems That Inspire

Focus: LEAVES Lines & Layout and Emotion & Experience.

Level	Student Thinking	HABIT / Task
Recall	Name a poem's lines, stanzas, and one feeling.	Identify: Point to a stanza and a feeling word in the poem.
Skill	Sort poem features by Lines & Layout or Emotion & Experience.	Categorize: Place a feature card and explain why.
Strategic	Explain how the layout helps the feeling in a poem.	Connect: Show how a line break or stanza shapes the emotion.
Extended	Write an original stanza and explain its layout and feeling.	Analyze & Create: Compose a four-line stanza with a clear idea.

 Teacher Script

"Class, this week we read like poets. We start with Recall, naming lines, stanzas, and feelings. Then Skill, sorting poem features. At the Strategic level, we explain how the layout helps the feeling. Finally, at the Extended level, you write your own stanza. This is how we grow as poets and readers!"

Oral-Rehearsal Frame: The Poetry Connection **Teacher Script**

"Let's rehearse out loud. The poet arranged the words by _____. The feeling I notice is _____, and I can hear it in the line _____. The big idea of the poem is _____. On the state writing assessment, you will read and respond to poems, so learning to notice layout and feeling now will help you all year."

Module 1 — Vocabulary

Vocabulary — Teacher Script

Teacher Script

“Before we begin, let’s preview some words we will use to talk about poems. Poets and readers use precise words to describe how a poem is built and what it makes us feel.”

Tier 1 Vocabulary

Word	Student-Friendly Definition	Oral Rehearsal Frame
poem	writing arranged in lines that often uses sound and images	This poem makes me feel ____.
line	one row of words in a poem	This line says ____.
word choice	the exact words a writer picks	The poet’s word choice shows ____.
feeling	an emotion the words carry	One feeling in this poem is ____.
hope	the belief that something good can happen	The poem shows hope when ____.
give	to offer help, time, or kindness	The poem asks what I can give by ____.
share	to give or pass something to others	A dream can grow when we share ____.
voice	who is speaking in the poem	The voice in this poem sounds ____.

Tier 2 Vocabulary

Word	Student-Friendly Definition	Oral Rehearsal Frame
layout	the way a poem's words and lines are arranged on the page	The layout shows ____.
stanza	a group of lines set apart in a poem, like a paragraph	This stanza is about ____.
line break	the point where one line of a poem ends and the next begins	The line break makes me pause at ____.
emotion	a strong feeling	The emotion in this stanza is ____.
experience	something that happens to or is felt by the speaker	The experience in this poem is ____.
rhyme	words that end with the same sound	These words rhyme: ____ and ____.
theme	the big idea a poem communicates	The theme of this poem is ____.
significance	why the poem matters beyond the words	The significance of this poem is ____.

Tier 3 Vocabulary



Teacher Script

"These words connect to the history and ideas behind our two poems."

Word	Pronunciation	Student-Friendly Definition	Oral Rehearsal Frame
dream	DREEM	a hope or goal for a better future	Dr. King's dream was ____.
service	SUR-vis	helping others and the community	Service means ____.
inspire	in-SPYR	to fill someone with the urge to do something good	The poem inspires me to ____.
civil rights	SIV-uhl ryts	rights that protect equal treatment for all people	Civil rights means ____.
Peace Corps	PEES kor	a service organization whose volunteers help communities	The Peace Corps helped by ____.
generation	jen-uh-RAY-shun	people living during the same time	A dream can pass from one generation to ____.
community	kuh-MYOO-nuh-tee	a group of people who live or work together	I can help my community by ____.
kindness	KYND-nis	being friendly, generous, and caring	I can show kindness by ____.



Teacher Resource

For more practice with academic words, see the Teach BIG Academic Vocabulary Companion App.

Module 1 — Background Knowledge and Teacher Context

This cluster connects two poems to real history. One poem, "A Dream Can Grow," connects to Dr. Martin Luther King Jr. and the idea of hope for a better future — the March on Washington and the "I Have a Dream" speech. The other poem, "What Will You Give?", connects to President John F. Kennedy and the idea of serving others — his 1961 inauguration and the Peace Corps. Both poems carry powerful ideas about how ordinary people, including children, can help build a better community.

More Background for the Teacher

The historical leaders and major events named above are real. The poems themselves are written for students and use a speaker's voice to communicate feeling and experience rather than to report facts. As the cluster's common teacher language puts it: "A poem may communicate a powerful idea using fewer words, deliberate lines, sound, imagery, and carefully chosen language. We are not asking whether one poem is better than another. We are asking what the poem's form allows the writer to do."

Module 1 focuses on the first two LEAVES elements. Lines and Layout: a poet deliberately arranges words into lines and stanzas, and that arrangement is part of the meaning. Emotion and Experience: a poem communicates a feeling or experience the reader is invited to share. Later modules add Artistic Language, Voice, Echo and Sound, and Significance.

Note on this cluster's scope: students meet the narrative requirement through a separate narrative paper. In these lessons, we focus on the two poems.

Module 1 — Materials and Module at a Glance

Materials List

- Copies of the two poems: "A Dream Can Grow" and "What Will You Give?"
- LEAVES poetry anchor chart (L and E highlighted this week)
- Chart paper and sticky notes
- Poem-feature cards for the Day 2 game
- Student notebooks
- Colored pencils or highlighters
- Award/Target reflection sheet

Module at a Glance

Day	GRADUATE Stage	What Happens
Day 1	G — Gather + R — Reveal	Meet MLK and JFK; read the two poems; reveal LEAVES Lines & Layout and Emotion & Experience.
Day 2	A — Attempt	Poem Parts Detective: find and sort LEAVES features in the two poems.
Day 3	D — Discuss + U — Use	Discuss the poems' layout and emotion, then write an original four-line stanza.
Day 4	A — Award + T — Target	Award evidence of poetry understanding and target a next step or curiosity.
Day 5	E — Educate / Explain	Turn-and-Teach a LEAVES element using the week's poems.

Common Teacher Language

- "A poem communicates a powerful idea using fewer words, deliberate lines, sound, imagery, and carefully chosen language."
- "We are not asking whether one poem is better. We are asking what the poem's form allows the writer to do."
- "The historical leaders and events are real; the poems use a speaker's voice to help us feel the idea."

Module 1 — The DOT Reading Habit

The DOT Reading Habit

The DOT reading habit has three steps: Dot, Discover, Drop.



Teacher Script

"As strong readers, we use the DOT habit while we read the passages in our Interactive Notebooks. DOT stands for three steps: Dot, Discover, Drop."

Step	What It Means
D — Dot	Place a small dot above any word that seems unfamiliar as you are reading.
O — Discover	Discover the meaning of the word as we learn together through our lessons.
T — Drop	Go back and erase the dot above the word once you know its meaning.

Board text: Dot the word. Discover the meaning. Drop the dot.

Encouragement: "This habit helps your brain keep track of the words you are still learning. Good readers notice new words, find out what they mean, and celebrate when they own them."

Module 1 — The LEAVES Poetry Framework

Teacher Script

"TRAILS helps us read a story. LEAVES helps us read a poem. This week we focus on the first two leaves: Lines and Layout, and Emotion and Experience."

The LEAVES Poetry Framework

Letter	Element	What to Notice
L	Lines and Layout	How has the poet arranged words, lines, and stanzas?
E	Emotion and Experience	What experience or emotion is being communicated?
A	Artistic Language	What imagery, metaphor, symbolism, comparison, or purposeful language creates meaning?
V	Voice	Who seems to be speaking, and how does that perspective influence the poem?
E	Echo and Sound	How do rhyme, rhythm, repetition, repeated phrases, and sounds strengthen the poem?
S	Significance	Why does the poem matter? What larger idea should the reader carry away?

Mentor Moves — Lines and Layout (L)

Display "A Dream Can Grow" and let students look at the shape before reading for meaning.

Teacher Script

"Look at the page before you even think about meaning. Does this look like ordinary writing? No. The poet has deliberately created short lines and four-line stanzas. That is our first LEAVES idea: Lines and Layout."

Ask: How many stanzas do you see? What might the poet want us to feel by putting a little white space between each stanza?

Mentor Moves — Emotion and Experience (E)

Reread the poem for feeling.

 Teacher Script

"A poem communicates an experience or emotion. As I reread, listen for the feeling the words carry."

Ask: What feelings or experiences do you notice in "A Dream Can Grow"? What feelings or experiences do you notice in "What Will You Give?"

 Teacher Script

"The poems communicate powerful ideas — hope that can grow, and the gift of ordinary service — but they move through lines, stanzas, and carefully chosen words. That is what we will investigate all week."

Before Students Read

Preview the poems with students before reading. Read each poem aloud so students hear it first, and notice how the poet arranges words into lines and stanzas - that layout is part of the meaning (LEAVES: Lines and Layout). Each poem appears twice: first a plain copy to read, then a color-coded copy. On the second copy, students TAP the TRACKS - they hunt for the six kinds of evidence details and highlight each with the TRACKS color below.

The Six Types of Measurable Evidence: TRACKS

Students look for six kinds of measurable evidence in every passage. Use the same six categories, the same wording, and the same colors in every module.

T Time — Age, era, dates, cultural details, or historical details. Often associated with adjectives. (Highlight color: Pastel Green.)

R Reactions — Reactions, solutions, resolutions, or effects. Often associated with verbs and adverbs. (Highlight color: Pastel Purple.)

A Actions — Actions, problems, conflicts, or causes. Often associated with verbs and adverbs. (Highlight color: Pastel Yellow.)

C Character, Concept, Creature — Characters' or people's names, animals or animals' names, or major concepts used as the central idea. Often nouns or proper nouns. (Highlight color: Pastel Yellow.)

K Key Knowledge — All other important information necessary to the meaning of the passage that is not accounted for by another TRACKS category (background knowledge). (Highlight color: Pastel Orange.)

S Scenery / Setting — Setting characteristics that are acknowledged or measured through the five senses. (Highlight color: Pastel Green.)

POEM 1 — A Dream Can Grow (Dr. Martin Luther King Jr.)

A dream can start inside your heart,
A tiny hope, a little start.
It may begin as just one thought,
A wish for all the good we sought.

A voice can speak, a child can hear,
And suddenly the dream feels near.
One hopeful word can travel through,
Until another dreams it too.

A dream can grow from friend to friend,
Its hopeful journey does not end.
It moves through classrooms, homes, and towns,
And lifts our hearts when we feel down.

When children listen, hope can shine,
Your dream can someday join with mine.
Together we can help it grow,
By sharing kindness as we go.

The future waits for what we do,
For dreams need helping hands there too.
One voice may start with words to show,
But many hearts can help it grow.

Student Annotation Guide — A Dream Can Grow (Dr. Martin Luther King Jr.)

T — Time

The future waits for what we do

R — Reactions

hope can shine; lifts our hearts when we feel down

A — Actions

A voice can speak; When children listen; A dream can grow from friend to friend; sharing kindness as we go

C — Character/Concept/Creature

A dream; hope; a child

K — Key Knowledge

dreams need helping hands; One hopeful word can travel through

TRACKS EVIDENCE HIGHLIGHTING — A Dream Can Grow (Dr. Martin Luther King Jr.)

A dream can start inside your heart,
A tiny hope, a little start.
It may begin as just one thought,
A wish for all the good we sought.

A voice can speak, a child can hear,
And suddenly the dream feels near.
One hopeful word can travel through,
Until another dreams it too.

A dream can grow from friend to friend,
Its hopeful journey does not end.
It moves through classrooms, homes, and towns,
And lifts our hearts when we feel down.

When children listen, hope can shine,
Your dream can someday join with mine.
Together we can help it grow,
By sharing kindness as we go.

The future waits for what we do,
For dreams need helping hands there too.
One voice may start with words to show,
But many hearts can help it grow.

POEM 2 — What Will You Give? (President John F. Kennedy)

I have two hands that I can share,
 To lift, to carry, help, and care.
 They may be small, but they can do
 A thoughtful thing for me and you.

I have two feet that I can use,
 To walk toward someone I might choose.
 If someone needs a friend today,
 My feet can help me lead the way.

I have a voice that can be kind,
 And help a worried friend unwind.
 It can say, "Come and sit with me,"
 Or, "I can help. What could it be?"

I do not need to lead a crowd,
 Or speak through microphones out loud.
 A helping heart can start to live,
 When I begin with, "What can I give?"

Student Annotation Guide — What Will You Give? (President John F. Kennedy)**R — Reactions**

A helping heart can start to live

A — Actions

To lift, to carry, help, and care; To walk toward someone I might choose; help a worried friend unwind; Come and sit with me

C — Character/Concept/Creature

two hands; two feet; a voice that can be kind

K — Key Knowledge

I do not need to lead a crowd; What can I give

TRACKS EVIDENCE HIGHLIGHTING — What Will You Give? (President John F. Kennedy)

I have two hands that I can share,
To lift, to carry, help, and care.
They may be small, but they can do
A thoughtful thing for me and you.

I have two feet that I can use,
To walk toward someone I might choose.
If someone needs a friend today,
My feet can help me lead the way.

I have a voice that can be kind,
And help a worried friend unwind.
It can say, "Come and sit with me,"
Or, "I can help. What could it be?"

I do not need to lead a crowd,
Or speak through microphones out loud.
A helping heart can start to live,
When I begin with, "What can I give?"

Day 1 - Gather and Reveal



TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 10(D)	describe how the author's use of language contributes to meaning
TEKS 12(B)	compose informational texts, including poetry, using genre characteristics and craft
ELPS 2(E)	use comprehensible language to explain information orally with increasing specificity and detail

Day 1 Purpose

Students gather background knowledge about Dr. King, President Kennedy, and poetry, then read the two poems and notice how a poem is built (Lines & Layout and Emotion & Experience).

★ Daily Deck Slide (Slide 1 - Cluster Question)

Write on the board: Voices That Inspire Change and Service. Overarching Question: How can words, dreams, and acts of service inspire people to make a positive difference?

★ Daily Deck Slide (Slide 2 - Real History)

Write on the board: Real - Martin Luther King Jr., the March on Washington, "I Have a Dream"; President John F. Kennedy, the 1961 inauguration, the Peace Corps. Our poems use a speaker's voice to help us feel these ideas.

G — Gather

 Teacher Script

"This month we are going to study two big ideas again and again, but something unusual will happen. The ideas will remain familiar while the poems become longer and more challenging.

One poem connects to Dr. Martin Luther King Jr. and the idea of hope for a better future. The other connects to President John F. Kennedy and the idea of serving others.

The historical leaders and major events are real. A poem does not report facts the way a news story does; it uses a speaker's voice, feeling, and carefully chosen words to help us experience an idea."

R — Reveal: How a Poem Is Built**Reveal LEAVES — L: Lines and Layout**

Display the LEAVES chart (highlight L and E this week).

 Teacher Script

"LEAVES helps us read a poem. Today we concentrate on the first two leaves: Lines and Layout, and Emotion and Experience.

Look at "A Dream Can Grow" before you even think about meaning. Does this look like ordinary writing? No. The poet has deliberately created short lines and four-line stanzas. That is our first LEAVES idea: Lines and Layout."

Read "A Dream Can Grow" aloud while students follow.

Ask: How many stanzas do you see? Why might the poet put a little white space between each stanza?

Reveal LEAVES — E: Emotion and Experience **Teacher Script**

"A poem communicates a feeling or experience. As I reread, listen for the feeling the words carry."

Reread "A Dream Can Grow." Ask: What feelings or experiences do you notice in this poem? (Guide toward hope, growing, sharing.)

Now read "What Will You Give?" aloud.

 Teacher Script

"Listen again for the layout and the feeling. This poem asks a question with its title. What experience does the speaker describe?"

Ask: What feelings or experiences do you notice in "What Will You Give?" (Guide toward

service, using ordinary hands, kindness.)

Teacher Script

"Both poems communicate powerful ideas — hope that can grow, and the gift of ordinary service — but they move through lines, stanzas, and carefully chosen words. That is what we will investigate all week."

Exit Ticket

Complete:

- One thing I notice about how a poem is arranged on the page is _____.
- One feeling in "A Dream Can Grow" is _____.
- One idea in "What Will You Give?" is _____.

Daily Deck Slide (Slide 5 - Notice This)

Write on the board: A poem moves through lines, stanzas, sounds, and images. Its layout is part of its meaning.

Day 2 - Attempt

A

TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 10(D)	describe how the author's use of language contributes to meaning
ELPS 2(E)	use comprehensible language to explain information orally with increasing specificity and detail

Day 2 Purpose

Partners identify evidence of a poem's Lines & Layout and its Emotion & Experience in the two poems.

Partner Game: Poem Parts Detective

Each pair receives: a LINES & LAYOUT card, an EMOTION & EXPERIENCE card, a set of evidence cards drawn from the two poems, and a recording sheet.

Sample Evidence Cards

- four-line stanzas
- short purposeful lines
- line breaks
- white space between stanzas
- a hopeful feeling
- the experience of a dream growing
- the feeling of wanting to help
- the experience of using "two hands" to serve
- repeated words at the start of lines
- rhyme at the end of lines
- a question in the title
- carefully chosen words that create a picture



★ Daily Deck Slide (Slide 1 - Attempt)

Write on the board: Poem Parts Detective. Sort each clue: is it about LINES & LAYOUT (how the poem is arranged) or EMOTION & EXPERIENCE (what the poem makes us feel)? Some clues can support both.

Teacher Script

Teacher Script

"Yesterday I showed you how a poem is built. Today I am stepping back. You and your partner are going to attempt the thinking. You will receive evidence cards. Decide whether each card is mostly about Lines and Layout, mostly about Emotion and Experience, or could belong with both. There is one rule: placing the card is not enough. Every decision must include a reason."

Model: "'Four-line stanzas' belongs mostly with Lines and Layout because it describes how the poet arranged the words on the page."

Teacher Script

"Your goal is not speed. Your goal is evidence from the poems."

After sorting:

Teacher Script

"Now choose one idea from 'A Dream Can Grow' and one idea from 'What Will You Give?' Point to the exact line and explain the feeling it creates."

Answer Guidance

- Lines & Layout: four-line stanzas, short purposeful lines, line breaks, white space, a question in the title.
- Emotion & Experience: a hopeful feeling, a dream growing, wanting to help, using two hands to serve, carefully chosen words that create a picture.
- Both: rhyme and repeated words shape the layout AND strengthen the feeling — accept either placement with a strong reason.

Day 2 Closing

Teacher Script

"Tomorrow we will discuss what the sort revealed, and then each poet will write a stanza of their own."

Day 3 - Discuss and Use



TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 12(B)	compose informational texts, including poetry, using genre characteristics and craft
TEKS 8(A)	infer the theme of a work, distinguishing theme from topic
ELPS 4(F)(i)	write to narrate, describe, explain, respond, or persuade with detail in the content areas

Day 3 Purpose

Students discuss what the sort revealed about the two poems, then independently write a short poem stanza.

D — Discuss What We Learned

Recreate the class sort or display photographs of it.

Teacher Script

"Yesterday you attempted the work with a partner. Today we begin by discussing what the activity revealed."

Ask:

- Which clues were easiest to place?
- Which clues caused disagreement?
- Can a rhyme belong to both Layout and Emotion? How?
- How does the white space between stanzas change the way we read a poem?

Emphasize:

Teacher Script

"Poems have recognizable features, but a good poet uses layout and sound together to create feeling. Layout and emotion work as a team."

Same Idea, Different Words

- Part A - "A Dream Can Grow": What emotion does the poem communicate? Identify one way the layout (lines or stanzas) helps that feeling. Complete: This poem communicates the idea that _____.
- Part B - "What Will You Give?": What emotion or attitude does the poem communicate? Identify one feature that makes it look or sound like a poem. Complete: This poem communicates the idea that _____.

U — Use What You Have Learned Independently

Independent Writing: Write a Stanza

Teacher Script

"Your job today is to use what you learned without a partner. You are proving that you can build a poem's layout and communicate a feeling."

Writing Task: Choose one idea — hope or service — and write one four-line stanza about it. Arrange your words in deliberate lines. Try to end at least two lines with rhyming words, and choose words that help the reader feel your idea.

Poet's Checklist:

- My stanza has four lines arranged on purpose.
- My lines communicate one clear feeling or idea (hope or service).
- At least two lines end with rhyming words (try your best).
- I chose words that help the reader picture or feel the idea.

Teacher Script

"Keep your idea simple and true. A poem does not have to be long to be powerful."

Day 3 Closing

Teacher Script

*"Place your stanza in your writing folder.
Tomorrow, you will look for evidence of what you learned to do."*

Day 4 - Award and Target



TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 12(B)	compose informational texts, including poetry, using genre characteristics and craft
ELPS 2(E)	use comprehensible language to explain information orally with increasing specificity and detail

Day 4 Purpose

Students recognize specific evidence of their poetry learning and identify a next goal, curiosity, or challenge.

A — Award Yourself



Teacher Script

"An award does not mean giving yourself a prize. It means recognizing evidence of your own learning. Find something specific. Instead of saying, 'I did good,' say, 'I can explain why a poet uses separate lines,' or, 'I can name a feeling in a poem and point to the words.'"

Student Reflection — Two Awards:

- Something I understand well about a poem's Lines and Layout is...
- Something I understand well about a poem's Emotion and Experience is...

T — Target



Teacher Script

"Strong learners notice confusion instead of hiding it. A challenge gives us information about what to practice next."

Student Reflection — One Target and a Question:

- Something I still find challenging, or something I am curious about, is...
- My current question: I wonder...

★ **Daily Deck Slide (Reflection)**

Write on the board: What did I learn? What can I now do? Where did I struggle? What am I curious about? What is my next target?

Day 4 Closing

 Teacher Script

"An award says: Look how far I have come. A target says: Look where I am ready to go. A strong poet learns to do both."

Day 5 - Educate and Explain

E

TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 10(D)	describe how the author's use of language contributes to meaning
ELPS 2(E)	use comprehensible language to explain information orally with increasing specificity and detail

Day 5 Purpose

Students teach a LEAVES element to a partner using the week's poems.

Turn-and-Teach: Poetry Expert

Place students in pairs.



Teacher Script

"Today you become the teacher. If you can explain an idea clearly enough for another student to understand it, you are showing a deeper level of learning."

- Partner A teaches one LEAVES element (Lines & Layout or Emotion & Experience) using "A Dream Can Grow."
- Partner B teaches one LEAVES element using "What Will You Give?"
- Then students switch roles with another pair.

Sentence Stems:

- "One thing a poet does with layout is..."
- "An example from 'A Dream Can Grow' is..."
- "One feeling this poem communicates is..."
- "An example from 'What Will You Give?' is..."

Module 1 Closure

 Teacher Script

"Our question was: How does a poem use its lines, layout, and emotion to communicate a big idea?"

Here is our answer: a poem communicates powerful ideas — like hope that can grow and the gift of ordinary service — through deliberate lines and stanzas, carefully chosen words, and the feelings those words create. The way a poem is arranged is part of what it means."

 Daily Deck Slide (Module Synthesis)

Write on the board: A poem carries a big idea in a shape we can see and hear. Lines and layout show it; emotion and experience make us feel it.

Module 1 — Low, Medium, and High Exemplars

Prompt: Choose one idea — hope or service — and write one four-line stanza about it. Arrange your words in deliberate lines, try to rhyme at least two line endings, and choose words that help the reader feel your idea.

Low Exemplar

- Student Response: "I want to help people. Helping is good. I like to be nice. The end."
- What Is Working: The student names the idea of service.
- Teacher Notes: This is written as sentences, not as a poem. There are no deliberate lines, no rhyme, and no chosen images. The feeling is stated ("good," "nice") rather than shown.
- What Needs Improvement: Arrange the words into four purposeful lines, add rhyme at two line endings, and choose words that help the reader picture the helping.

Medium Exemplar

- Student Response: "I can help my friends today, / I can help in a kind way. / Helping people makes me glad, / It is good and not bad."
- What Is Working: The student uses four lines with rhyme (today/way, glad/bad) and names the idea of service.
- Teacher Notes: The layout and rhyme are working. The last line ("not bad") is filler that does not add feeling or a picture.
- What Needs Improvement: Replace the filler line with a word choice that shows the feeling or a small, specific action.

High Exemplar

- Student Response: "My two hands are small but true, / They reach to help the way hands do. / A little kindness, freely given, / Can grow like hope and make things liven."
- What Is Working: Four deliberate lines, rhyme at each pair (true/do, given/liven), a clear idea of service, and chosen images ("two hands," "grow like hope") that let the reader feel the meaning. The layout and the emotion work together.
- Teacher Notes: The stanza communicates one clear feeling through purposeful lines and word choice — exactly what LEAVES Lines & Layout and Emotion & Experience ask for.

Module 1 — Assessment Opportunities

Field	Detail
Purpose	Determine whether students can read a poem for Lines & Layout and Emotion & Experience and write a short stanza.
Who Administers It	The classroom teacher during the lesson.
Materials Needed	The two poems, LEAVES anchor chart, poem-feature cards, and student notebooks.
Related TEKS Breakout	12(B) compose informational texts, including poetry, using genre characteristics and craft; 10(D) describe how the author's use of language contributes to meaning
Task	Students perform a formative check in Poem Parts Detective and an independent task by writing a four-line stanza.
Expected Response	Students sort poem features accurately, explain the feeling with evidence, and write deliberate poem lines.

Informal Assessment

During the lesson, observe the Poem Parts Detective sort. Listen for students explaining how the layout helps the feeling, and note whether they can point to evidence in the poem for a feeling.

Formative Assessment

The Day 3 independent four-line stanza serves as the formative check. Students choose an idea (hope or service), arrange deliberate lines, attempt rhyme, and choose words that create feeling.

Formative Check Rubric/Scaffolding

Component	Student Requirement
Layout	Must arrange the poem in deliberate lines (not sentences).
Feeling	Must communicate one clear feeling or idea.
Word Choice	Must choose at least one word or image that shows the feeling.
Attempted Rhyme	Should attempt rhyme at two line endings.

Poem	Layout	Big Idea
A Dream Can Grow	Four-line stanzas, rhymed line endings	Hope can grow as it is shared from person to person.
What Will You Give?	Short stanzas built on "I have..."	Ordinary people can serve through small, kind actions.

Answer Key

Teacher Note: Value feeling and deliberate layout over perfect rhyme.

Oral-Rehearsal Frame for Students: "The poet arranged ___, and the feeling I notice is ___ because of the words ___."

Check the Learning

✓ Check the Learning

Informal, low-stakes ways to SEE what students understand in this module — no worksheet required. Use all three so you gather verbal, visual, and written evidence:

- Verbal — Gather/Reveal — Fist to Five: Students hold up 0-5 fingers to show how sure they are they can explain what "Lines and Layout" means in a poem.
- Visual/Physical — Attempt — Sort It: Students sort poem-feature clues into "Lines & Layout" and "Emotion & Experience" and explain one placement aloud.
- Written — Discuss/Use — One-Line Response: Students write one line naming a feeling in a poem and the words that create it.

Assessment Option

Beside any activity, choose how to check without slowing the lesson:

- Listen — assess through student discussion.
- Look — observe a sort, a signal, or a performance.
- Collect — have students produce a stanza or an exit ticket you can examine.

Intervention — Module 1

Give the student one stanza at a time and a two-choice sort: is this clue about how the poem LOOKS (Lines & Layout) or how it FEELS (Emotion & Experience)? Read the stanza aloud and have the student point to each line ending. Provide a sentence frame: "The poet arranged ___, and it makes me feel ___." For the writing task, provide a two-line frame with a rhyming word bank so the student can build up to four deliberate lines.

Module 1 — Embedded Checks and Student Support

Embedded Checks for Understanding

Teacher Move	Expected Response	Common Misconception	Teacher Response
Ask students to describe a poem's layout.	Students name stanzas, lines, and white space.	Students read a poem as a paragraph.	Point to the stanza breaks and ask what the white space does.
Ask students to name a feeling and its evidence.	Students point to a word or line that creates the feeling.	Students name a feeling with no evidence.	Ask, "Which words made you feel that?"
Ask students to write in deliberate lines.	Students break lines on purpose.	Students write across the page like sentences.	Model breaking one sentence into two purposeful lines.

Student Support Quick Reference

If a student...	Support to Provide
Reads a poem as a paragraph	Cover all but one stanza and read line by line.
Names a feeling with no evidence	Use the frame: "I feel ___ because the poet wrote ___."
Writes sentences instead of poem lines	Give a two-line rhyming frame to build from.
Masters quickly	Route to Module 1 enrichment (two layouts, same idea).

Enrichment — Module 1

Students choose the same idea (hope or service) and write two short stanzas that arrange the lines differently — for example, one with rhyme and one without. They explain how changing the layout changed the feeling. Students may also compare how "A Dream Can Grow" and "What Will You Give?" communicate related ideas (hope and service) and explain what each poem's layout allows the poet to do.

Module 1 — Additional Writing Opportunity: Plan and Draft

Writing Prompt

Write a short poem (one or two four-line stanzas) about hope or about giving and service. Arrange your words in deliberate lines and choose words that help the reader feel your idea.

Connection to This Module

This week you learned the first two LEAVES elements: Lines & Layout and Emotion & Experience. Now use them in your own poem.

Planning Support

1. Choose your idea: hope or service.
2. Brainstorm words and images that carry your feeling.
3. Decide where your lines will break and which endings might rhyme.
4. Read your poem aloud and listen for the feeling.

Step	Planning Guide
Step 1: The Idea	Name the one feeling or idea your poem will communicate.
Step 2: The Layout	Plan four lines per stanza and where each line ends.
Step 3: The Words	Choose words that help the reader feel the idea.

Drafting Space

Success Criteria

- My poem is arranged in deliberate lines and stanzas.
- My poem communicates one clear feeling or idea.
- I chose words that help the reader feel the idea.

Additional Writing Opportunity: Revise, Edit, and Share

Revise

Read your poem aloud. Change one word so the feeling comes through more clearly.

Edit

Check that each line begins and ends the way you intended, and that words are spelled correctly.

Share

Read your poem to a partner. Your partner names one feeling and one layout choice they noticed.

Module 1 — Auditory Engagement (Active Participation)

Approach: Hear the Poem, Feel the Line.

Purpose: Students listen to a poem read aloud and respond physically to its lines and feeling before they analyze it on the page.

Listening Target: Listen for where each line ends (the line break) and for the feeling the words carry.

Teacher Script

"Pencils down first. Poems are meant to be heard. Listen, feel, and show your thinking before you write."

- Read one stanza aloud, pausing clearly at each line break.
- Students tap the desk softly at each line break so they can hear how the poet shaped the lines.
- After the stanza, students show a thumbs-up near the heart for a hopeful feeling or open hands for a giving/service feeling, then name the feeling.
- One pair explains which words created that feeling.

Fresh Recall: Students turn away from the page and orally complete, "One thing the poet did with the lines was ____, and it made me feel ____."

Pause Points

Pause the lesson at these moments and give students a few quiet seconds to think before they answer. Each pause names exactly what to think about.

|| Pause Point — Before Reading a Poem

Stop and think: Before you read for meaning, look at the shape. How many stanzas are there? How long are the lines? The poet arranged the words on purpose (LEAVES: Lines and Layout).

|| Pause Point — Midway

Stop and think: What feeling is this poem communicating so far? Point to one word or line that creates that feeling (LEAVES: Emotion and Experience). For example, in "A Dream Can Grow," the word "hope" carries the feeling forward.

|| Pause Point — Before You Write

Stop and think: I am writing a poem, not sentences. Where will my lines end? Which two lines can rhyme? Which words will help my reader feel the idea? Arrange your words on purpose before you fill the page.

Module 1 — Tiny Times Transition

A Tiny Time is a quick, zero-material movement routine — under one minute — used to move students between activities while reinforcing the poetry HABIT: a poem's layout and feeling work together. Use one whenever the class changes activities, when energy dips, or right before a new poem task.

This Module's Routine: "Line Break Clap"



Teacher Script

"Tiny Time! I will read a short poem line. Clap once at the end of the line to mark the line break, then whisper the feeling the line carries."

How to run it:

- Signal the class and get all eyes on you.
- Read one poem line aloud (for example, "A dream can start inside your heart,").
- Students clap once at the line break, then whisper the feeling.
- Read two or three lines in a row, then have students return quietly to their seats.

No materials are needed and every student can succeed. Vary the line each time so the Tiny Time stays fresh all week.

Module 1 — My Progress Tracker

Teacher Script

"This is your very own progress tracker. As we learn this week, you get to color in how you feel about each skill by yourself. Be honest with yourself, because this shows you how much you are growing. You are the one in charge of your own learning, and I am so proud of the thinking you are doing."

Directions: This tracker is for YOU! As you read and write poems this week, look at each skill below. If you can do it all by yourself without help, color in or check the box that matches how you feel. Be honest with yourself — this helps you see how much you are growing!

I Can...	Not yet	Getting set	I can do it
Explain what "Lines and Layout" means in a poem.			
Name a feeling a poem communicates and point to the words.			
Explain the big idea of each poem.			
Arrange my own words into deliberate poem lines.			
Write a four-line stanza that communicates one feeling or idea.			

One thing I am proud of:

One thing I want to get better at:

Module 1 — Teacher Closure and Reflection

Teacher Closure Script

Teacher Script

"This week you learned to read a poem the way a poet builds one. You noticed how the words are arranged into lines and stanzas, you named the feeling and experience each poem communicates, and you wrote a stanza of your own. Poems carry big ideas — hope that can grow and the gift of ordinary service — in a shape we can see and hear."

Module Question - Answered

How does a poem use its lines, layout, and emotion to communicate a big idea? A poem communicates powerful ideas through deliberate lines and stanzas, carefully chosen words, and the feelings those words create. The way a poem is arranged on the page is part of what it means.

Teacher Reflection - Module 1

Which students can point to a poem's layout and explain it?

Which students named a feeling in a poem and supported it with a line?

Which students need more support writing in deliberate lines rather than sentences?

Who is ready to add Voice and Artistic Language in the modules ahead?

Teacher Notes

Teacher Artifacts of Effectiveness

Collect and date evidence that shows the skill was taught and learned:

- Poem Parts Detective recording sheets
- Independent four-line stanzas
- Award/Target reflection sheets
- Exit tickets at each level (still developing, approaching, and secure)

MODULE

2

**Whose Voice? — Emotion,
Experience, and the Speaker**

Week 2 • Medium Stamina • two poems

Module 2: Whose Voice? — Emotion, Experience, and the Speaker

Week 2 - Medium Stamina - two poems

Voices That Inspire Change and Service

Teacher Script

"The same idea can sound very different depending on who is speaking. A poem's voice shapes the emotion and experience we feel."

Why This Module Matters

This week the two poems return, but longer and richer. Now a speaker tells each one: a child stands beside Mama at Dr. King's speech, and a granddaughter listens to Grandpa remember President Kennedy's call to serve. Students learn the next two LEAVES elements - Emotion and Experience, and Voice - by asking a simple but powerful question: Whose voice are we hearing, and how does that change what we feel?

Cluster Overarching Question

How can words, dreams, and acts of service inspire people to make a positive difference?

Module Question

How does a poem's voice - who is speaking - shape the emotion and experience the reader feels?

Module LEAVES Focus

This module concentrates on E - Emotion and Experience, and V - Voice. (Lines and Layout, from Module 1, continues in every poem.)

Family Letter

Dear Families,

This week your child continues our poetry cluster, "Voices That Inspire Change and Service." The two poems return in longer versions, and this time a speaker tells each one. In "A Dream Can Grow," a child stands beside Mama at Dr. Martin Luther King Jr.'s speech. In "What Will You Give?", a granddaughter listens to Grandpa remember President John F. Kennedy's call to serve.

The focus of this module is two LEAVES poetry ideas: Emotion and Experience (the feeling a poem communicates) and Voice (who seems to be speaking). Your child is learning that the same idea can sound very different depending on who tells it.

Please try this at home: Ask your child to tell a small family memory two ways - first as themselves, then as another person who was there. Then ask, "How did the memory change when the speaker changed?" That is exactly the thinking we are practicing with our poems.

With appreciation, Your child's teacher - The Writing Academy LLC

Carta para las Familias

Estimadas familias:

Esta semana su hijo o hija continúa nuestro grupo de poesía, "Voices That Inspire Change and Service." Los dos poemas regresan en versiones más largas, y esta vez un narrador cuenta cada uno. En "A Dream Can Grow," un niño está junto a Mamá en el discurso del Dr. Martin Luther King Jr. En "What Will You Give?", una nieta escucha a su abuelo recordar el llamado del presidente John F. Kennedy a servir.

El enfoque de este módulo son dos ideas de LEAVES: Emotion and Experience (el sentimiento que comunica un poema) y Voice (quién parece estar hablando). Su hijo o hija aprende que la misma idea puede sonar muy diferente según quién la cuente.

Por favor, intente esto en casa: Pídale a su hijo o hija que cuente un pequeño recuerdo familiar de dos maneras: primero como sí mismo y luego como otra persona que estuvo allí. Luego pregunte: "¿Cómo cambió la historia cuando cambió el narrador?" Ese es exactamente el pensamiento que practicamos con nuestros poemas.

Con aprecio, El maestro o la maestra de su hijo o hija - The Writing Academy LLC

Module 2 — Family Conversation Starters

Send these home with the letter, or post them in the class stream. None of them can be answered with only yes or no.

- Who is speaking in a poem, and how can you tell?
- How might the same poem sound different if a child spoke it instead of a grandparent?
- Which feeling did our poems give you this week, and which words created it?
- If you told a memory as a poem, whose voice would you use?

Simple Family Activities

Both activities need little or no materials and both end in a conversation rather than a worksheet.

Family Activity - Two Voices, One Memory

Choose a small shared memory. One person tells it; another person who was there tells the same memory. Talk about what each speaker noticed and felt.

Family Activity - Say It With Feeling

Read a short poem or song aloud twice - once in a calm voice and once in an excited voice. Ask: How did the voice change the feeling?

Module 2 — Lesson Overview and Standards

Lesson Overview

Module 2 continues the poetry cluster "Voices That Inspire Change and Service." The two poems return in their Medium-stamina versions, now told by a speaker - a child beside Mama at Dr. King's speech, and a granddaughter listening to Grandpa's memory of President Kennedy. The module focuses on two LEAVES elements: Emotion and Experience, and Voice. Students learn that who is speaking shapes what the reader understands and feels.

BIG Goal: Students will read two poems closely and explain how each poem's voice and emotion shape the experience the reader shares.

The full cluster teaches the LEAVES poetry framework across four modules of rising stamina: Lines and Layout, Emotion and Experience, Artistic Language, Voice, Echo and Sound, and Significance.

Writing Genre TEKS

The Student Expectation column below is the exact, full wording of each TEKS breakout — quoted verbatim from the Texas Essential Knowledge and Skills, not paraphrased or abbreviated.

TEKS	Student Expectation (verbatim TEKS breakout)	Where It Is Taught and Practiced in This Module
12(B)	compose informational texts, including poetry, using genre characteristics and craft	Days 3-5: students write a stanza in a chosen speaker's voice.
10(D)	describe how the author's use of language contributes to meaning	Days 1-4: students notice how voice and word choice shape feeling.
8(A)	infer the theme of a work, distinguishing theme from topic	Days 3-5: students name the big idea each speaker communicates.

Writing Genre ELPS Breakouts

ELPS	Student Expectation (verbatim ELPS breakout)
2(E)	use comprehensible language to explain information orally with increasing specificity and detail
3(E)	share information in cooperative learning interactions
4(C)(ii)	write using content-area vocabulary
4(F)(i)	write to narrate, describe, explain, respond, or persuade with detail in the content areas

Where the Standards Are Visible in This Module

- Students identify the emotion and experience each poem communicates (Emotion and Experience).
- Students determine who is speaking and how that voice shapes the poem (Voice).
- Students write a short stanza in a chosen speaker's voice.
- Oral discussion and turn-and-teach build content-area vocabulary and academic speaking.

Module 2 — Learning Destination

Module Learning Objective

Students will read two poems closely and explain how each poem's voice and emotion shape the experience the reader shares, then write a stanza in a chosen speaker's voice.

I Will Statements

- I will identify the emotion and experience a poem communicates.
- I will determine who is speaking in a poem (the voice).
- I will explain how the speaker's voice changes what I understand and feel.
- I will write a short stanza in a chosen speaker's voice.

I Can Statements

- I can name a feeling a poem communicates and point to the words.
- I can tell who is speaking and give evidence from the poem.
- I can explain how the voice shapes the emotion and experience.
- I can write a four-line stanza in a clear speaker's voice.

★ Daily Deck

Daily Deck - Module Slide 1: the I Will and I Can statements for this module, so students see the week's target before anything else.

Success Criteria

- I can name an emotion or experience in each poem and point to the words.
- I can identify the speaker and support it with a line.
- I can explain how the voice changes the feeling.
- My own stanza uses a clear, consistent speaker's voice.

Evidence That Will Demonstrate Mastery

- The Day 2 Whose Voice? recording sheet.
- The Day 3 original stanza in a speaker's voice.
- The Day 5 turn-and-teach explanation of Emotion & Experience or Voice.

Language Domains

This module builds all four language domains as students read, discuss, and write poetry with attention to voice and feeling. Every task below is open to English learners at any proficiency level; the supports are built in, not bolted on.

Domain	How this module builds it
Listening	Students hear the poems read aloud and listen for the speaker's voice and the feeling it carries.
Speaking	Students defend a Whose Voice? match with reasons and teach a LEAVES element to a partner.
Reading	Students read the two poems closely, noticing who speaks and what emotion the words create.
Writing	Students write an original stanza in a chosen speaker's voice that communicates a clear feeling.

Module 2 — Rigor and Misconceptions

Rigor Safeguard

You may read a poem aloud, reread it, and let students use the LEAVES anchor chart and sentence frames. You may not tell a student which voice to hear or write their stanza for them. The student must still identify the speaker, name the feeling and its evidence, and write in a consistent voice.

Rigor and Cognitive Demand

Level of Thinking	What Students Must Do	Expected Degree of Independence	Evidence of the Thinking
Literal	Identify a feeling word and name who is speaking.	Supported. The teacher may reread the stanza.	The student points to a feeling word and names the speaker.
Inferential	Explain how the voice shapes the emotion and experience.	Guided on Days 1 and 2, independent by Day 3.	The student connects a line to the speaker's perspective and the feeling.
Evaluative	Write a stanza in a consistent speaker's voice that communicates a feeling.	Partner discussion on Day 3, independent by Day 5.	The student writes deliberate lines in a clear voice and explains the choice.

Possible Teacher Misconceptions

The Misconception	What a Teacher Might Misunderstand	A Practical Way to Self-Correct
Voice is just the pronoun "I."	A teacher may accept any first-person line as strong voice.	Ask, "What does this speaker notice, know, and feel that another speaker would not?"
Any feeling counts without evidence.	A teacher may accept a feeling with no line to support it.	Ask the student to point to the word or line that creates the feeling.
Longer poems are only harder.	A teacher may treat the Medium poem as merely more reading.	Point out that the extra lines give the speaker room to show experience and voice.

Possible Student Misconceptions

What Students May Misunderstand	What a Teacher Might Notice	A Practical Way to Correct or Reteach It
Changing the speaker means only changing "I" to "he."	The student swaps pronouns but keeps the same details.	Ask what a different speaker would notice, remember, or feel.
A poem states its feeling directly.	The student writes "This is happy."	Ask which words could make the reader feel it without saying it.
The poems report facts.	The student treats the speaker as a historian.	Remind: the events are real, but the poem uses a speaker's voice and feeling.

Module 2 — Thinking Levels

These charts support building rigor. Use them in every module to name the level of thinking a task and a student response require.

The Five Thinking Levels

Level	Color	Thinking Stage	Description
Level 1	Red	Foundational	Student follows directions or repeats information exactly as taught with little independent thinking.
Level 2	Orange	Emergent	Student begins trying ideas independently but may be uncertain or inconsistent.
Level 3	Yellow	Visible	Student connects ideas directly to evidence in the poem.
Level 4	Green	Independent	Student combines evidence with personal response, applying understanding to their own writing.
Level 5	Blue	Reflective	Student connects the poem's idea to the world, morals, lessons, or broader life understanding.

Module 2: Whose Voice? — Emotion, Experience, and the Speaker

Focus: LEAVES Emotion & Experience and Voice.

Level	Student Thinking	HABIT / Task
Recall	Name a feeling and identify who is speaking.	Identify: Point to a feeling word and name the speaker.
Skill	Match a poem line to the speaker whose voice it represents.	Categorize: Place a Whose Voice? card and explain why.
Strategic	Explain how the speaker's voice shapes the emotion and experience.	Connect: Show how the voice changes what we feel.
Extended	Write an original stanza in a consistent speaker's voice.	Analyze & Create: Compose a four-line stanza with a clear voice and feeling.

Teacher Script

"Class, this week we read like poets who listen for voice. We start with Recall, naming a feeling and the speaker. Then Skill, matching lines to the voice they belong to. At the Strategic level, we explain how the voice shapes the feeling. Finally, at the Extended level, you write a stanza in your own chosen voice. This is how we grow as poets and readers!"

Oral-Rehearsal Frame: The Voice Connection

Teacher Script

"Let's rehearse out loud. The speaker in this poem is _____. I know because _____. The feeling this voice creates is _____, and I hear it in the line _____. On the state writing assessment, you will read and respond to poems, so learning to notice voice and feeling now will help you all year."

Module 2 — Vocabulary

Vocabulary — Teacher Script

Teacher Script

"This week we add words for talking about who speaks in a poem and the feeling that voice creates. Poets and readers use precise words to describe voice, emotion, and experience."

Tier 1 Vocabulary

Word	Student-Friendly Definition	Oral Rehearsal Frame
speaker	the person whose voice we hear in a poem	The speaker in this poem is ____.
feeling	an emotion the words carry	One feeling in this poem is ____.
memory	something a person remembers	Grandpa's memory is about ____.
tell	to share an idea or account in words	This speaker tells us ____.
notice	to see or pay attention to something	The speaker notices ____.
share	to give or pass something to others	A dream can grow when we share ____.
care	to feel concern and want to help	The poem shows care when ____.
hope	the belief that something good can happen	The poem shows hope when ____.

Tier 2 Vocabulary

Word	Student-Friendly Definition	Oral Rehearsal Frame
voice	who seems to be speaking in a poem	The voice in this poem sounds ____.
perspective	the point of view of the person telling it	From the child's perspective, ____.
emotion	a strong feeling	The emotion in this stanza is ____.
experience	something that happens to or is felt by the speaker	The experience in this poem is ____.
stanza	a group of lines set apart in a poem, like a paragraph	This stanza is about ____.
theme	the big idea a poem communicates	The theme of this poem is ____.
narrator	the one who tells what happens	The narrator here is ____.
reflect	to think carefully about an experience	The speaker reflects on ____.

Tier 3 Vocabulary



Teacher Script

"These words connect to the history and ideas behind our two poems."

Word	Pronunciation	Student-Friendly Definition	Oral Rehearsal Frame
dream	DREEM	a hope or goal for a better future	Dr. King's dream was ____.
service	SUR-vis	helping others and the community	Service means ____.
inauguration	in-aw-gyuh-RAY-shun	the ceremony when a president begins to serve	At the inauguration, ____.
citizen	SIT-uh-zuhn	a member of a community or country	A citizen can help by ____.
generation	jen-uh-RAY-shun	people living during the same time	A dream can pass from one generation to ____.
contribute	kuhn-TRIB-yoot	to give something helpful	I can contribute by ____.
community	kuh-MYOO-nuh-tee	a group of people who live or work together	I can help my community by ____.
legacy	LEG-uh-see	something handed down from the past	Dr. King's legacy is ____.



Teacher Resource

For more practice with academic words, see the Teach BIG Academic Vocabulary Companion App.

Module 2 — Background Knowledge and Teacher Context

This cluster connects two poems to real history. "A Dream Can Grow" connects to Dr. Martin Luther King Jr. and the idea of hope - the March on Washington and the "I Have a Dream" speech. "What Will You Give?" connects to President John F. Kennedy and the idea of serving others - his 1961 inauguration and the Peace Corps. This week the poems return in their Medium-stamina versions, each told by a speaker.

More Background for the Teacher

In the Medium version of "A Dream Can Grow," a child describes standing beside Mama during Dr. King's speech and carrying the dream into everyday choices. In the Medium version of "What Will You Give?", a granddaughter shares Grandpa's memory of President Kennedy's call to serve and thinks about what her own small hands can do. The historical leaders and events are real; the poems use a speaker's voice to help us feel the ideas.

Module 2 focuses on two LEAVES elements. Emotion and Experience: a poem communicates a feeling or experience the reader is invited to share. Voice: a poem is shaped by who seems to be speaking - the child, Mama, the granddaughter, or Grandpa - and that perspective changes what the reader notices and feels. Later modules add Artistic Language, Echo and Sound, and Significance.

Note on this cluster's scope: students meet the narrative requirement through a separate narrative paper. In these lessons, we focus on the two poems.

Module 2 — Materials and Module at a Glance

Materials List

- Copies of the two Medium-stamina poems: "A Dream Can Grow" and "What Will You Give?"
- LEAVES poetry anchor chart (E and V highlighted this week)
- Whose Voice? cards and evidence cards for the Day 2 game
- Chart paper and sticky notes
- Student notebooks
- Colored pencils or highlighters
- Award/Target reflection sheet

Module at a Glance

Day	GRADUATE Stage	What Happens
Day 1	G — Gather + R — Reveal	Reread the longer poems; reveal LEAVES Emotion & Experience and Voice; ask whose voice we hear.
Day 2	A — Attempt	Whose Voice? — match poem lines to the speaker whose voice they represent.
Day 3	D — Discuss + U — Use	Discuss how voice changes feeling, then write a stanza in a chosen speaker's voice.
Day 4	A — Award + T — Target	Award evidence of voice and emotion work; target a next step or curiosity.
Day 5	E — Educate / Explain	Turn-and-Teach Emotion & Experience or Voice using the week's poems.

Common Teacher Language

- "The same idea can sound very different depending on who is speaking."
- "Voice is more than the word 'I.' Ask what this speaker notices, knows, remembers, and feels."
- "The historical leaders and events are real; the poems use a speaker's voice to help us feel the idea."

Module 2 — The DOT Reading Habit

The DOT Reading Habit

The DOT reading habit has three steps: Dot, Discover, Drop.

Teacher Script

"As strong readers, we use the DOT habit while we read the poems in our Interactive Notebooks. DOT stands for three steps: Dot, Discover, Drop."

Step	What It Means
D — Dot	Place a small dot above any word that seems unfamiliar as you are reading.
O — Discover	Discover the meaning of the word as we learn together through our lessons.
T — Drop	Go back and erase the dot above the word once you know its meaning.

Board text: Dot the word. Discover the meaning. Drop the dot.

Encouragement: "This habit helps your brain keep track of the words you are still learning. Good readers notice new words, find out what they mean, and celebrate when they own them."

Module 2 — The LEAVES Poetry Framework

Teacher Script

"TRAILS helps us read a story. LEAVES helps us read a poem. Last week we studied Lines and Layout and Emotion and Experience. This week we keep Emotion and Experience and add Voice."

The LEAVES Poetry Framework

Letter	Element	What to Notice
L	Lines and Layout	How has the poet arranged words, lines, and stanzas?
E	Emotion and Experience	What experience or emotion is being communicated?
A	Artistic Language	What imagery, metaphor, symbolism, comparison, or purposeful language creates meaning?
V	Voice	Who seems to be speaking, and how does that perspective influence the poem?
E	Echo and Sound	How do rhyme, rhythm, repetition, repeated phrases, and sounds strengthen the poem?
S	Significance	Why does the poem matter? What larger idea should the reader carry away?

Mentor Moves — Emotion and Experience (E)

Reread the Medium version of "A Dream Can Grow" for feeling.

Teacher Script

"Last week these poems were short. This week the same ideas return, but the speaker gives us more. Listen for the experience: a child standing beside Mama, hearing hopeful words, and carrying the dream into everyday choices."

Ask: What feeling grows across the stanzas? Where does the experience become the child's own?

Mentor Moves — Voice (V)

Reread and ask who is speaking.

 Teacher Script

"Voice answers a deceptively simple question: Who seems to be speaking? In "A Dream Can Grow," the speaker is a child at the march. In "What Will You Give?", the speaker is a granddaughter hearing Grandpa's memory."

Ask: How is learning beside Mama different from learning through Grandpa's memory? How does the speaker change what we feel?

 Teacher Script

"Perspective does not change the event, but it changes what information we receive. If Mama were the speaker, she might notice things the child did not. This week you will prove that the speaker matters."

Before Students Read

Preview the poems with students before reading. Read each poem aloud so students hear it first, and notice how the poet arranges words into lines and stanzas - that layout is part of the meaning (LEAVES: Lines and Layout). Each poem appears twice: first a plain copy to read, then a color-coded copy. On the second copy, students TAP the TRACKS - they hunt for the six kinds of evidence details and highlight each with the TRACKS color below.

The Six Types of Measurable Evidence: TRACKS

Students look for six kinds of measurable evidence in every passage. Use the same six categories, the same wording, and the same colors in every module.

T Time — Age, era, dates, cultural details, or historical details. Often associated with adjectives. (Highlight color: Pastel Green.)

R Reactions — Reactions, solutions, resolutions, or effects. Often associated with verbs and adverbs. (Highlight color: Pastel Purple.)

A Actions — Actions, problems, conflicts, or causes. Often associated with verbs and adverbs. (Highlight color: Pastel Yellow.)

C Character, Concept, Creature — Characters' or people's names, animals or animals' names, or major concepts used as the central idea. Often nouns or proper nouns. (Highlight color: Pastel Yellow.)

K Key Knowledge — All other important information necessary to the meaning of the passage that is not accounted for by another TRACKS category (background knowledge). (Highlight color: Pastel Orange.)

S Scenery / Setting — Setting characteristics that are acknowledged or measured through the five senses. (Highlight color: Pastel Green.)

POEM 1 — A Dream Can Grow (Dr. Martin Luther King Jr.)

I did not make the dream that day,
I heard it spoken far away.
A steady voice rose strong and clear,
And somehow brought the future near.

I stood beside my mama there,
With summer sunshine everywhere.
She held my hand among the crowd,
While hopeful words were spoken loud.

I looked at Mama's shining eyes,
And saw the tears that made me wise.
“Why are you crying?” I asked her there.
“For dreams like this,” she said, “we care.”

I thought a dream belonged to one,
Then disappeared when night was done.
But this one traveled through the air,
And somehow everyone could share.

It moved through voices, row by row,
And planted hope so it could grow.
It traveled into hearts like mine,
A little spark, a little shine.

I carry it into school each day,
In how I work and how I play.
I carry it when I choose to see
A child who needs a friend in me.

I carry it when I stop and hear
The words of someone standing near.
I carry it when I choose what's right,
And help another heart feel light.

A dream grows stronger when we share,
Through thoughtful words and acts of care.
Dr. King spoke hope for us to see,
And now that dream is part of me.

Student Annotation Guide — A Dream Can Grow (Dr. Martin Luther King Jr.)

T — Time

that day

R — Reactions

brought the future near; the tears that made me wise; planted hope so it could grow

A — Actions

I heard it spoken far away; She held my hand among the crowd; I carry it into school each day

C — Character/Concept/Creature

Mama's shining eyes; Dr. King spoke hope

K — Key Knowledge

somehow everyone could share; that dream is part of me

S — Scenery/Setting

With summer sunshine everywhere

TRACKS EVIDENCE HIGHLIGHTING — A Dream Can Grow (Dr. Martin Luther King Jr.)

I did not make the dream that day,
I heard it spoken far away.
A steady voice rose strong and clear,
And somehow brought the future near.

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I carry it when I choose to see
A child who needs a friend in me.

I carry it when I stop and hear
The words of someone standing near.
I carry it when I choose what's right,
And help another heart feel light.

A dream grows stronger when we share,
Through thoughtful words and acts of care.
Dr. King spoke hope for us to see,
And now that dream is part of me.

POEM 2 — What Will You Give? (President John F. Kennedy)

Grandpa says our country's more
Than flags that wave or buildings soar.
A country lives in what we do,
In helping hands like mine and you.

Hands can teach and hands can grow,
Hands can build and hands can sow.
Hands can carry, clean, and share,
And show another person care.

Grandpa remembers winter air,
And thousands gathered everywhere.
He heard a president explain
That service could become our aim.

He heard a challenge spoken clear,
A call for citizens to hear.
Don't only wonder what you'll get;
Ask what you can contribute yet.

My hands are smaller than his then,
But small hands help again and again.
They may not travel lands afar,
But still can help right where they are.

They gather food and plant a seed,
They help a friend who has a need.
They open doors and pick things up,
They pour a neighbor's empty cup.

They wave hello to someone new,
Or help a classmate make it through.
No famous speech is needed when
Two helping hands can help a friend.

I look at mine and start to see
How useful little hands can be.
Ten fingers ready, strong and true—
What good can these two hands now do?

Student Annotation Guide — What Will You Give? (President John F. Kennedy)

T — Time

winter air

R — Reactions

help a friend who has a need

A — Actions

Hands can teach and hands can grow; Ask what you can contribute yet; They gather food and plant a seed; They wave hello to someone new

C — Character/Concept/Creature

Grandpa; a president explain

K — Key Knowledge

A country lives in what we do; service could become our aim; How useful little hands can be

TRACKS EVIDENCE HIGHLIGHTING — What Will You Give? (President John F. Kennedy)

Grandpa says our country's more
Than flags that wave or buildings soar.
A country lives in what we do,
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Hands can carry, clean, and share,
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They wave hello to someone new,
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How useful little hands can be.
Ten fingers ready, strong and true—
What good can these two hands now do?

Day 1 - Gather and Reveal



TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 10(D)	describe how the author's use of language contributes to meaning
TEKS 8(A)	infer the theme of a work, distinguishing theme from topic
ELPS 2(E)	use comprehensible language to explain information orally with increasing specificity and detail

Day 1 Purpose

Students reread the two poems in their longer versions and reveal LEAVES Emotion & Experience and Voice by asking whose voice we hear.

★ Daily Deck Slide (Slide 1 - Same History, More Detail)

Write on the board: Same history. More detail. This week the same poems return longer. LEAVES focus: Emotion & Experience + Voice. Question: Whose voice are we hearing?

★ Daily Deck Slide (Slide 2 - Perspective)

Write on the board: Perspective = who sees or tells. A child beside Mama at the march. A granddaughter hearing Grandpa's memory.

G — Gather

🔊 Teacher Script

"Last week you read short versions of these poems. This week the same experiences return, but the poets give us more. Your job is to notice what the extra words accomplish. If a poem becomes twice as long but the main idea stays the same, what might the poet add?"

Guide toward: description, thoughts, relationships, feelings, and a clear speaker.

R — Reveal: Emotion, Experience, and Voice**Reveal LEAVES — E: Emotion and Experience** **Teacher Script**

"A poem communicates a feeling or experience. This time, pay special attention to the child and Mama. Their relationship helps us feel the event."

Read the Medium version of "A Dream Can Grow" aloud. Stop periodically:

- Is this a thought, an action, or a feeling?
- What do Mama's words help the child understand?

After reading: The historical speech matters, but the child's experience gives us a way to feel it.

Reveal LEAVES — V: Voice **Teacher Script**

"Voice answers a simple question: Who seems to be speaking? Here the speaker is a child at the march."

Now read the Medium version of "What Will You Give?" aloud.

 Teacher Script

"Listen for a different kind of voice. Grandpa is not standing beside the girl at the event. He experienced it years earlier and is remembering it for her."

Ask:

- How is learning beside Mama different from learning through Grandpa's memory?
- Does the speaker in "What Will You Give?" sound like the granddaughter, Grandpa, or both?
- How does the speaker change what we feel?

Exit Ticket

Complete:

- The speaker in "A Dream Can Grow" is _____.
- The speaker in "What Will You Give?" is _____.
- One feeling the voice creates is _____.

★ Daily Deck Slide (Slide 5 - Notice This)

Write on the board: Voice is more than the word "I." Ask what the speaker notices, knows, remembers, and feels.

Day 2 - Attempt



TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 10(D)	describe how the author's use of language contributes to meaning
ELPS 3(E)	share information in cooperative learning interactions

Day 2 Purpose

Small groups match evidence from the poems to the speaker whose voice it best represents, and name the feeling it carries.

Small-Group Game: Whose Voice?

Groups of 3-4 receive Voice Cards and Evidence Cards.

Voice Cards

- the MLK child (the speaker at the march)
- Mama
- the JFK granddaughter
- Grandpa
- the poetic speaker

Evidence Cards (lines and moments from the poems)

- "I stood beside my mama there"
- "I looked at Mama's shining eyes"
- "Grandpa remembers winter air"
- "He heard a president explain"
- "I carry it into school each day"
- "My hands are smaller than his then"
- a thought
- a line of dialogue
- an action
- a remembered experience
- a feeling of hope
- a feeling of wanting to help

Students match each evidence card to the person whose voice it best represents, then name the feeling it carries.

**★ Daily Deck Slide (Slide 1 - Attempt)**

Write on the board: Whose Voice? Match each clue to the speaker whose voice it represents. Then name the feeling. Every match needs a reason.

Challenge Round

Give groups one event: Someone hears an inspiring message about helping others. Groups orally describe it from three voices:

- a child experiencing it
- an adult remembering it years later
- a poet compressing the idea into four lines

Teacher Script**🔊 Teacher Script**

"Yesterday I showed you how to listen for voice and feeling. Today you and your group attempt the thinking.

Perspective does not change the basic event, but it changes what information we receive. If Mama were the speaker of the MLK poem, she might notice things the child did not. If Grandpa spoke the whole JFK poem himself, we might hear more about 1961 and less about the granddaughter discovering the meaning.

There is one rule: placing a card is not enough. Every decision must include a reason."

Model: "'Grandpa remembers winter air' belongs with Grandpa's voice, because he is

remembering an event from years ago."

Answer Guidance

- MLK child: "I stood beside my mama there"; "I carry it into school each day."
- Mama: her words and shining eyes as the child reports them.
- JFK granddaughter: "My hands are smaller than his then"; wondering what her hands can do.
- Grandpa: "Grandpa remembers winter air"; "He heard a president explain."
- Poetic speaker: lines that compress the idea into image and feeling - accept with a strong reason.

Day 2 Closing



Teacher Script

"Tomorrow we discuss what the matches revealed, and then each poet writes a stanza in a chosen voice."

Day 3 - Discuss and Use



TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 12(B)	compose informational texts, including poetry, using genre characteristics and craft
TEKS 8(A)	infer the theme of a work, distinguishing theme from topic
ELPS 4(F)(i)	write to narrate, describe, explain, respond, or persuade with detail in the content areas

Day 3 Purpose

Students discuss how changing the voice changed the details, then write a stanza in a chosen speaker's voice.

D — Discuss What We Learned



Teacher Script

"Yesterday the cards made our thinking about voice visible. Today we discuss why it matters."

Ask:

- When the perspective changed, what happened to the details?
- Did the event change? (Expected: No.)
- Did what the speaker noticed change? (Expected: Yes.)

Emphasize:



Teacher Script

"Perspective is not simply changing pronouns. Perspective changes what the speaker knows, notices, remembers, feels, and chooses to tell us."

Same Idea, Different Voice

- Part A - "A Dream Can Grow": Who is speaking? What does that speaker notice and feel? Complete: The child's voice helps us feel ____.
- Part B - "What Will You Give?": Who is speaking? How does hearing Grandpa's memory change what we feel? Complete: The granddaughter's voice helps us feel ____.

U — Use What You Have Learned Independently

Independent Writing: Write a Stanza in a Voice

Teacher Script

"Your job today is to use what you learned without a partner. You are proving that you can write in a chosen speaker's voice."

Writing Task: Choose one speaker - a child at an important event, or a grandparent remembering one - and write one four-line stanza in that speaker's voice about hope or service. Let the voice show what that speaker notices and feels.

Poet's Checklist:

- My stanza has four lines arranged on purpose.
- I chose one clear speaker's voice and kept it.
- My words show what that speaker notices, remembers, or feels.
- At least two lines end with rhyming words (try your best).

Teacher Script

"Remember: changing the speaker should change more than 'I' and 'he.' Ask what this person would notice, know, remember, and feel."

Day 3 Closing

Teacher Script

"Place your stanza in your writing folder. Tomorrow, you will look for evidence of what you learned to do."

Day 4 - Award and Target



TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 12(B)	compose informational texts, including poetry, using genre characteristics and craft
ELPS 2(E)	use comprehensible language to explain information orally with increasing specificity and detail

Day 4 Purpose

Students recognize specific evidence of their voice and emotion work and identify a next goal, curiosity, or challenge.

A — Award Yourself

Teacher Script

"An award does not mean giving yourself a prize. It means recognizing evidence of your own learning.

Find something specific. Instead of "I did good," say, "I kept one speaker's voice all the way through," or, "I showed a feeling instead of naming it."

Student Reflection — Two Awards:

- Something I did well with Emotion and Experience is...
- Something I did well with Voice is...

Students circle or highlight the evidence in their own writing.

T — Target

Teacher Script

"Strong learners notice confusion instead of hiding it. A challenge gives us information about what to practice next."

Student Reflection — One Target and a Question:

- Something I still find challenging, or something I am curious about, is... (for example: keeping one perspective, showing rather than telling emotion, or creating a distinctive voice)
- My current question: I wonder...

★ **Daily Deck Slide (Reflection)**

Write on the board: Find the line where your voice is strongest and star it. Then find the place where a reader might forget who is speaking - that is your target.

Day 4 Closing

🔊 **Teacher Script**

"An award says: Look how far I have come. A target says: Look where I am ready to go. A strong poet learns to do both."

Day 5 - Educate and Explain

E

TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 10(D)	describe how the author's use of language contributes to meaning
ELPS 2(E)	use comprehensible language to explain information orally with increasing specificity and detail

Day 5 Purpose

Students teach Emotion & Experience or Voice to a partner using the week's poems.

Turn-and-Teach: Perspective Expert

Place students in pairs.

Teacher Script

"Today you become the teacher. If you can explain an idea clearly enough for another student to understand it, you are showing a deeper level of learning."

- Partner A teaches Voice or Emotion & Experience using "A Dream Can Grow."
- Partner B teaches Voice or Emotion & Experience using "What Will You Give?"
- Then students switch with another pair.

Required sentence: "If _____ had told this instead, the reader would probably learn more about _____ because _____."

Sentence Stems:

- "The speaker in this poem is..."
- "I know because..."
- "One feeling this voice creates is..."
- "An example from the poem is..."

Module 2 Closure

Teacher Script

"Our question was: How does a poem's voice - who is speaking - shape the emotion and experience the reader feels?"

Here is our answer: perspective controls what the reader sees, knows, hears, and feels. The same historical moment can be communicated differently depending on who is telling it."

★ Daily Deck Slide (Module Synthesis)

Write on the board: Voice shapes feeling. Who speaks decides what we notice and how we feel it.

Module 2 — Low, Medium, and High Exemplars

Prompt: Choose one speaker - a child at an important event, or a grandparent remembering one - and write one four-line stanza in that speaker's voice about hope or service.

Low Exemplar

- Student Response: "I like Dr. King. He was nice. Helping is good. The end."
- What Is Working: The student names the topic of hope and helping.
- Teacher Notes: This is written as sentences, not as a poem, and there is no clear speaker's voice - it does not sound like a child at the event or a grandparent remembering.
- What Needs Improvement: Choose one speaker, arrange four purposeful lines, and let the voice show what that speaker notices and feels.

Medium Exemplar

- Student Response: "I stood beside my mom that day, / I heard the hopeful words she'd say. / I felt so glad and not afraid, / Because of all the plans we made."
- What Is Working: The student uses four lines with rhyme (day/say, afraid/made) and a first-person child's voice.
- Teacher Notes: The voice is present, but the last line ("all the plans we made") is vague and does not show what the child specifically noticed or felt.
- What Needs Improvement: Replace the vague line with a detail only this speaker would notice, so the voice becomes clearer.

High Exemplar

- Student Response: "I watched my grandpa close his eyes, / Remembering those winter skies. / He heard the call to help and give, / And now I know that's how I'll live."
- What Is Working: Four deliberate lines, rhyme at each pair (eyes/skies, give/live), a clear speaker (a grandchild watching Grandpa remember), and words that show what the speaker notices and feels. Voice and emotion work together.
- Teacher Notes: The stanza keeps one consistent voice and lets the reader feel the experience - exactly what LEAVES Emotion & Experience and Voice ask for.

Module 2 — Assessment Opportunities

Field	Detail
Purpose	Determine whether students can read a poem for Emotion & Experience and Voice and write a stanza in a chosen speaker's voice.
Who Administers It	The classroom teacher during the lesson.
Materials Needed	The two Medium-stamina poems, LEAVES anchor chart, Whose Voice? cards, and student notebooks.
Related TEKS Breakout	12(B) compose informational texts, including poetry, using genre characteristics and craft; 10(D) describe how the author's use of language contributes to meaning
Task	Students perform a formative check in Whose Voice? and an independent task by writing a stanza in a speaker's voice.
Expected Response	Students match voice to evidence accurately, explain the feeling, and write in one consistent voice.

Informal Assessment

During the lesson, observe the Whose Voice? matches. Listen for students explaining how the voice shapes the feeling, and note whether they can point to evidence for who is speaking.

Formative Assessment

The Day 3 independent stanza serves as the formative check. Students choose a speaker, keep one voice, and show what that speaker notices and feels.

Formative Check Rubric/Scaffolding

Component	Student Requirement
Voice	Must choose one speaker and keep that voice through the stanza.
Emotion	Must communicate one clear feeling or experience.
Word Choice	Must include a detail the chosen speaker would notice.
Attempted Rhyme	Should attempt rhyme at two line endings.

Poem	Speaker (Voice)	Big Idea
A Dream Can Grow	A child beside Mama at the march	A shared dream of hope becomes the child's own to carry.
What Will You Give?	A granddaughter hearing Grandpa's memory	A call to serve, remembered across generations, guides small hands today.

Answer Key

Teacher Note: Value a clear, consistent voice over perfect rhyme.

Oral-Rehearsal Frame for Students: "The speaker is ____, and I know because _____. The feeling this voice creates is _____."

Check the Learning

✓ Check the Learning

Informal, low-stakes ways to SEE what students understand in this module — no worksheet required. Use all three so you gather verbal, visual, and written evidence:

- Verbal — Gather/Reveal — Fist to Five: Students hold up 0-5 fingers to show how sure they are they can tell who is speaking in a poem.
- Visual/Physical — Attempt — Whose Voice?: Students match a poem line to the speaker whose voice it represents and explain one match aloud.
- Written — Discuss/Use — One-Line Response: Students write one line naming the speaker in a poem and the feeling that voice creates.

Assessment Option

Beside any activity, choose how to check without slowing the lesson:

- Listen — assess through student discussion.
- Look — observe a match, a signal, or a performance.
- Collect — have students produce a stanza or an exit ticket you can examine.

Intervention — Module 2

Give the student one stanza at a time and a two-choice sort: whose voice is this - the child (or granddaughter) or the grown-up (Mama or Grandpa)? Read the stanza aloud and have the student point to a clue word that shows who is speaking. Provide a sentence frame: "The speaker is ___, and I can tell because ___." For the writing task, provide a two-line frame in one chosen voice with a rhyming word bank so the student can build up to four deliberate lines.

Module 2 — Embedded Checks and Student Support

Embedded Checks for Understanding

Teacher Move	Expected Response	Common Misconception	Teacher Response
Ask students to name the speaker.	Students name the child, Mama, granddaughter, or Grandpa with a clue.	Students assume the poet is the speaker.	Point to a line and ask, "Who would say this, and how do you know?"
Ask students to name a feeling and its evidence.	Students point to a word or line that creates the feeling.	Students name a feeling with no evidence.	Ask, "Which words made you feel that?"
Ask students to write in one voice.	Students keep a consistent speaker.	Students switch speakers mid-stanza.	Have the student reread aloud and check who is speaking in each line.

Student Support Quick Reference

If a student...	Support to Provide
Cannot tell who is speaking	Reread one stanza and ask who would notice these details.
Names a feeling with no evidence	Use the frame: "I feel ___ because the speaker said ___."
Switches voices mid-stanza	Give a one-voice frame to build from.
Masters quickly	Route to Module 2 enrichment (same lines, two voices).

Enrichment — Module 2

Students choose one moment from a poem and write the same four lines twice - once in the child's (or granddaughter's) voice and once in the grown-up's (Mama's or Grandpa's) voice. They explain how the feeling changed when the speaker changed. Students may also compare how the two poems use different speakers to communicate related ideas (hope and service) and explain what each voice allows the poet to show.

Module 2 — Additional Writing Opportunity: Plan and Draft

Writing Prompt

Write a short poem (one or two four-line stanzas) in the voice of one speaker - a child at an important event or a grandparent remembering one - about hope or service. Let the voice show what that speaker notices and feels.

Connection to This Module

This week you learned two LEAVES elements: Emotion & Experience and Voice. Now use them in your own poem.

Planning Support

1. Choose your speaker (child, Mama, granddaughter, or Grandpa).
2. List what that speaker would notice, remember, and feel.
3. Decide where your lines will break and which endings might rhyme.
4. Read your poem aloud and listen for one consistent voice.

Step	Planning Guide
Step 1: The Voice	Name the one speaker your poem will use.
Step 2: The Feeling	Name the emotion or experience the voice will communicate.
Step 3: The Details	Choose details only that speaker would notice.

Drafting Space

Success Criteria

- My poem uses one clear speaker's voice.
- My poem communicates one clear feeling or experience.
- I chose details that fit the speaker.

Additional Writing Opportunity: Revise, Edit, and Share

Revise

Read your poem aloud. Change one word so the voice sounds more like your chosen speaker.

Edit

Check that the speaker stays the same in every line, and that words are spelled correctly.

Share

Read your poem to a partner. Your partner names who is speaking and one feeling they noticed.

Module 2 — Auditory Engagement (Active Participation)

Approach: Hear the Voice, Feel the Speaker.

Purpose: Students listen to a poem read aloud and respond to who is speaking and the feeling that voice carries before they analyze it on the page.

Listening Target: Listen for the speaker's voice and the emotion it creates.

Teacher Script

"Pencils down first. Poems are meant to be heard. Listen for who is speaking, feel it, and show your thinking before you write."

- Read one stanza aloud in the speaker's voice.
- Students point to their heart if the voice is the child or granddaughter (young voice), or hold an open hand if the voice is Mama or Grandpa (grown-up voice), then name the feeling.
- After the stanza, one pair explains which words told them who was speaking.

Fresh Recall: Students turn away from the page and orally complete, "The speaker is ____, and the feeling is ____, because the poet wrote ____."

Pause Points

Pause the lesson at these moments and give students a few quiet seconds to think before they answer. Each pause names exactly what to think about.

|| Pause Point — Before Reading a Poem

Stop and think: Who seems to be speaking in this poem? Listen for clues in the very first lines (LEAVES: Voice).

|| Pause Point — Midway

Stop and think: What feeling is this voice communicating so far? Point to one word or line that creates it (LEAVES: Emotion and Experience). For example, in "A Dream Can Grow," the line "I looked at Mama's shining eyes" carries the feeling forward.

|| Pause Point — Before You Write

Stop and think: Which speaker will I use, and what would that speaker notice and feel? Keep one voice from the first line to the last.

Module 2 — Tiny Times Transition

A Tiny Time is a quick, zero-material movement routine — under one minute — used to move students between activities while reinforcing the poetry HABIT: a poem's voice shapes its feeling. Use one whenever the class changes activities, when energy dips, or right before a new poem task.

This Module's Routine: "Whose Voice Freeze"

Teacher Script

"Tiny Time! I will read a line from one of our poems. Freeze and show whose voice it is - hands near your heart for a young voice (the child or granddaughter), or open hands for a grown-up voice (Mama or Grandpa) - then whisper the feeling it carries."

How to run it:

- Signal the class and get all eyes on you.
- Read one poem line aloud (for example, "Grandpa remembers winter air,").
- Students freeze in the matching pose, then whisper the feeling.
- Read two or three lines in a row, then have students return quietly to their seats.

No materials are needed and every student can succeed. Vary the line each time so the Tiny Time stays fresh all week.

Module 2 — My Progress Tracker

Teacher Script

"This is your very own progress tracker. As we learn this week, you get to color in how you feel about each skill by yourself. Be honest with yourself, because this shows you how much you are growing. You are the one in charge of your own learning, and I am so proud of the thinking you are doing."

Directions: This tracker is for YOU! As you read and write poems this week, look at each skill below. If you can do it all by yourself without help, color in or check the box that matches how you feel. Be honest with yourself — this helps you see how much you are growing!

I Can...	Not yet	Getting set	I can do it
Tell who is speaking in a poem and give a clue.			
Name a feeling a poem communicates and point to the words.			
Explain how the voice changes what I feel.			
Keep one speaker's voice when I write.			
Write a four-line stanza in a clear speaker's voice.			

One thing I am proud of:

One thing I want to get better at:

Module 2 — Teacher Closure and Reflection

Teacher Closure Script

Teacher Script

"This week you learned to listen for who is speaking in a poem and how that voice shapes the feeling. You matched lines to their speakers, explained how perspective changes what we notice, and wrote a stanza in a chosen voice. The same idea can sound very different depending on who tells it."

Module Question - Answered

How does a poem's voice - who is speaking - shape the emotion and experience the reader feels? Perspective controls what the reader sees, knows, hears, and feels. The same historical moment can be communicated differently depending on who is telling it.

Teacher Reflection - Module 2

Which students can identify the speaker in a poem and support it with a line?

Which students named a feeling and connected it to the voice?

Which students need more support keeping one voice when they write?

Who is ready to add Artistic Language and Echo & Sound in the modules ahead?

Teacher Notes

Teacher Artifacts of Effectiveness

Collect and date evidence that shows the skill was taught and learned:

- Whose Voice? recording sheets
 - Independent stanzas written in a speaker's voice
 - Award/Target reflection sheets
 - Exit tickets at each level (still developing, approaching, and secure)
-
-
-

MODULE

3

**The Moment That Stays —
Artistic Language and Sound**

Week 3 • High Stamina • two poems

Module 3: The Moment That Stays — Artistic Language and Sound

Week 3 - High Stamina - two poems

Voices That Inspire Change and Service

Teacher Script

“A poet can make an important idea stay with the reader through images, comparisons, repetition, rhythm, and carefully chosen words.”

Why This Module Matters

This week the two poems return again, longer and richer. Because students already know the ideas, they can look for something deeper: how a poet makes an idea memorable. Students learn the next two LEAVES elements - Artistic Language (imagery, metaphor, personification, symbol) and Echo and Sound (rhyme, rhythm, and repetition) - and ask why a poet chooses each craft move.

Cluster Overarching Question

How can words, dreams, and acts of service inspire people to make a positive difference?

Module Question

How can a poet use artistic language and sound to make an important idea stay with the reader?

Module LEAVES Focus

This module concentrates on A - Artistic Language, and E - Echo and Sound. (Lines and Layout, Emotion and Experience, and Voice continue in every poem.)

Family Letter

Dear Families,

This week your child continues our poetry cluster, "Voices That Inspire Change and Service." The two poems return in even richer versions. Because your child already knows the ideas - hope and service - we can look at something deeper: how a poet makes an idea memorable.

The focus of this module is two LEAVES poetry ideas: Artistic Language (images, comparisons like metaphor, and giving human qualities to a nonhuman idea) and Echo and Sound (rhyme, rhythm, and repetition). Your child is learning not just to name a poet's craft, but to explain why the poet used it.

Please try this at home: Read a short poem or song together and listen for a repeated word or a picture the words create. Ask, "Why do you think the poet repeated that, or compared one thing to another?" Noticing the why is exactly the thinking we are practicing.

With appreciation, Your child's teacher - The Writing Academy LLC

Carta para las Familias

Estimadas familias:

Esta semana su hijo o hija continúa nuestro grupo de poesía, "Voices That Inspire Change and Service." Los dos poemas regresan en versiones aún más ricas. Como su hijo o hija ya conoce las ideas - esperanza y servicio - podemos observar algo más profundo: cómo un poeta hace que una idea sea memorable.

El enfoque de este módulo son dos ideas de LEAVES: Artistic Language (imágenes, comparaciones como la metáfora, y dar cualidades humanas a una idea no humana) y Echo and Sound (rima, ritmo y repetición). Su hijo o hija aprende no solo a nombrar la técnica de un poeta, sino a explicar por qué la usó.

Por favor, intente esto en casa: Lean juntos un poema o una canción corta y escuchen una palabra repetida o una imagen que crean las palabras. Pregunte: "¿Por qué crees que el poeta repitió eso, o comparó una cosa con otra?" Notar el porqué es exactamente el pensamiento que practicamos.

Con aprecio, El maestro o la maestra de su hijo o hija - The Writing Academy LLC

Module 3 — Family Conversation Starters

Send these home with the letter, or post them in the class stream. None of them can be answered with only yes or no.

- What is a word picture (an image) a poem can create in your mind?
- Why might a poet repeat a word or a line on purpose?
- What is your favorite comparison in a poem or song, and what does it help you feel?
- If you wrote a poem about hope or helping, what picture would you paint with words?

Simple Family Activities

Both activities need little or no materials and both end in a conversation rather than a worksheet.

Family Activity - Find the Picture

Read a short poem or song together. Point to one line that paints a picture in your mind. Ask: What do you see, and which words made you see it?

Family Activity - Say It Again

Find a repeated word or line in a song. Say it together the way the singer does. Ask: Why does repeating it make it stronger?

Module 3 — Lesson Overview and Standards

Lesson Overview

Module 3 continues the poetry cluster "Voices That Inspire Change and Service." The two poems return in their High-stamina versions, rich with artistic language and sound. Because students already know the ideas, this module focuses on how a poet makes an idea memorable through two LEAVES elements: Artistic Language and Echo & Sound. Students learn to name a craft move and, more importantly, explain why the poet used it.

BIG Goal: Students will read two poems closely and explain how a poet uses artistic language and sound to make an important idea stay with the reader, then use those craft moves in their own writing.

The full cluster teaches the LEAVES poetry framework across four modules of rising stamina: Lines and Layout, Emotion and Experience, Artistic Language, Voice, Echo and Sound, and Significance.

Writing Genre TEKS

The Student Expectation column below is the exact, full wording of each TEKS breakout — quoted verbatim from the Texas Essential Knowledge and Skills, not paraphrased or abbreviated.

TEKS	Student Expectation (verbatim TEKS breakout)	Where It Is Taught and Practiced in This Module
12(B)	compose informational texts, including poetry, using genre characteristics and craft	Days 3-5: students write rhyming stanzas using image, repetition, and comparison.
10(D)	describe how the author's use of language contributes to meaning	Days 1-4: students explain why a poet uses artistic language and sound.
8(A)	infer the theme of a work, distinguishing theme from topic	Days 3-5: students name the big idea each poem makes memorable.

Writing Genre ELPS Breakouts

ELPS	Student Expectation (verbatim ELPS breakout)
2(E)	use comprehensible language to explain information orally with increasing specificity and detail
3(E)	share information in cooperative learning interactions
4(C)(ii)	write using content-area vocabulary
4(F)(i)	write to narrate, describe, explain, respond, or persuade with detail in the content areas

Where the Standards Are Visible in This Module

- Students identify artistic language (imagery, metaphor, personification, symbol) and explain its effect.
- Students identify echo and sound (rhyme, rhythm, repetition) and explain why the poet used it.
- Students write rhyming stanzas that use image, repetition, and comparison on purpose.
- Oral discussion and turn-and-teach build content-area vocabulary and academic speaking.

Module 3 — Learning Destination

Module Learning Objective

Students will read two poems closely and explain how a poet uses artistic language and sound to make an important idea stay with the reader, then use those craft moves in their own rhyming stanzas.

I Will Statements

- I will identify artistic language in a poem (imagery, metaphor, personification, symbol).
- I will identify echo and sound in a poem (rhyme, rhythm, repetition).
- I will explain why a poet chose a craft move, not just name it.
- I will write rhyming stanzas that use image, repetition, and comparison.

I Can Statements

- I can find an image, comparison, or repetition in a poem and point to it.
- I can explain what a craft move accomplishes ("The poet uses ___ to ___").
- I can explain the big idea each poem makes memorable.
- I can write two four-line stanzas using image, repetition, and comparison.

★ Daily Deck

Daily Deck - Module Slide 1: the I Will and I Can statements for this module, so students see the week's target before anything else.

Success Criteria

- I can identify artistic language and sound in each poem and point to the words.
- I can explain the effect of a craft move, not just its name.
- I can state the big idea each poem makes memorable.
- My own stanzas use at least one image, one repetition, and one comparison.

Evidence That Will Demonstrate Mastery

- The Day 2 Poetry Craft Lab recording sheet.
- The Day 3 two-stanza poem using image, repetition, and comparison.
- The Day 5 Craft Expert turn-and-teach explanation.

Language Domains

This module builds all four language domains as students read, discuss, and write poetry with attention to craft and sound. Every task below is open to English learners at any proficiency level; the supports are built in, not bolted on.

Domain	How this module builds it
Listening	Students hear the poems read aloud and listen for repetition, rhythm, and word pictures.
Speaking	Students defend a Craft to Effect match with the frame "The poet uses ___ to ___" and teach a craft to a partner.
Reading	Students read the two poems closely, noticing images, comparisons, and sound.
Writing	Students write rhyming stanzas that use at least one image, one repetition, and one comparison on purpose.

Module 3 — Rigor and Misconceptions

Rigor Safeguard

You may read a poem aloud, reread it, and let students use the LEAVES anchor chart and sentence frames. You may not name the craft moves for a student or write their stanzas for them. The student must still find the image, comparison, or repetition, explain its effect, and use craft moves in their own writing.

Rigor and Cognitive Demand

Level of Thinking	What Students Must Do	Expected Degree of Independence	Evidence of the Thinking
Literal	Identify a rhyme, a repeated word, or a word picture.	Supported. The teacher may reread the stanza.	The student points to an image, rhyme, or repetition.
Inferential	Explain what a craft move accomplishes.	Guided on Days 1 and 2, independent by Day 3.	The student completes "The poet uses ___ to ___."
Evaluative	Use image, repetition, and comparison on purpose in original stanzas.	Partner discussion on Day 3, independent by Day 5.	The student writes two stanzas with deliberate craft and explains the choices.

Possible Teacher Misconceptions

The Misconception	What a Teacher Might Misunderstand	A Practical Way to Self-Correct
Naming a device is the goal.	A teacher may accept "This is repetition" as a complete answer.	Ask, "So what? Why did the poet use it?"
More devices make a better poem.	A teacher may reward a long list of techniques.	Value one craft move used with a clear purpose over many named at random.
Sound is just decoration.	A teacher may treat rhyme and rhythm as extra.	Show how sound emphasizes a feeling or idea.

Possible Student Misconceptions

What Students May Misunderstand	What a Teacher Might Notice	A Practical Way to Correct or Reteach It
A comparison is only "like" or "as."	The student misses a metaphor with no "like."	Show a metaphor that compares without "like" (a dream as a lantern).
Repetition is a mistake.	The student "fixes" a repeated line.	Explain that a poet repeats on purpose to emphasize.
Chopping sentences into lines makes a poem.	The student breaks prose into lines with no craft.	Ask for one image, one repetition, and one comparison.

Module 3 — Thinking Levels

These charts support building rigor. Use them in every module to name the level of thinking a task and a student response require.

The Five Thinking Levels

Level	Color	Thinking Stage	Description
Level 1	Red	Foundational	Student follows directions or repeats information exactly as taught with little independent thinking.
Level 2	Orange	Emergent	Student begins trying ideas independently but may be uncertain or inconsistent.
Level 3	Yellow	Visible	Student connects ideas directly to evidence in the poem.
Level 4	Green	Independent	Student combines evidence with personal response, applying understanding to their own writing.
Level 5	Blue	Reflective	Student connects the poem's idea to the world, morals, lessons, or broader life understanding.

Module 3: The Moment That Stays — Artistic Language and Sound

Focus: LEAVES Artistic Language and Echo & Sound.

Level	Student Thinking	HABIT / Task
Recall	Name an image, a comparison, a rhyme, or a repetition.	Identify: Point to a craft move in the poem.
Skill	Match a craft move to the effect it creates.	Categorize: Place a Craft to Effect card and explain why.
Strategic	Explain why the poet used a craft move ("The poet uses ___ to ___").	Connect: Show how the craft strengthens the idea or feeling.
Extended	Use image, repetition, and comparison on purpose in original stanzas.	Analyze & Create: Compose two four-line stanzas with deliberate craft.

 Teacher Script

"Class, this week we read like poets who study craft. We start with Recall, naming an image or a repetition. Then Skill, matching a craft to its effect. At the Strategic level, we explain why the poet used it. Finally, at the Extended level, you use craft on purpose in your own stanzas. This is how we grow as poets and readers!"

Oral-Rehearsal Frame: The Craft Connection **Teacher Script**

"Let's rehearse out loud. The poet uses ____ (an image, comparison, or repetition), and I can find it in the line _____. The poet uses it to _____. On the state writing assessment, you will read and respond to poems, so learning to explain a poet's craft now will help you all year."

Module 3 — Vocabulary

Vocabulary — Teacher Script

Teacher Script

“This week we add words for the poet's craft - the images, comparisons, and sounds a poet uses. Poets and readers use precise words to describe how a poem creates meaning and stays in our minds.”

Tier 1 Vocabulary

Word	Student-Friendly Definition	Oral Rehearsal Frame
picture	a word image a poem creates in your mind	This line paints a picture of ____.
compare	to show how one thing is like another	The poem compares ____ to ____.
repeat	to say a word or line again on purpose	The poet repeats ____.
sound	what we hear in the rhythm and rhyme	The sound of this line is ____.
carry	to hold and keep something	The poem asks us to carry ____.
light	brightness; often a picture of hope	The poem uses light to show ____.
serve	to help others and the community	The poem shows serving when ____.
memory	something a person remembers	Grandpa's memory is about ____.

Tier 2 Vocabulary

Word	Student-Friendly Definition	Oral Rehearsal Frame
imagery	words that help the reader picture something	The imagery here makes me see ____.
metaphor	a comparison that says one thing is another	This metaphor compares ____ to ____.
personification	giving human qualities to a nonhuman thing	The poet gives ____ a human quality by ____.
symbol	something that stands for a larger idea	The ____ is a symbol for ____.
repetition	repeating a word, line, or sound on purpose	The repetition emphasizes ____.
rhythm	the beat or movement of the lines	The rhythm makes the poem feel ____.
rhyme	words that end with the same sound	These words rhyme: ____ and ____.
significance	why the poem matters beyond the words	The significance of this poem is ____.

Tier 3 Vocabulary



Teacher Script

"These words connect to the history and ideas behind our two poems."

Word	Pronunciation	Student-Friendly Definition	Oral Rehearsal Frame
dream	DREEM	a hope or goal for a better future	Dr. King's dream was ____.
service	SUR-vis	helping others and the community	Service means ____.
lantern	LAN-turn	a light you can carry; a symbol of hope	The lantern in the poem stands for ____.
invitation	in-vih-TAY-shun	a call asking someone to take part	The invitation in the poem asks us to ____.
volunteer	vol-uhn-TEER	a person who helps without being paid	A volunteer helps by ____.
generation	jen-uh-RAY-shun	people living during the same time	A dream can cross from one generation to ____.
cooperation	koh-op-uh-RAY-shun	working together toward a goal	Cooperation means ____.
legacy	LEG-uh-see	something handed down from the past	Dr. King's legacy is ____.



Teacher Resource

For more practice with academic words, see the Teach BIG Academic Vocabulary Companion App.

Module 3 — Background Knowledge and Teacher Context

This cluster connects two poems to real history. "A Dream Can Grow" connects to Dr. Martin Luther King Jr. and the idea of hope - the March on Washington and the "I Have a Dream" speech. "What Will You Give?" connects to President John F. Kennedy and the idea of serving others - his 1961 inauguration and the Peace Corps. This week the poems return in their High-stamina versions, rich with artistic language and sound.

More Background for the Teacher

The High version of "A Dream Can Grow" uses personification (a dream that "has neither feet nor shoes, yet somehow finds the roads we choose"), imagery (a lantern of light, hope like water helping gardens grow), and repetition ("Carry it..."). The High version of "What Will You Give?" opens with imagery ("No envelope came through the door") and builds through repetition and rhythm ("Give...", "Serve..."). The historical leaders and events are real; the poems use craft to make the ideas memorable.

Module 3 focuses on two LEAVES elements. Artistic Language: imagery, metaphor, personification, and symbol create meaning a plain sentence could not. Echo and Sound: rhyme, rhythm, and repetition emphasize ideas and feelings. The key move is not naming a device but explaining why the poet used it. Module 4 brings all six LEAVES elements together.

Note on this cluster's scope: students meet the narrative requirement through a separate narrative paper. In these lessons, we focus on the two poems.

Module 3 — Materials and Module at a Glance

Materials List

- Copies of the two High-stamina poems: "A Dream Can Grow" and "What Will You Give?"
- LEAVES poetry anchor chart (A and Echo & Sound highlighted this week)
- Poetry Craft Lab cards (Craft cards and Effect cards) for the Day 2 game
- Chart paper and sticky notes
- Student notebooks
- Colored pencils or highlighters
- Award/Target reflection sheet

Module at a Glance

Day	GRADUATE Stage	What Happens
Day 1	G — Gather + R — Reveal	Reread the richer poems; reveal Artistic Language and Echo & Sound.
Day 2	A — Attempt	Poetry Craft Lab: match Craft to Example to Effect, then explain why.
Day 3	D — Discuss + U — Use	Discuss why craft moves work, then write two stanzas using image, repetition, and comparison.
Day 4	A — Award + T — Target	Award craft evidence with the Craft Ladder and target a next step.
Day 5	E — Educate / Explain	Craft Expert Turn-and-Teach one craft move using the week's poems.

Common Teacher Language

- "The more important question is not what the device is, but why the poet used it."
- "The poet uses ___ to emphasize, create, or show ___."
- "Do not simply chop a sentence into short lines. Poetry should make every word work harder."

Module 3 — The DOT Reading Habit

The DOT Reading Habit

The DOT reading habit has three steps: Dot, Discover, Drop.

Teacher Script

"As strong readers, we use the DOT habit while we read the poems in our Interactive Notebooks. DOT stands for three steps: Dot, Discover, Drop."

Step	What It Means
D — Dot	Place a small dot above any word that seems unfamiliar as you are reading.
O — Discover	Discover the meaning of the word as we learn together through our lessons.
T — Drop	Go back and erase the dot above the word once you know its meaning.

Board text: Dot the word. Discover the meaning. Drop the dot.

Encouragement: "This habit helps your brain keep track of the words you are still learning. Good readers notice new words, find out what they mean, and celebrate when they own them."

Module 3 — The LEAVES Poetry Framework

Teacher Script

"LEAVES helps us read a poem. We already know Lines and Layout, Emotion and Experience, and Voice. This week we add Artistic Language and Echo and Sound."

The LEAVES Poetry Framework

Letter	Element	What to Notice
L	Lines and Layout	How has the poet arranged words, lines, and stanzas?
E	Emotion and Experience	What experience or emotion is being communicated?
A	Artistic Language	What imagery, metaphor, symbolism, comparison, or purposeful language creates meaning?
V	Voice	Who seems to be speaking, and how does that perspective influence the poem?
E	Echo and Sound	How do rhyme, rhythm, repetition, repeated phrases, and sounds strengthen the poem?
S	Significance	Why does the poem matter? What larger idea should the reader carry away?

Mentor Moves — Artistic Language (A)

Reread the High version of "A Dream Can Grow" and point out the craft.

Teacher Script

"Because you already know the idea, you can look for something deeper. Notice how the poet says a dream 'has neither feet nor shoes, yet somehow finds the roads we choose.' That is personification - giving a human quality to an idea. Notice hope pictured as a lantern of light."

Ask: What picture do these words create? What is the poet comparing, and why?

Mentor Moves — Echo and Sound (E)

Reread and listen for sound.

 Teacher Script

"Poets repeat words on purpose. Listen to 'Carry it kindly, carry it far, carry it brightly like a star.' The repetition of 'Carry it' makes the idea stronger and easier to remember."

Ask: What is repeated, and what does the repetition emphasize? How do rhyme and rhythm help the feeling?

 Teacher Script

"Do not stop at naming a device. The more important question is: Why did the poet use it? Practice this frame: 'The poet uses ___ to emphasize, create, or show ___.' Poetry often compresses meaning - one image can carry an idea that would take a whole paragraph to explain."

Before Students Read

Preview the poems with students before reading. Read each poem aloud so students hear it first, and notice how the poet arranges words into lines and stanzas - that layout is part of the meaning (LEAVES: Lines and Layout). Each poem appears twice: first a plain copy to read, then a color-coded copy. On the second copy, students TAP the TRACKS - they hunt for the six kinds of evidence details and highlight each with the TRACKS color below.

The Six Types of Measurable Evidence: TRACKS

Students look for six kinds of measurable evidence in every passage. Use the same six categories, the same wording, and the same colors in every module.

T Time — Age, era, dates, cultural details, or historical details. Often associated with adjectives. (Highlight color: Pastel Green.)

R Reactions — Reactions, solutions, resolutions, or effects. Often associated with verbs and adverbs. (Highlight color: Pastel Purple.)

A Actions — Actions, problems, conflicts, or causes. Often associated with verbs and adverbs. (Highlight color: Pastel Yellow.)

C Character, Concept, Creature — Characters' or people's names, animals or animals' names, or major concepts used as the central idea. Often nouns or proper nouns. (Highlight color: Pastel Yellow.)

K Key Knowledge — All other important information necessary to the meaning of the passage that is not accounted for by another TRACKS category (background knowledge). (Highlight color: Pastel Orange.)

S Scenery / Setting — Setting characteristics that are acknowledged or measured through the five senses. (Highlight color: Pastel Green.)

POEM 1 — A Dream Can Grow (Dr. Martin Luther King Jr.)

A dream has neither feet nor shoes,
Yet somehow finds the roads we choose.
It has no wings with which to fly,
Yet still can rise into the sky.

A dream has neither hands nor face,
Yet reaches people place to place.
It has no mouth, yet somehow grows
A voice wherever courage flows.

I heard that voice one summer day,
As sunlight warmed the bright pathway.
A thousand voices settled low,
Then one strong voice began to grow.

It rolled like rivers through the crowd,
At first so calm, and then so proud.
It carried hope from row to row,
Like water helping gardens grow.

Hope moved forward, strong and bright,
A little lantern filled with light.
From speaker's words to Mama's ear,
From Mama's heart to mine drew near.

I watched her listen, still and deep,
To promises our hearts could keep.
I watched the faces all around,
As hope seemed planted in the ground.

Then something happened deep in me;
The dream became what I could see.
It wasn't only words I'd heard,
It lived beyond each spoken word.

Carry it kindly, carry it far,
Carry it brightly like a star.
Carry it into school each day,
And let your choices light the way.

Carry it when a child stands near,
But somehow feels alone with fear.
Carry it when a voice is small,
And make some room to hear its call.

A dream has neither feet nor shoes,
But we have paths that we can choose.
A dream has neither hands to give,
But through our hands a dream can live.

A dream has neither voice nor song,
Until our voices help along.
So speak with hope and walk with care,
And help the dream keep traveling there.

Hope moves onward, strong and true,
From older hearts to children new.
Sometimes a dream can cross the years,
Because we carry what we hear.

Student Annotation Guide — A Dream Can Grow (Dr. Martin Luther King Jr.)

T — Time

one summer day

R — Reactions

rise into the sky; carried hope from row to row; hope seemed planted in the ground

A — Actions

finds the roads we choose; one strong voice began to grow; Carry it into school each day; make some room to hear its call

C — Character/Concept/Creature

A dream has neither feet nor shoes; A little lantern filled with light

K — Key Knowledge

we carry what we hear

S — Scenery/Setting

sunlight warmed the bright pathway

TRACKS EVIDENCE HIGHLIGHTING — A Dream Can Grow (Dr. Martin Luther King Jr.)

A dream has neither feet nor shoes,
Yet somehow finds the roads we choose.
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A dream has neither hands to give,
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So speak with hope and walk with care,
And help the dream keep traveling there.

Hope moves onward, strong and true,
From older hearts to children new.
Sometimes a dream can cross the years,
Because we carry what we hear.

POEM 2 — What Will You Give? (President John F. Kennedy)

No envelope came through the door,
No ribbon lay across the floor.
No stamp announced what it would be,
Yet an invitation traveled free.

It crossed the cold of winter air,
And reached the people gathered there.
A voice sent out a simple word:
To serve—and thousands stood and heard.

Do something good. Give what you can.
Reach out your heart. Extend your hand.
Don't wait for others to begin;
Look for a place where you fit in.

Grandpa stood among the crowd,
And heard the message spoken loud.
Not "Be important," "Gain a name,"
Or "Work so others know your fame."

Instead the challenge seemed to say,
"Find how to serve somebody today."
Participate, contribute, share;
Look all around and notice care.

Soon other hands would answer too,
And choose important work to do.
Young volunteers crossed seas so wide,
To work with communities side by side.

Some people taught, while others learned,
And through cooperation friendship burned.
They shared their talents, time, and skill,
But listened to another's will.

Across new borders, roads, and lands,
The invitation changed more hands.
"Give something good. Learn something new.
Build something side by side with you."

The years moved on; the seasons flew,
And Grandpa's dark hair silver grew.
That winter morning slipped away,
But still its message lives today.

It crossed our little kitchen space,
Through Grandpa's words and smiling face.
He told the story; I sat still,
And wondered where I could fulfill.

I looked at hands that held my pen,
Then slowly looked at them again.
Could ordinary hands like these
Bring someone comfort, help, or ease?

They could pick litter from the ground,
Or welcome someone new in town.
They could collect or plant or share,
And show a lonely person care.

The invitation still rings true:
There always may be work to do.
Sometimes it starts not far away,
But three short desks from yours today.

So when I wonder where to start,
I'll look nearby and use my heart.
The invitation asks of me:
"What will your contribution be?"

Student Annotation Guide — What Will You Give? (President John F. Kennedy)

T — Time

the cold of winter air; The years moved on

R — Reactions

cooperation friendship burned; Bring someone comfort, help, or ease

A — Actions

Find how to serve somebody today; Young volunteers crossed seas so wide; They shared their talents, time, and skill; welcome someone new in town

C — Character/Concept/Creature

an invitation traveled free; Grandpa stood among the crowd

K — Key Knowledge

What will your contribution be

TRACKS EVIDENCE HIGHLIGHTING — What Will You Give? (President John F. Kennedy)

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I'll look nearby and use my heart.
The invitation asks of me:
"What will your contribution be?"

Day 1 - Gather and Reveal

G

R

TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 10(D)	describe how the author's use of language contributes to meaning
TEKS 8(A)	infer the theme of a work, distinguishing theme from topic
ELPS 2(E)	use comprehensible language to explain information orally with increasing specificity and detail

Day 1 Purpose

Students reread the two poems in their richest versions and reveal LEAVES Artistic Language and Echo & Sound, asking why a poet chooses each craft move.

★ Daily Deck Slide (Slide 1 - Longer Text, Deeper Thinking)

Write on the board: Longer text = deeper thinking. LEAVES focus: Artistic Language + Echo & Sound. Question: What craft makes an idea stay with us?

★ Daily Deck Slide (Slide 2 - The Poet's Craft)

Write on the board: Imagery paints a picture. Metaphor compares. Personification gives human qualities. Repetition and rhyme create sound. Ask always: Why did the poet use it?

G — Gather

🔊 Teacher Script

"We already know what these poems are about. This week that is an advantage. Because you do not have to spend all your energy figuring out the idea, you can look for something deeper: how the poet makes the idea stay with us. A poet uses artistic language - images, comparisons, and word choices - and sound - rhyme, rhythm, and repetition - to make an idea memorable."

R — Reveal: Artistic Language and Sound**Reveal LEAVES — A: Artistic Language**

Read the High version of "A Dream Can Grow." Pause at the craft.

 Teacher Script

"Notice how the poet says a dream 'has neither feet nor shoes, yet somehow finds the roads we choose.' That gives a human quality to an idea - personification. Notice hope pictured as a lantern of light, and hope 'like water helping gardens grow.'"

Ask:

- What picture do these words create in your mind?
- What is the poet comparing, and why?

Reveal LEAVES — E: Echo and Sound

Reread and listen for sound.

 Teacher Script

"Poets repeat words on purpose. Listen to 'Carry it kindly, carry it far, carry it brightly like a star.' The repeated 'Carry it' makes the idea stronger and easier to remember."

Now read the High version of "What Will You Give?"

 Teacher Script

"Listen for craft here too - the opening picture of 'No envelope came through the door,' and the repeated calls to give and serve."

Ask:

- What is repeated, and what does the repetition emphasize?
- How do rhyme and rhythm help the feeling?

Exit Ticket

Complete:

- One image (word picture) I noticed is _____.
- One repeated word or line is _____.
- The poet used it to _____.

★ Daily Deck Slide (Slide 5 - Notice This)

Write on the board: Do not just name the craft. Ask why. "The poet uses ___ to ___."

Day 2 - Attempt



TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 10(D)	describe how the author's use of language contributes to meaning
ELPS 3(E)	share information in cooperative learning interactions

Day 2 Purpose

Partners match a craft move to an example in the poems and to the effect it creates, then explain why the poet used it.

Partner Game: Poetry Craft Lab

Each pair receives Craft Cards and Effect Cards and finds examples in the two poems.

Craft Cards

- imagery
- metaphor
- personification
- repetition
- rhyme
- rhythm
- purposeful word choice
- symbol

Effect Cards

- helps the reader picture something
- compares one idea to another
- gives a nonhuman idea human qualities
- emphasizes an idea
- creates sound
- creates movement
- strengthens emotion
- represents a larger idea

Students match: Craft to Example (a line from a poem) to Effect.

★ Daily Deck Slide (Slide 1 - Attempt)

Write on the board: Poetry Craft Lab. Match each Craft to an Example in the poems and to its Effect. Then explain: "The poet uses ____ to ____."

Bonus Round

The teacher reads a line or idea; partners hold up the matching craft card.

- "A dream traveling without feet." (Students: personification)
- "Hope as a lantern." (Students: metaphor or symbol)
- "Carry it, carry it, carry it." (Students: repetition)

Teacher Script

Teacher Script

"Today I do not want you merely naming poetic devices. The more important question is: Why did the poet use it? If you tell me, 'This is repetition,' I will ask, 'So what?'"

Teach the response pattern: "The poet uses _____ to emphasize, create, or show _____."

Model: "The poet uses the image of a lantern to show that hope gives light we can carry to others."

Answer Guidance

- Personification: a dream with "neither feet nor shoes" - gives a human quality to an idea.
- Metaphor/symbol: hope as a lantern of light - represents a larger idea.
- Imagery: "No envelope came through the door" - helps the reader picture the invitation.
- Repetition: "Carry it...", "Give..." - emphasizes the call and makes it memorable.
- Rhyme/rhythm: paired line endings and a steady beat - create sound and movement that strengthen the feeling.

Day 2 Closing

Teacher Script

"Tomorrow we discuss which craft moves were easiest to explain, and then each poet uses craft on purpose in two stanzas."

Day 3 - Discuss and Use



TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 12(B)	compose informational texts, including poetry, using genre characteristics and craft
TEKS 8(A)	infer the theme of a work, distinguishing theme from topic
ELPS 4(F)(i)	write to narrate, describe, explain, respond, or persuade with detail in the content areas

Day 3 Purpose

Students discuss why a poet's craft works, then write two four-line stanzas using image, repetition, and comparison.

D — Discuss What We Learned



Teacher Script

"Yesterday the Craft Lab made our thinking visible. Today we discuss why the craft works."

Ask:

- Which poetic techniques were easiest to identify? Which were hardest?
- What happens when a poet repeats something?
- Why might a poet compare hope to a light or a seed rather than simply saying, "Hope is important"?

Emphasize:



Teacher Script

"A poet does not add craft for decoration. Each image, comparison, and repetition helps an idea stay with the reader."

U — Use What You Have Learned Independently

Independent Writing: Compress an Idea Into Poetry

Teacher Script

"Your job today is to use craft on purpose. Do not simply chop sentences into short lines. Poetry should make every word work harder."

Writing Task: Choose one idea - hope or service. Write two four-line rhyming stanzas about it. Required:

- one image (a word picture)
- one repetition (a word or line repeated on purpose)
- one metaphor or comparison
- clear emotion

Poet's Checklist:

- My stanzas are arranged in deliberate four-line groups.
- I included one image that helps the reader picture the idea.
- I repeated a word or line on purpose.
- I compared one thing to another (a metaphor or comparison).
- At least two lines in each stanza end with rhyming words (try your best).

Teacher Script

"When you finish, read it aloud and listen for the craft you built in."

Day 3 Closing

Teacher Script

"Place your poem in your writing folder. Tomorrow, you will look for evidence of the craft you can control."

Day 4 - Award and Target



TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 12(B)	compose informational texts, including poetry, using genre characteristics and craft
ELPS 2(E)	use comprehensible language to explain information orally with increasing specificity and detail

Day 4 Purpose

Students use a Craft Ladder to recognize the craft they can control and identify one technique to make stronger.

A — Award Yourself: The Craft Ladder



Teacher Script

"Today we are not asking only, 'Did I finish?' We are asking, 'What craft can I control?' Award yourself for a craft decision you made on purpose."

Craft Ladder - Rate yourself on each: I can teach it / I can do it / I am developing it / This is my target.

- I can identify artistic language (image, comparison, personification).
- I can explain what the artistic language accomplishes.
- I can create purposeful repetition.
- I can create rhyme or rhythm.
- I can write a poem whose craft matches my idea.

Award Sentence: I award myself for the craft move _____, and the evidence in my poem is _____.

T — Target



Teacher Script

"Then identify one technique you want to make stronger."

Target Sentence: My target is to make _____ stronger. I will do this by _____.

Curiosity: Something this module makes me wonder about is _____.

★ **Daily Deck Slide (Reflection)**

Write on the board: Award yourself for a craft decision you made on purpose. Then name one technique you want to make stronger.

Day 4 Closing

🔊 **Teacher Script**

"Strong writers do not revise everything at once. They identify the one craft change that will improve the poem most - then they make it."

Day 5 - Educate and Explain

E

TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 10(D)	describe how the author's use of language contributes to meaning
ELPS 2(E)	use comprehensible language to explain information orally with increasing specificity and detail

Day 5 Purpose

Students become a craft expert and teach one craft move to a partner using the week's poems.

Turn-and-Teach: Craft Expert

Assign each student one craft: imagery, metaphor, personification, repetition, rhyme, rhythm, symbol, or purposeful word choice.

Students prepare:

- a definition in their own words
- an example from one of the poems
- an explanation of its effect

Teacher Script

"You have ninety seconds to turn your partner into an expert. Afterward, partners teach the idea back. If your partner can teach it back accurately, you succeeded as a teacher."

Sentence Stems:

- "My craft is ____."
- "An example from the poem is ____."
- "The poet uses it to ____."

Module 3 Closure

Teacher Script

"Our question was: How can a poet use artistic language and sound to make an important idea stay with the reader?"

Here is our answer: poets make an idea memorable through images, comparisons, repetition, rhythm, and carefully chosen words. The craft is not decoration - it is how the idea stays with us."

★ Daily Deck Slide (Module Synthesis)

Write on the board: Craft makes meaning stay. Images show it, comparisons deepen it, and sound helps us remember it.

Module 3 — Low, Medium, and High Exemplars

Prompt: Choose one idea - hope or service - and write two four-line rhyming stanzas that include one image, one repetition, one metaphor or comparison, and clear emotion.

Low Exemplar

- Student Response: "Hope is good. I like hope. Helping is nice. Be nice to people. The end."
- What Is Working: The student names the idea of hope and helping.
- Teacher Notes: This is written as sentences, not stanzas, with no image, no repetition, and no comparison. The feeling is stated, not shown.
- What Needs Improvement: Arrange two four-line stanzas and add one image, one repeated line, and one comparison so the idea comes alive.

Medium Exemplar

- Student Response: "Hope can grow, hope can grow, / Like a little seed we sow. / Helping hands can help it, too, / Kind and gentle, strong and true. / We can share it every day, / We can share it on our way. / Hope will grow if we are kind, / A brighter world is what we'll find."
- What Is Working: Two four-line stanzas, rhyme, a repeated line ("hope can grow" / "we can share it"), and a comparison ("like a little seed we sow").
- Teacher Notes: The craft is present and purposeful. The last line is a bit general and could use a sharper image.
- What Needs Improvement: Replace the general ending with one specific picture so the reader can see the "brighter world."

High Exemplar

- Student Response: "A dream is a lantern, a lantern of light, / Carried by hands through the dark of the night. / Carry it, carry it, pass it along, / A small steady flame growing braver and strong. / Hope has no feet, yet it travels so far, / From one caring hand to a hope-lighted star. / Carry it, carry it, help the flame grow, / And light up the path for the ones we don't know."
- What Is Working: Two four-line stanzas with rhyme, a controlling metaphor (a dream as a lantern), vivid imagery (a flame, a star, a dark path), purposeful repetition ("Carry it, carry it"), and clear emotion. The craft and the idea work together.
- Teacher Notes: The poem makes the idea of shared hope stay with the reader through image, comparison, and sound - exactly what LEAVES Artistic Language and Echo & Sound ask for.

Module 3 — Assessment Opportunities

Field	Detail
Purpose	Determine whether students can identify artistic language and sound, explain their effect, and use craft in original stanzas.
Who Administers It	The classroom teacher during the lesson.
Materials Needed	The two High-stamina poems, LEAVES anchor chart, Poetry Craft Lab cards, and student notebooks.
Related TEKS Breakout	12(B) compose informational texts, including poetry, using genre characteristics and craft; 10(D) describe how the author's use of language contributes to meaning
Task	Students perform a formative check in Poetry Craft Lab and an independent task by writing two stanzas using craft.
Expected Response	Students match craft to effect, explain why the poet used it, and write stanzas with deliberate image, repetition, and comparison.

Informal Assessment

During the lesson, observe the Poetry Craft Lab matches. Listen for students completing "The poet uses ___ to ___," and note whether they can point to an example in the poem.

Formative Assessment

The Day 3 two-stanza poem serves as the formative check. Students include one image, one repetition, and one comparison, and communicate a clear feeling.

Formative Check Rubric/Scaffolding

Component	Student Requirement
Image	Must include one word picture the reader can see.
Repetition	Must repeat a word or line on purpose.
Comparison	Must include one metaphor or comparison.
Emotion	Must communicate one clear feeling or idea.

Poem	Artistic Language	Echo & Sound
A Dream Can Grow	Personification (a dream with no feet); a lantern of light; hope like water	Repetition of "Carry it"; paired rhymes; steady rhythm
What Will You Give?	Imagery of the unseen invitation; hands as a symbol of service	Repetition of "Give" and "Serve"; rhyme and rhythm across stanzas

Answer Key

Teacher Note: Value craft used with a clear purpose over a long list of devices named.

Oral-Rehearsal Frame for Students: "The poet uses ___, and the effect is ___, because ___."

Check the Learning

✓ Check the Learning

Informal, low-stakes ways to SEE what students understand in this module — no worksheet required. Use all three so you gather verbal, visual, and written evidence:

- Verbal — Gather/Reveal — Fist to Five: Students hold up 0-5 fingers to show how sure they are they can explain why a poet uses repetition or a comparison.
- Visual/Physical — Attempt — Craft to Effect: Students match a craft card to the effect it creates and explain one match aloud.
- Written — Discuss/Use — One-Line Response: Students write one line completing "The poet uses ___ to ___" using a line from a poem.

Assessment Option

Beside any activity, choose how to check without slowing the lesson:

- Listen — assess through student discussion.
- Look — observe a match, a signal, or a performance.
- Collect — have students produce a stanza or an exit ticket you can examine.

Intervention — Module 3

Give the student one stanza at a time and a two-choice sort: is this craft move a picture (imagery/comparison) or a sound (rhyme/repetition)? Read the stanza aloud and have the student point to the exact words. Provide the frame: "The poet uses ____ to ____." Offer a small word bank of effects (helps me picture, emphasizes, creates sound, compares). For the writing task, provide a two-line frame with a repeated opening ("Carry it, carry it, ____") and a comparison starter ("Hope is like ____") so the student can build up to two stanzas.

Module 3 — Embedded Checks and Student Support

Embedded Checks for Understanding

Teacher Move	Expected Response	Common Misconception	Teacher Response
Ask students to name a craft move.	Students name an image, comparison, rhyme, or repetition with a line.	Students name a device with no example.	Ask them to point to the exact words in the poem.
Ask students why the poet used it.	Students complete "The poet uses ___ to ___."	Students stop at naming the device.	Ask, "So what? What does it accomplish?"
Ask students to use craft in writing.	Students include an image, a repetition, and a comparison.	Students chop sentences into lines with no craft.	Model turning one sentence into an image plus a comparison.

Student Support Quick Reference

If a student...	Support to Provide
Names a device with no example	Reread the stanza and have them point to the words.
Names a device but not its effect	Use the frame "The poet uses ___ to ___."
Writes prose lines with no craft	Give a repetition starter and a comparison starter.
Masters quickly	Route to Module 3 enrichment (rewrite a line two ways; add a symbol).

Enrichment — Module 3

Students take one line from a poem and rewrite it two ways - once with a fresh image and once with a new comparison - then explain which is stronger and why. Students may also find a place where the poet could have used repetition but did not, add it, and explain what the repetition would emphasize. Challenge: write a third stanza that uses a symbol (an object that stands for a larger idea) and explain what it represents.

Module 3 — Additional Writing Opportunity: Plan and Draft

Writing Prompt

Write a short poem (two or three four-line stanzas) about hope or service that uses at least one image, one repetition, and one comparison on purpose.

Connection to This Module

This week you learned two LEAVES elements: Artistic Language and Echo & Sound. Now use them in your own poem.

Planning Support

1. Choose your idea: hope or service.
2. Brainstorm one word picture (image) and one comparison for that idea.
3. Choose a word or line to repeat on purpose.
4. Read your poem aloud and listen for the craft.

Step	Planning Guide
Step 1: The Idea	Name the one feeling or idea your poem will make memorable.
Step 2: The Image and Comparison	Plan one picture and one comparison for that idea.
Step 3: The Sound	Choose a word or line to repeat, and plan your rhymes.

Drafting Space

Success Criteria

- My poem uses at least one image, one repetition, and one comparison.
- My poem communicates one clear feeling or idea.
- I can explain why I used each craft move.

Additional Writing Opportunity: Revise, Edit, and Share

Revise

Read your poem aloud. Strengthen one image or comparison so the picture is clearer.

Edit

Check that your repeated words are spelled the same each time and that lines end the way you intended.

Share

Read your poem to a partner. Your partner names one craft move and explains its effect.

Module 3 — Auditory Engagement (Active Participation)

Approach: Hear the Craft, Explain the Effect.

Purpose: Students listen to a poem read aloud and respond to the poet's craft - the images and the sound - before they analyze it on the page.

Listening Target: Listen for a repeated word or line, a rhyme, or a word picture.



Teacher Script

"Pencils down first. Poems are meant to be heard. Listen for the craft, then explain what it does before you write."

- Read one stanza aloud, leaning into the repetition and rhythm.
- Students tap the desk each time they hear a repeated word, and cup a hand near an eye when a line paints a picture.
- After the stanza, one pair completes aloud: "The poet uses ___ to ___."

Fresh Recall: Students turn away from the page and orally complete, "One craft move I heard was ___, and the poet used it to ___."

Pause Points

Pause the lesson at these moments and give students a few quiet seconds to think before they answer. Each pause names exactly what to think about.

II Pause Point — Before Reading a Poem

Stop and think: Listen for one word picture (an image) and one repeated word. The poet chose them on purpose (LEAVES: Artistic Language and Echo & Sound).

II Pause Point — Midway

Stop and think: Why did the poet use that craft move? Complete the frame in your head: "The poet uses ___ to ___." For example, in "A Dream Can Grow," the lantern image shows that hope gives light we can carry.

II Pause Point — Before You Write

Stop and think: I am using craft on purpose. Which image will I paint? What will I repeat? What will I compare? Plan the craft before you fill the page.

Module 3 — Tiny Times Transition

A Tiny Time is a quick, zero-material movement routine — under one minute — used to move students between activities while reinforcing the poetry HABIT: a poet's craft makes an idea stay with us. Use one whenever the class changes activities, when energy dips, or right before a new poem task.

This Module's Routine: "Craft Signal"



Teacher Script

"Tiny Time! I will read a short line from one of our poems. Show the craft you hear - cup a hand near your eye for an image, tap twice for repetition, or link your fingers for a comparison - then whisper what it does."

How to run it:

- Signal the class and get all eyes on you.
- Read one poem line aloud (for example, "Carry it brightly like a star.").
- Students show the matching craft signal, then whisper its effect.
- Read two or three lines in a row, then have students return quietly to their seats.

No materials are needed and every student can succeed. Vary the line each time so the Tiny Time stays fresh all week.

Module 3 — My Progress Tracker

Teacher Script

"This is your very own progress tracker. As we learn this week, you get to color in how you feel about each skill by yourself. Be honest with yourself, because this shows you how much you are growing. You are the one in charge of your own learning, and I am so proud of the thinking you are doing."

Directions: This tracker is for YOU! As you read and write poems this week, look at each skill below. If you can do it all by yourself without help, color in or check the box that matches how you feel. Be honest with yourself — this helps you see how much you are growing!

I Can...	Not yet	Getting set	I can do it
Find an image, comparison, or repetition in a poem.			
Explain what a craft move does ("The poet uses ___ to ___").			
Explain the big idea a poem makes memorable.			
Use an image and a comparison on purpose when I write.			
Write two four-line stanzas with image, repetition, and comparison.			

One thing I am proud of:

One thing I want to get better at:

Module 3 — Teacher Closure and Reflection

Teacher Closure Script



Teacher Script

"This week you learned to see and hear a poet's craft. You found images and comparisons, you listened for repetition and rhythm, and you explained not just what the poet did, but why. Then you used craft on purpose in your own stanzas. Craft is how a poet makes an idea stay with the reader."

Module Question - Answered

How can a poet use artistic language and sound to make an important idea stay with the reader? Poets make an idea memorable through images, comparisons, repetition, rhythm, and carefully chosen words. The craft is not decoration - it is how the idea stays with us.

Teacher Reflection - Module 3

Which students can identify a craft move and point to it in the poem?

Which students can explain a craft move's effect ("The poet uses ___ to ___")?

Which students need more support using image, repetition, and comparison in their own writing?

Who is ready to bring all six LEAVES elements together in Module 4?

Teacher Notes

Teacher Artifacts of Effectiveness

Collect and date evidence that shows the skill was taught and learned:

- Poetry Craft Lab recording sheets
- Independent two-stanza poems using craft
- Award/Target and Craft Ladder reflection sheets
- Exit tickets at each level (still developing, approaching, and secure)

M O D U L E

4

**Meaning and Significance —
Bringing All of LEAVES
Together**

Week 4 • Very High Stamina • two poems

Module 4: Meaning and Significance — Bringing All of LEAVES Together

Week 4 - Very High Stamina - two poems

Voices That Inspire Change and Service

Teacher Script

"A poet turns an experience into something meaningful by using every tool at once - lines, emotion, artistic language, voice, sound, and significance."

Why This Module Matters

This is the capstone. Students meet the longest and richest versions of the two poems and bring together all six LEAVES elements. They do not just read for one feature; they read - and write - the way a poet works, choosing lines, images, voice, and sound to make an idea worth carrying away. The week ends by answering the cluster's overarching question.

Cluster Overarching Question

How can words, dreams, and acts of service inspire people to make a positive difference?

Module Question

How does a poet turn an experience into something meaningful for other people?

Module LEAVES Focus

This module brings together all six LEAVES elements: L - Lines and Layout, E - Emotion and Experience, A - Artistic Language, V - Voice, E - Echo and Sound, and S - Significance.

Family Letter

Dear Families,

This week your child finishes our poetry cluster, "Voices That Inspire Change and Service." The two poems return one last time in their longest, richest versions, and your child brings together everything learned this month: how a poem is arranged, the feeling it communicates, the artistic language and sound a poet uses, whose voice we hear, and why the poem matters.

The focus of this module is all six LEAVES elements at once, especially Significance - why a poem matters and what a reader should carry away. Your child will read like a poet and write an original poem that uses these tools on purpose.

Please try this at home: After your child shares their poem, ask, "What do you want a reader to carry away from this?" That question is the heart of Significance - and a wonderful way to celebrate a month of growth.

With appreciation, Your child's teacher - The Writing Academy LLC

Carta para las Familias

Estimadas familias:

Esta semana su hijo o hija termina nuestro grupo de poesía, "Voices That Inspire Change and Service." Los dos poemas regresan una última vez en sus versiones más largas y ricas, y su hijo o hija reúne todo lo aprendido este mes: cómo se organiza un poema, el sentimiento que comunica, el lenguaje artístico y el sonido que usa un poeta, de quién es la voz que escuchamos y por qué importa el poema.

El enfoque de este módulo son los seis elementos de LEAVES a la vez, en especial Significance - por qué importa un poema y qué debe llevarse el lector. Su hijo o hija leerá como un poeta y escribirá un poema original que use estas herramientas a propósito.

Por favor, intente esto en casa: Después de que su hijo o hija comparta su poema, pregunte: "¿Qué quieres que el lector se lleve de esto?" Esa pregunta es el corazón de Significance, y una manera maravillosa de celebrar un mes de crecimiento.

Con aprecio, El maestro o la maestra de su hijo o hija - The Writing Academy LLC

Module 4 — Family Conversation Starters

Send these home with the letter, or post them in the class stream. None of them can be answered with only yes or no.

- What makes a poem worth remembering?
- If you wrote one poem this year, what idea would you want a reader to carry away?
- Which of our poems meant the most to you, and why?
- How is saying something in a poem different from saying it in a plain sentence?

Simple Family Activities

Both activities need little or no materials and both end in a conversation rather than a worksheet.

Family Activity - Why It Matters

Read a favorite short poem or song together. Ask: What is this really about, and why might it matter to someone? That question is Significance.

Family Activity - One Idea, Your Way

Choose one idea your family cares about (kindness, hope, helping). Together, say it in one poetic line, using a picture or a comparison. Read it aloud and enjoy how it sounds.

Module 4 — Lesson Overview and Standards

Lesson Overview

Module 4 completes the poetry cluster "Voices That Inspire Change and Service." Students meet the Very-High-stamina versions of the two poems and bring together all six LEAVES elements, with special attention to Significance - why a poem matters and what a reader should carry away. Students read like poets and write an original poem that uses the LEAVES tools on purpose. The week ends by answering the cluster's overarching question.

BIG Goal: Students will bring together all six LEAVES elements to read the richest versions of the two poems and to write an original poem that turns an idea into something meaningful for a reader.

The full cluster teaches the LEAVES poetry framework across four modules of rising stamina: Lines and Layout, Emotion and Experience, Artistic Language, Voice, Echo and Sound, and Significance.

Writing Genre TEKS

The Student Expectation column below is the exact, full wording of each TEKS breakout — quoted verbatim from the Texas Essential Knowledge and Skills, not paraphrased or abbreviated.

TEKS	Student Expectation (verbatim TEKS breakout)	Where It Is Taught and Practiced in This Module
12(B)	compose informational texts, including poetry, using genre characteristics and craft	Days 3-5: students write an original poem using all six LEAVES elements.
10(D)	describe how the author's use of language contributes to meaning	Days 1-4: students explain how each LEAVES element shapes meaning.
8(A)	infer the theme of a work, distinguishing theme from topic	Days 1-5: students name the significance each poem asks the reader to carry away.

Writing Genre ELPS Breakouts

ELPS	Student Expectation (verbatim ELPS breakout)
2(E)	use comprehensible language to explain information orally with increasing specificity and detail
3(E)	share information in cooperative learning interactions
4(C)(ii)	write using content-area vocabulary
4(F)(i)	write to narrate, describe, explain, respond, or persuade with detail in the content areas

Where the Standards Are Visible in This Module

- Students analyze all six LEAVES elements in the richest versions of the two poems.
- Students explain the significance of each poem - why it matters and what to carry away.
- Students write an original poem that uses lines, emotion, artistic language, voice, sound, and significance on purpose.
- Oral discussion and turn-and-teach build content-area vocabulary and academic speaking.

Module 4 — Learning Destination

Module Learning Objective

Students will bring together all six LEAVES elements to read the richest versions of the two poems and to write an original poem that turns an idea into something meaningful for a reader.

I Will Statements

- I will analyze all six LEAVES elements in a poem.
- I will explain the significance of a poem - why it matters and what to carry away.
- I will write an original poem that uses lines, emotion, artistic language, voice, sound, and significance.
- I will answer the cluster's overarching question with evidence from the poems.

I Can Statements

- I can find and explain all six LEAVES elements in a poem.
- I can state a poem's significance in my own words.
- I can write a poem that uses the LEAVES tools on purpose.
- I can explain how words, dreams, and service can inspire people to make a positive difference.

★ Daily Deck

Daily Deck - Module Slide 1: the I Will and I Can statements for this module, so students see the week's target before anything else.

Success Criteria

- I can identify all six LEAVES elements in each poem and point to the words.
- I can state each poem's significance clearly.
- My original poem uses lines and layout, emotion, artistic language, voice, sound, and a clear significance.
- I can answer the cluster's overarching question with a reason.

Evidence That Will Demonstrate Mastery

- The Day 2 LEAVES Evidence Quest station responses.
- The Day 3 original full-LEAVES poem.
- The Day 5 Poet Teach-Out explanation and the final turn-and-teach.

Language Domains

This module builds all four language domains as students bring together every LEAVES element to read and write poetry. Every task below is open to English learners at any proficiency level; the supports are built in, not bolted on.

Domain	How this module builds it
Listening	Students hear the richest versions of the poems and listen across all six LEAVES elements.
Speaking	Students defend station evidence with reasons and teach their own poem in the Poet Teach-Out.
Reading	Students read the longest poems closely, analyzing layout, emotion, artistic language, voice, sound, and significance.
Writing	Students write an original poem that uses all six LEAVES elements and states a clear significance.

Module 4 — Rigor and Misconceptions

Rigor Safeguard

You may read a poem aloud, reread it, and let students use the LEAVES anchor chart and sentence frames. You may not identify the elements for a student or write their poem for them. The student must still find and explain each LEAVES element, state the significance, and write an original poem using the tools on purpose.

Rigor and Cognitive Demand

Level of Thinking	What Students Must Do	Expected Degree of Independence	Evidence of the Thinking
Literal	Identify examples of each LEAVES element in a poem.	Supported. The teacher may reread a stanza.	The student points to layout, image, voice, and sound.
Inferential	Explain how the elements work together to create meaning.	Guided on Days 1 and 2, independent by Day 3.	The student connects craft to feeling and idea.
Evaluative	State the significance and write an original full-LEAVES poem.	Partner discussion on Day 3, independent by Day 5.	The student writes a poem with all six elements and explains the significance.

Possible Teacher Misconceptions

The Misconception	What a Teacher Might Misunderstand	A Practical Way to Self-Correct
Significance is just the topic.	A teacher may accept "This is about hope" as significance.	Ask, "Why should a reader care, and what should they carry away?"
A longer poem is only harder.	A teacher may treat the Very-High poem as more reading.	Point out that the extra length gives more room for all six elements.
All six elements must be equal.	A teacher may require every element in equal measure.	Value a poem where the elements work together, even if one leads.

Possible Student Misconceptions

What Students May Misunderstand	What a Teacher Might Notice	A Practical Way to Correct or Reteach It
Significance means summary.	The student retells the poem instead of its meaning.	Ask, "What should a reader carry away, beyond what happened?"
Using all six elements means a longer poem.	The student pads lines to fit every element.	Show that a short poem can still hold all six elements.
A poem's meaning is only what it says.	The student ignores image, voice, and sound.	Have the student point to how craft carries the meaning.

Module 4 — Thinking Levels

These charts support building rigor. Use them in every module to name the level of thinking a task and a student response require.

The Five Thinking Levels

Level	Color	Thinking Stage	Description
Level 1	Red	Foundational	Student follows directions or repeats information exactly as taught with little independent thinking.
Level 2	Orange	Emergent	Student begins trying ideas independently but may be uncertain or inconsistent.
Level 3	Yellow	Visible	Student connects ideas directly to evidence in the poem.
Level 4	Green	Independent	Student combines evidence with personal response, applying understanding to their own writing.
Level 5	Blue	Reflective	Student connects the poem's idea to the world, morals, lessons, or broader life understanding.

Module 4: Meaning and Significance — Bringing All of LEAVES Together

Focus: all six LEAVES elements, especially Significance.

Level	Student Thinking	HABIT / Task
Recall	Name examples of each LEAVES element in a poem.	Identify: Point to layout, emotion, image, voice, sound, and significance.
Skill	Gather evidence for each element at the LEAVES stations.	Categorize: Place evidence with the element it best shows.
Strategic	Explain how the elements work together and state the significance.	Connect: Show how craft creates meaning worth carrying away.
Extended	Write an original poem using all six LEAVES elements.	Analyze & Create: Compose a full-LEAVES poem with a clear significance.

Teacher Script

"Class, this week we read and write like poets who use every tool. We start with Recall, naming each LEAVES element. Then Skill, gathering evidence at the stations. At the Strategic level, we explain how the elements work together and why the poem matters. Finally, at the Extended level, you write your own full-LEAVES poem. This is how a month of growth comes together!"

Oral-Rehearsal Frame: The Whole-Poem Connection

Teacher Script

"Let's rehearse out loud. In this poem, the layout is ___, the feeling is ___, the artistic language is ___, the voice is ___, the sound is ___, and the significance - what I carry away - is ___. On the state writing assessment, you will read and respond to poems, so bringing all of this together will help you all year."

Module 4 — Vocabulary

Vocabulary — Teacher Script

Teacher Script

“This week we bring together all of our poetry words and add the most important one: significance. Poets and readers use precise words to explain why a poem matters and what a reader should carry away.”

Tier 1 Vocabulary

Word	Student-Friendly Definition	Oral Rehearsal Frame
meaning	what a poem is really about	The meaning of this poem is ____.
matter	to be important	This poem matters because ____.
carry	to hold and keep something	I will carry ____ from this poem.
whole	all the parts together	The whole poem shows ____.
choose	to pick on purpose	The poet chose ____ to show ____.
idea	a thought a poem communicates	The big idea is ____.
share	to give or pass something to others	A dream can grow when we share ____.
serve	to help others and the community	The poem shows serving when ____.

Tier 2 Vocabulary

Word	Student-Friendly Definition	Oral Rehearsal Frame
significance	why the poem matters and what to carry away	The significance of this poem is ____.
theme	the big idea a poem communicates	The theme of this poem is ____.
synthesize	to bring many parts together into one whole	I synthesize the elements by ____.
perspective	the point of view of the speaker	From this perspective, ____.
imagery	words that help the reader picture something	The imagery here makes me see ____.
voice	who seems to be speaking in a poem	The voice in this poem sounds ____.
purposeful	done on purpose, for a reason	The poet's purposeful choice was ____.
reflect	to think carefully about meaning	The poem makes me reflect on ____.

Tier 3 Vocabulary



Teacher Script

"These words connect to the history and ideas behind our two poems."

Word	Pronunciation	Student-Friendly Definition	Oral Rehearsal Frame
dream	DREEM	a hope or goal for a better future	Dr. King's dream was ____.
service	SUR-vis	helping others and the community	Service means ____.
legacy	LEG-uh-see	something handed down from the past	Dr. King's legacy is ____.
citizen	SIT-uh-zuhn	a member of a community or country	A citizen can help by ____.
generation	jen-uh-RAY-shun	people living during the same time	A dream can cross from one generation to ____.
contribution	kon-truh-BYOO-shun	something helpful a person gives	My contribution can be ____.
community	kuh-MYOO-nuh-tee	a group of people who live or work together	I can help my community by ____.
inspire	in-SPYR	to fill someone with the urge to do something good	The poem inspires me to ____.



Teacher Resource

For more practice with academic words, see the Teach BIG Academic Vocabulary Companion App.

Module 4 — Background Knowledge and Teacher Context

This cluster connects two poems to real history. "A Dream Can Grow" connects to Dr. Martin Luther King Jr. and the idea of hope - the March on Washington and the "I Have a Dream" speech. "What Will You Give?" connects to President John F. Kennedy and the idea of serving others - his 1961 inauguration and the Peace Corps. This week the poems return in their Very-High-stamina versions, the longest and richest of the cluster.

More Background for the Teacher

By Module 4, students have met these poems three times and learned each LEAVES element in turn. Now they bring all six together. The Very-High version of "A Dream Can Grow" follows a child from an August day at the march to the choices she carries for years; the Very-High version of "What Will You Give?" moves from a granddaughter's interview with Grandpa to her own decision about how to serve. The historical leaders and events are real; the poems use every poetic tool to make the ideas meaningful.

Module 4 focuses on all six LEAVES elements, with special attention to Significance: why a poem matters and what the reader should carry away. This is the point of the whole cluster - not to name devices, but to turn an experience into meaning that lasts.

Note on this cluster's scope: students meet the narrative requirement through a separate narrative paper. In these lessons, we focus on the two poems.

Module 4 — Materials and Module at a Glance

Materials List

- Copies of the two Very-High-stamina poems: "A Dream Can Grow" and "What Will You Give?"
- LEAVES poetry anchor chart (all six elements)
- LEAVES Evidence Quest station cards and recording sheets for the Day 2 game
- Chart paper and sticky notes
- Student notebooks
- Colored pencils or highlighters
- Award/Target reflection sheet and full-LEAVES self-assessment

Module at a Glance

Day	GRADUATE Stage	What Happens
Day 1	G — Gather + R — Reveal	Read the richest poems; reveal all six LEAVES elements working together.
Day 2	A — Attempt	LEAVES Evidence Quest: gather evidence for each element and explain why it matters.
Day 3	D — Discuss + U — Use	Discuss significance, then write an original poem using all six LEAVES elements.
Day 4	A — Award + T — Target	Full-LEAVES self-assessment; award strengths and target one revision.
Day 5	E — Educate / Explain	Poet Teach-Out and the Final Cluster Closure.

Common Teacher Language

- "Do not mistake longer for simply harder. The poem is longer because there is more thinking available to us."
- "Significance asks: Why should a reader care, and what should they carry away?"
- "This week we put every part of LEAVES together."

Module 4 — The DOT Reading Habit

The DOT Reading Habit

The DOT reading habit has three steps: Dot, Discover, Drop.

Teacher Script

"As strong readers, we use the DOT habit while we read the poems in our Interactive Notebooks. DOT stands for three steps: Dot, Discover, Drop."

Step	What It Means
D — Dot	Place a small dot above any word that seems unfamiliar as you are reading.
O — Discover	Discover the meaning of the word as we learn together through our lessons.
T — Drop	Go back and erase the dot above the word once you know its meaning.

Board text: Dot the word. Discover the meaning. Drop the dot.

Encouragement: "This habit helps your brain keep track of the words you are still learning. Good readers notice new words, find out what they mean, and celebrate when they own them."

Module 4 — The LEAVES Poetry Framework

Teacher Script

“LEAVES helps us read a poem. This month we learned each element in turn. Now LEAVES becomes complete - all six elements working together.”

The LEAVES Poetry Framework

Letter	Element	What to Notice
L	Lines and Layout	How has the poet arranged words, lines, and stanzas?
E	Emotion and Experience	What experience or emotion is being communicated?
A	Artistic Language	What imagery, metaphor, symbolism, comparison, or purposeful language creates meaning?
V	Voice	Who seems to be speaking, and how does that perspective influence the poem?
E	Echo and Sound	How do rhyme, rhythm, repetition, repeated phrases, and sounds strengthen the poem?
S	Significance	Why does the poem matter? What larger idea should the reader carry away?

Mentor Moves — Bringing It All Together

Read the Very-High version of a poem and work through each element.

Teacher Script

“Now LEAVES becomes complete. Watch how the poet uses every tool at once.”

- Lines and Layout: Why four-line stanzas?
- Emotion and Experience: What is felt across the whole poem?
- Artistic Language: What images and comparisons carry meaning?
- Voice: Who speaks, and how does that shape it?
- Echo and Sound: What do repetition, rhyme, and rhythm accomplish?
- Significance: What should we carry beyond the final line?

Mentor Moves — Significance (S)

Focus on the last element, the point of the whole cluster.

Teacher Script

"Significance is more than the topic. It asks: Why should a reader care, and what should they carry away? In "A Dream Can Grow," the poem asks each new generation, "What will you carry? What will you do?" In "What Will You Give?", the poem turns a famous call to serve into a personal question a child can answer."

Teacher Script

"The form changes and the tools change, but meaningful writing always gives the reader something worth carrying away. This week you will read for all six elements and write a poem that does the same."

Before Students Read

Preview the poems with students before reading. Read each poem aloud so students hear it first, and notice how the poet arranges words into lines and stanzas - that layout is part of the meaning (LEAVES: Lines and Layout). Each poem appears twice: first a plain copy to read, then a color-coded copy. On the second copy, students TAP the TRACKS - they hunt for the six kinds of evidence details and highlight each with the TRACKS color below.

The Six Types of Measurable Evidence: TRACKS

Students look for six kinds of measurable evidence in every passage. Use the same six categories, the same wording, and the same colors in every module.

T Time — Age, era, dates, cultural details, or historical details. Often associated with adjectives. (Highlight color: Pastel Green.)

R Reactions — Reactions, solutions, resolutions, or effects. Often associated with verbs and adverbs. (Highlight color: Pastel Purple.)

A Actions — Actions, problems, conflicts, or causes. Often associated with verbs and adverbs. (Highlight color: Pastel Yellow.)

C Character, Concept, Creature — Characters' or people's names, animals or animals' names, or major concepts used as the central idea. Often nouns or proper nouns. (Highlight color: Pastel Yellow.)

K Key Knowledge — All other important information necessary to the meaning of the passage that is not accounted for by another TRACKS category (background knowledge). (Highlight color: Pastel Orange.)

S Scenery / Setting — Setting characteristics that are acknowledged or measured through the five senses. (Highlight color: Pastel Green.)

POEM 1 — A Dream Can Grow (Dr. Martin Luther King Jr.)

I used to think that dreams came late,
When nighttime closed the garden gate.
They filled our minds while we were still,
Then disappeared beyond the hill.

But underneath an August sky,
I learned some dreams will never die.
With Mama's hand wrapped tight in mine,
I saw a different dream begin to shine.

Around us thousands filled the space,
Each person with a hopeful face.
Their different footsteps found one place,
Their many stories shared one space.

The crowd grew quiet, row by row,
As one strong voice began to flow.
Across the steps and shining pool,
Its steady rhythm stayed strong and cool.

The words moved over heads that day,
Like summer wind that finds its way.
They crossed the crowd from near to far,
Like rays that travel from a star.

I did not understand each phrase;
Some words felt like a winding maze.
I was a child, still learning how
The past could meet the future now.

But I understood the word called hope,
A steady thread, a shining rope.
I understood that children too
Could dream of what the world might do.

I understood my mama's tears,
Her hopes that traveled through the years.
"I want this dream for you," she said,
And those few words stayed in my head.

The future once had seemed to me
A place that someday I would see.
But now I knew each choice we make
Can help decide the path we take.

One thoughtful word, one caring deed,
Can sometimes be a tiny seed.
And seeds, when given sun and rain,
Can rise from ordinary plain.

The dream traveled. The dream grew.
It moved from him to me and you.
From microphone to listening ear,
It crossed the distance year by year.

It traveled home through stories told,
Through younger hearts and people old.
It entered classrooms, homes, and streets,
And lived wherever kindness meets.

It travels when we make some room
For someone waiting near the room.
It travels when we choose to hear
A softer voice that others fear.

A dream can be a planted seed
That grows through every caring deed.
But seeds need soil, rain, and light,
Just as our dreams need what is right.

A dream can be a lantern bright,
That helps us find our way at night.
But someone's hands must hold it high,
And guard its flame beneath the sky.

A dream can be a song we know,
Whose melody continues so.
One voice may start the opening tune,
Then many voices join it soon.

The dream traveled. The dream travels still.
It crosses every road and hill.
It asks each generation new,
"What will you carry? What will you do?"

That afternoon I thought I'd see
A moment made for history.
I didn't know that history
Would quietly ask something of me.

“Carry this hope. Protect its light.
Add your own voice for what is right.
Choose kindness when the choice is yours.
Help open someone's waiting doors.”

The little child I was that day
Has grown and changed along the way.
Yet still I feel the summer sun,
And hear the words when day is done.

I hear the crowd grow calm once more,
I see the water near the shore.
I feel my mama's hand in mine,
And see that hopeful lantern shine.

If someone asks where dreams can go,
I think by now I surely know.
They travel farther when we share,
And grow through ordinary care.

They live not only in a speech,
But in the lives that speeches reach.
They travel through the things we do,
From one old dream to something new.

And now, although the years move on,
The dream has never truly gone.
For while we choose to carry through,
The dream still travels—me to you.

Student Annotation Guide — A Dream Can Grow (Dr. Martin Luther King Jr.)

R — Reactions

one strong voice began to flow; I understood my mama's tears; The dream traveled.
The dream grew; The dream still travels

A — Actions

The crowd grew quiet, row by row; One thoughtful word, one caring deed

C — Character/Concept/Creature

I used to think that dreams came late; With Mama's hand wrapped tight in mine; I understood the word called hope

K — Key Knowledge

each choice we make; What will you carry? What will you do?

S — Scenery/Setting

underneath an August sky

TRACKS EVIDENCE HIGHLIGHTING — A Dream Can Grow (Dr. Martin Luther King Jr.)

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When nighttime closed the garden gate.
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Can help decide the path we take.

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And seeds, when given sun and rain,
Can rise from ordinary plain.

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It crossed the distance year by year.

It traveled home through stories told,
Through younger hearts and people old.
It entered classrooms, homes, and streets,
And lived wherever kindness meets.

It travels when we make some room
For someone waiting near the room.
It travels when we choose to hear
A softer voice that others fear.

A dream can be a planted seed
That grows through every caring deed.
But seeds need soil, rain, and light,
Just as our dreams need what is right.

A dream can be a lantern bright,
That helps us find our way at night.
But someone's hands must hold it high,
And guard its flame beneath the sky.

A dream can be a song we know,
Whose melody continues so.
One voice may start the opening tune,
Then many voices join it soon.

The dream traveled. The dream travels still.
It crosses every road and hill.
It asks each generation new,
"What will you carry? What will you do?"

That afternoon I thought I'd see
A moment made for history.
I didn't know that history
Would quietly ask something of me.

“Carry this hope. Protect its light.
Add your own voice for what is right.
Choose kindness when the choice is yours.
Help open someone's waiting doors.”

The little child I was that day
Has grown and changed along the way.
Yet still I feel the summer sun,
And hear the words when day is done.

I hear the crowd grow calm once more,
I see the water near the shore.
I feel my mama's hand in mine,
And see that hopeful lantern shine.

If someone asks where dreams can go,
I think by now I surely know.
They travel farther when we share,
And grow through ordinary care.

They live not only in a speech,
But in the lives that speeches reach.
They travel through the things we do,
From one old dream to something new.

And now, although the years move on,
The dream has never truly gone.
For while we choose to carry through,
The dream still travels—me to you.

POEM 2 — What Will You Give? (President John F. Kennedy)

Grandpa keeps history tucked away,
Inside the stories he can say.
Not under glass, not locked from sight,
But held in memories warm and bright.

One memory starts with winter snow,
With frozen streets and winds that blow.
A waiting crowd, a morning chill,
A nation's capital standing still.

A president prepared to speak,
While thousands listened, strong and meek.
Grandpa remembers words that day,
But more, the question they seemed to say.

Not only, "What can come to me?"
But, "What can my contribution be?"
Not only, "What am I receiving?"
But, "How can service show believing?"

Give time when time is what they need.
Give effort through a thoughtful deed.
Give talent, patience, heart, and care;
Give something useful you can share.

Give hands to work that should be done.
Give encouragement to someone.
Give thought to problems you can mend,
And give your listening to a friend.

Grandpa says words can travel far,
Like light that leaves a distant star.
Once people hear and choose to move,
Their actions help the message prove.

The challenge left that winter place,
And traveled on at steady pace.
Into communities it sped,
Through helping hands and hearts it led.

Serve, said the memory passing through.
Serve, through the useful things you do.
Serve, when another needs your hand.
Serve, where you live or in another land.

The Peace Corps carried service wide,
Across the oceans' changing tide.
Young volunteers went forth to share,
But also learned from people there.

They entered classrooms, farms, and towns,
Across new roads and unfamiliar grounds.
They brought their knowledge, work, and skill,
But listened first to others' will.

For service should not proudly say,
"I know what's best; now step away."
True service stands beside a friend,
And asks how both can reach the end.

It says, "You matter. I can see.
Perhaps you also can teach me."
It builds a bridge from shore to shore,
Where each side gives and learns some more.

Grandpa says bridges work both ways;
That's why their strength can last for days.
One side may teach, one side may learn,
Then both can give when roles return.

The years rolled onward, fast and free;
The young man Grandpa used to be
Became the man across from me,
Still holding pieces of history.

The microphone was far away.
No crowd surrounded us that day.
Just Grandpa, me, my notebook there,
And afternoon light in the air.

Yet somehow through that quiet room,
The old invitation seemed to bloom.
It crossed the table, warm and clear,
And landed somewhere very near.

What will you give? the question said.
It seemed to circle in my head.
I looked at hands that held my pen,
Then looked at both of them again.

These are not hands the world would know;
No cameras follow where they go.
They're ordinary, young and small,
And sometimes drop my bouncing ball.

They sharpen pencils, carry books,
Turn pages filled with tales and looks.
They tie my shoes and pack my things,
And reach for cookies Grandma brings.

Grandpa laughed when I told him so,
But then he said, "You ought to know:
The world is often helped each day
By ordinary hands that find a way."

My hands can gather, plant, and clean.
They can help keep our schoolyard green.
They can lift boxes, books, or chairs,
And lighten someone else's cares.

They can pull out an empty seat,
And welcome someone I might meet.
They can collect what others need,
And turn good thoughts into a deed.

They can help younger readers grow,
By sharing words that I now know.
They can transform a thought one day—
"Someone should help"—to "I'll find a way."

Perhaps that's how communities grow,
Not through one giant act we show,
But many people choosing to
Find one worthwhile and helpful thing to do.

A country feels enormous still,
With every city, road, and hill.
A child seems tiny next to all,
One little voice can feel so small.

But Grandpa helped me understand
A country isn't only land.
It's neighborhoods and people too,
And what those people choose to do.

A neighborhood is people near,
Who share their work from year to year.
And every person gets to choose
The kind of hands and heart they'll use.

The question then seems close to me,
No longer huge or hard to see:
Who needs some help? Where can I start?
What can I offer from my heart?

The famous speech has long been done.
The winter snow has met the sun.
The waiting crowd went home that day,
Yet powerful questions sometimes stay.

They travel farther than we know,
From voice to voice as years may go.
From president to citizen,
Then grandfather to child again.

One day perhaps I'll tell someone
About the question that begun
Before I ever came to be,
Yet found its way somehow to me.

Today I have a voice and hands,
A little time and simple plans.
I have some choices I can make,
And helpful actions I can take.

So first, before I wait to see
What everyone will do for me,
I'll look around and choose to live
By asking this: What will I give?

And once I know where I can start,
I'll use my hands, my time, my heart.
For service grows when we begin—
We change the world by helping in.

CLUSTER 8 STARTS HERE.....

4 resources to serve as collection vats for evidence during the research cluster

Student Annotation Guide — What Will You Give? (President John F. Kennedy)

R — Reactions

True service stands beside a friend; We change the world by helping in

A — Actions

Give time when time is what they need; Give hands to work that should be done; The Peace Corps carried service wide; They can help keep our schoolyard green; What will I give

C — Character/Concept/Creature

Grandpa keeps history tucked away; A president prepared to speak

K — Key Knowledge

What can my contribution be; A country isn't only land

S — Scenery/Setting

With frozen streets and winds that blow

TRACKS EVIDENCE HIGHLIGHTING — What Will You Give? (President John F. Kennedy)

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They can help keep our schoolyard green.
They can lift boxes, books, or chairs,
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They can pull out an empty seat,
And welcome someone I might meet.
They can collect what others need,
And turn good thoughts into a deed.

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By sharing words that I now know.
They can transform a thought one day—
"Someone should help"—to "I'll find a way."

Perhaps that's how communities grow,
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But many people choosing to
Find one worthwhile and helpful thing to do.

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I have some choices I can make,
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So first, before I wait to see
What everyone will do for me,
I'll look around and choose to live
By asking this: **What will I give?**

And once I know where I can start,
I'll use my hands, my time, my heart.
For service grows when we begin—
We change the world by helping in.

CLUSTER 8 STARTS HERE.....

4 resources to serve as collection vats for evidence during the research cluster

Day 1 - Gather and Reveal

G

R

TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 10(D)	describe how the author's use of language contributes to meaning
TEKS 8(A)	infer the theme of a work, distinguishing theme from topic
ELPS 2(E)	use comprehensible language to explain information orally with increasing specificity and detail

Day 1 Purpose

Students read the richest versions of the two poems and reveal all six LEAVES elements working together, with special attention to Significance.

★ Daily Deck Slide (Slide 1 - The Same Poems, Greatest Depth)

Write on the board: The same poems - greatest depth. Full LEAVES: L - E - A - V - E - S. Question: Why should a reader care?

★ Daily Deck Slide (Slide 2 - Significance)

Write on the board: Significance = why a poem matters and what a reader should carry away. In "A Dream Can Grow": "What will you carry? What will you do?"

G — Gather

🔊 Teacher Script

"You have now met these poems three times. This week you will read the longest and richest versions.

Do not mistake longer for simply harder. The poem is longer because there is more thinking available to us. This week we put every part of LEAVES together."

R — Reveal: All Six LEAVES Elements

Read the Very-High version of "A Dream Can Grow." Then work through each element together.

- Lines and Layout: Why four-line stanzas? What does the shape do?
- Emotion and Experience: What is felt across the whole poem?
- Artistic Language: What images and comparisons carry meaning (the August sky, hope like a seed or lantern)?
- Voice: Who speaks - the child then, or the grown-up remembering now?
- Echo and Sound: What do repetition, rhyme, and rhythm accomplish?
- Significance: What should we carry beyond the final line?

Now read the Very-High version of "What Will You Give?" and do the same, noticing the granddaughter's voice, the images of winter and helping hands, and the significance of a personal call to serve.

Teacher Script

"Notice that LEAVES is not six separate things. Together, the elements create one meaningful poem."

Exit Ticket

Complete:

- One LEAVES element I can find in "A Dream Can Grow" is _____.
- One LEAVES element I can find in "What Will You Give?" is _____.
- The significance - what I carry away - is _____.

★ Daily Deck Slide (Slide 5 - Notice This)

Write on the board: All six LEAVES elements work together to turn an experience into meaning worth carrying away.

Day 2 - Attempt

A

TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 10(D)	describe how the author's use of language contributes to meaning
ELPS 3(E)	share information in cooperative learning interactions

Day 2 Purpose

Small groups gather evidence for each LEAVES element in the two poems and explain why it matters.

Small-Group Game: LEAVES Evidence Quest

Students work in teams of 3-4 and move through six stations, one for each LEAVES element. At each station they find evidence in the poems and explain it.

The Six Stations

- Station 1 — Lines and Layout: Explain how the stanzas and line breaks are arranged and what the layout does.
- Station 2 — Emotion and Experience: Find the strongest feeling and the words that create it.
- Station 3 — Artistic Language: Find one image, comparison, or personification and explain its effect.
- Station 4 — Voice: Identify who is speaking and give a clue from the poem.
- Station 5 — Echo and Sound: Find a repetition, rhyme, or rhythm and explain what it emphasizes.
- Station 6 — Significance: Complete: "This poem matters because _____," and "A reader should carry away _____."

★ Daily Deck Slide (Slide 1 - Attempt)

Write on the board: LEAVES Evidence Quest. At each station, find the evidence, then explain it. Evidence without explanation is unfinished thinking.

Game Scoring

Teams earn up to 3 points per station:

- 1 point — an accurate answer
- 1 point — textual evidence from a poem
- 1 point — a clear explanation

Teacher Script

Teacher Script

"Today your team must prove that you can use all six elements together. Do not race from station to station. Your goal is to leave evidence of strong thinking behind you. At every station, ask: What do we know? What proves it? Why does it matter?"

Answer Guidance

- Lines and Layout: four-line stanzas and deliberate line breaks that pace the reading.
- Emotion and Experience: the child's hope and Mama's tears; the granddaughter's wonder about her own hands.
- Artistic Language: a dream with no feet; hope as a lantern; the unseen invitation.
- Voice: the child at the march; the granddaughter hearing Grandpa's memory.
- Echo and Sound: "Carry it..."; "Give..."; paired rhymes and a steady beat.
- Significance: hope and service are passed on, and each new person - even a child - can choose to carry them.

Day 2 Closing

Teacher Script

"Tomorrow we discuss significance, and then each poet writes an original poem using all six elements."

Day 3 - Discuss and Use



TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 12(B)	compose informational texts, including poetry, using genre characteristics and craft
TEKS 8(A)	infer the theme of a work, distinguishing theme from topic
ELPS 4(F)(i)	write to narrate, describe, explain, respond, or persuade with detail in the content areas

Day 3 Purpose

Students discuss significance, then write an original poem using all six LEAVES elements.

D — Discuss What We Learned



Teacher Script

"Return to your station responses. Today we discuss the hardest and most important element: Significance."

Ask:

- Which LEAVES element was easiest to prove? Which required the most interpretation?
- Why does Significance require deeper thinking than simply identifying a rhyme?
- How did our understanding change because we read longer, richer versions of the poems?

Emphasize:



Teacher Script

"Significance is not a summary. It is why the poem matters and what a reader should carry away."

U — Use What You Have Learned Independently

Independent Writing: Write a Full-LEAVES Poem

Teacher Script

"Today you do what our whole cluster has prepared you to do. You will take one meaningful idea and turn it into a poem, using every LEAVES tool on purpose."

Writing Task: Choose one idea - hope, helping, service, friendship, inclusion, community, responsibility, or making a positive difference. Write a rhyming poem of at least three four-line stanzas.

Required (all six LEAVES elements):

- Lines and Layout: deliberate four-line stanzas
- Emotion and Experience: a clear, honest feeling
- Artistic Language: at least one image and one comparison
- Voice: a clear, consistent speaker
- Echo and Sound: rhyme, rhythm, or purposeful repetition
- Significance: an ending that shows why the idea matters

Teacher Script

"Your poem should make every word work harder. When you finish, a reader should be able to say what you want them to carry away."

Day 3 Closing

Teacher Script

"Place your poem in your writing folder. Tomorrow you will look for evidence of all six elements in your own writing."

Day 4 - Award and Target



TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 12(B)	compose informational texts, including poetry, using genre characteristics and craft
ELPS 2(E)	use comprehensible language to explain information orally with increasing specificity and detail

Day 4 Purpose

Students use a full-LEAVES self-assessment to award their strongest evidence and target one revision.

A — Award Yourself: Full-LEAVES Self-Assessment



Teacher Script

"Award yourself with evidence. Mark where each LEAVES element appears in your own poem."

Mark evidence in your poem for:

- L — purposeful lines and four-line stanzas
- E — a clear emotion or experience
- A — artistic language (an image or comparison)
- V — a clear, consistent voice
- E — rhyme, rhythm, or repetition
- S — a significance the reader can carry away

Award Sentence: I am especially proud of _____ because _____.

T — Target



Teacher Script

"Target yourself with precision. Strong writers identify the one change that will create the greatest improvement, then revise."

Target Sentence: Before I consider this finished, I will improve _____ by _____.

Curiosity: Something this cluster makes me wonder about is _____.

★ **Daily Deck Slide (Reflection)**

Write on the board: Award yourself with evidence for each LEAVES element. Then choose the one change that will improve your poem most - and make it.

Day 4 Closing

🔊 **Teacher Script**

"Writers do not revise everything at once. Award yourself with evidence, target yourself with precision, and then revise. Allow revision time."

Day 5 - Educate and Explain

E

TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 10(D)	describe how the author's use of language contributes to meaning
ELPS 2(E)	use comprehensible language to explain information orally with increasing specificity and detail

Day 5 Purpose

Students teach their own poem in a Poet Teach-Out and answer the cluster's overarching question.

Poet Teach-Out

Students bring their original poem. Partners take turns as the poet and the listener.

The poet explains:

- "I arranged my poem this way because..."
- "The emotion I wanted the reader to feel was..."
- "One example of artistic language is..."
- "My speaker's voice sounds..."
- "I created echo or sound by..."
- "The significance of my poem is..."

The listener asks: "What do you want a reader to carry away?" Then the listener names one LEAVES element they noticed and its effect.

Final Cluster Closure

Display the overarching question: How can words, dreams, and acts of service inspire people to make a positive difference?

 Teacher Script

"Four weeks ago, we began with two short poems. Since then, the poems have grown longer, the language has become richer, and the ideas have required deeper thinking.

Dr. King's poem helped us consider how hope and a vision for the future can travel from one person to another. President Kennedy's poem helped us consider how an idea about service can move from words into action.

Words can introduce an idea. Dreams can help people imagine what is possible.

Service and thoughtful choices are ways people turn positive ideas into action.

As poets, you learned that a poem can communicate a big idea through lines, emotion, artistic language, voice, sound, and significance. The form gives the reader something worth carrying away."

Final Student Turn-and-Teach

Students finish by telling one another:

- "One thing I now understand about poetry is..."
- "One idea from this cluster that I will carry with me is..."

 Daily Deck Slide (Module Synthesis)

Write on the board: A poet turns an experience into meaning. Words to ideas, ideas to understanding, understanding to action.

Module 4 — Low, Medium, and High Exemplars

Prompt: Choose one idea - hope, helping, service, or making a positive difference - and write a rhyming poem of at least three four-line stanzas that uses all six LEAVES elements, ending with a clear significance.

Low Exemplar

- Student Response: "Hope is nice. Helping is good. Be kind to people. Dr. King and JFK were important. The end."
- What Is Working: The student names the ideas of hope and service.
- Teacher Notes: This is written as sentences, not stanzas. There is no clear image, voice, sound, or significance - the ending states "the end" instead of what to carry away.
- What Needs Improvement: Arrange four-line stanzas and add an image, a consistent voice, purposeful sound, and an ending that shows why the idea matters.

Medium Exemplar

- Student Response: "A dream can grow when we are kind, / A helping hand is what we find. / We share our hope with everyone, / Until the caring work is done. / So give your time and give your heart, / A little help is a good start. / When people care, the world feels bright, / And kindness fills it up with light."
- What Is Working: Two four-line stanzas with rhyme, a clear idea, an image ("kindness fills it up with light"), and a hopeful feeling. The layout and sound are working.
- Teacher Notes: Several LEAVES elements are present, but the voice is general and the significance is implied rather than stated.
- What Needs Improvement: Add a clear speaker's voice and one ending line that names what a reader should carry away.

High Exemplar

- Student Response: "I am a small pair of helping hands, / I plant a hope like tiny lands. / Carry it, carry it, near and far, / A quiet light, a steady star. / My grandpa says the world is wide, / But kindness travels side by side. / So I will give what I can give, / And show a kinder way to live. / A dream can grow from me to you, / In every caring thing we do. / Here is the gift I hope you keep: / Small hands plant hope the whole world reaps."
- What Is Working: Three four-line stanzas that bring all six LEAVES elements together - deliberate layout, honest emotion, artistic language (helping hands, a steady star, planting hope), a clear first-person voice, purposeful repetition and rhyme ("Carry it, carry it"), and a stated significance ("Small hands plant hope the whole world reaps").
- Teacher Notes: The poem turns one idea into meaning worth carrying away - exactly what a full-LEAVES poem should do.

Module 4 — Assessment Opportunities

Field	Detail
Purpose	Determine whether students can analyze all six LEAVES elements, state significance, and write a full-LEAVES poem.
Who Administers It	The classroom teacher during the lesson.
Materials Needed	The two Very-High-stamina poems, LEAVES anchor chart, LEAVES Evidence Quest station cards, and student notebooks.
Related TEKS Breakout	12(B) compose informational texts, including poetry, using genre characteristics and craft; 10(D) describe how the author's use of language contributes to meaning
Task	Students perform a formative check in the LEAVES Evidence Quest and an independent task by writing a full-LEAVES poem.
Expected Response	Students gather evidence for each element, state significance, and write a poem using all six elements.

Informal Assessment

During the lesson, observe the LEAVES Evidence Quest stations. Listen for students explaining why each element matters, and note whether they can state a poem's significance in their own words.

Formative Assessment

The Day 3 original full-LEAVES poem serves as the formative check. Students include all six elements and end with a clear significance.

Formative Check Rubric/Scaffolding

Component	Student Requirement
Layout & Sound	Must arrange four-line stanzas and use rhyme, rhythm, or repetition.
Emotion & Voice	Must communicate a clear feeling in a consistent speaker's voice.
Artistic Language	Must include at least one image and one comparison.
Significance	Must end with what the reader should carry away.

Poem	Voice	Significance (Carry Away)
A Dream Can Grow	A child, grown and remembering	Hope is passed on; each new person can choose to carry it.
What Will You Give?	A granddaughter and Grandpa	A famous call to serve becomes a personal question a child can answer.

Answer Key

Teacher Note: Value a poem where the six elements work together and the significance is clear.

Oral-Rehearsal Frame for Students: "In my poem, the significance is ___, and I built it with the elements ___ and ___."

Check the Learning

✓ Check the Learning

Informal, low-stakes ways to SEE what students understand in this module — no worksheet required. Use all three so you gather verbal, visual, and written evidence:

- Verbal — Gather/Reveal — Fist to Five: Students hold up 0-5 fingers to show how sure they are they can name all six LEAVES elements.
- Visual/Physical — Attempt — Evidence Quest: Students place evidence at the LEAVES station it best shows and explain one placement aloud.
- Written — Discuss/Use — One-Line Response: Students write one line completing "This poem matters because ____" for one of the poems.

Assessment Option

Beside any activity, choose how to check without slowing the lesson:

- Listen — assess through student discussion.
- Look — observe a station placement, a signal, or a performance.
- Collect — have students produce a stanza, a station sheet, or an exit ticket you can examine.

Intervention — Module 4

Give the student one poem and a LEAVES checklist with one box per element. Reread one stanza at a time and help the student find just one example for each element, pointing to the exact words. Provide the frame: "This poem matters because ____." For the writing task, offer a full-LEAVES frame - a repeated opening line, a comparison starter ("Hope is like ____"), and a final "carry away" line - so the student can build a short poem that still includes every element.

Module 4 — Embedded Checks and Student Support

Embedded Checks for Understanding

Teacher Move	Expected Response	Common Misconception	Teacher Response
Ask students to find each LEAVES element.	Students point to layout, emotion, image, voice, sound, and significance.	Students find only one or two elements.	Reread a stanza and hunt for the missing element together.
Ask students to state significance.	Students explain what a reader should carry away.	Students retell the poem as a summary.	Ask, "Why does it matter, beyond what happened?"
Ask students to use all six elements when writing.	Students include every element on purpose.	Students pad lines to fit each element.	Show that a short poem can still hold all six.

Student Support Quick Reference

If a student...	Support to Provide
Finds only one or two elements	Use a LEAVES checklist and hunt one element at a time.
Summarizes instead of stating significance	Use the frame "A reader should carry away ____."
Cannot fit all six elements	Provide a full-LEAVES frame to build from.
Masters quickly	Route to Module 4 enrichment (second voice; three revisions).

Enrichment — Module 4

Students write a second short poem on the same idea from a different speaker's voice and compare which version carries the significance more powerfully. Students may also revise one stanza of their poem three ways - strengthening the image, the sound, and the significance in turn - and explain which revision improved the poem most. Challenge: prepare a one-minute "why this poem matters" teach-out for the class that names all six LEAVES elements in their own poem.

Module 4 — Additional Writing Opportunity: Plan and Draft

Writing Prompt

Write an original poem (at least three four-line stanzas) about an idea you care about, using all six LEAVES elements and ending with a clear significance.

Connection to This Module

This week you brought together all six LEAVES elements. Now use them in your own poem, one you would be proud to teach to others.

Planning Support

1. Choose your idea and the speaker's voice.
2. Plan one image and one comparison (Artistic Language).
3. Plan a repeated word or line and your rhymes (Echo and Sound).
4. Write the ending you want the reader to carry away (Significance).

Step	Planning Guide
Step 1: Idea and Voice	Name your idea and your speaker.
Step 2: Craft	Plan one image, one comparison, and one repetition.
Step 3: Significance	Write the "carry away" idea your poem will build toward.

Drafting Space

Success Criteria

- My poem uses all six LEAVES elements on purpose.
- My poem has a clear, consistent voice.
- My poem ends with a significance a reader can carry away.

Additional Writing Opportunity: Revise, Edit, and Share

Revise

Read your poem aloud. Strengthen the ending so the significance is unmistakable.

Edit

Check that stanzas are arranged on purpose, rhymes and repeated words are consistent, and words are spelled correctly.

Share

Read your poem to a partner. Your partner names the significance and one other LEAVES element they noticed.

Module 4 — Auditory Engagement (Active Participation)

Approach: Hear the Whole Poem, Name the Significance.

Purpose: Students listen to the richest version of a poem read aloud and respond across all six LEAVES elements before analyzing it on the page.

Listening Target: Listen for layout, feeling, image, voice, sound, and - most of all - significance.



Teacher Script

"Pencils down first. Poems are meant to be heard. Listen for everything we have learned, then tell me what to carry away."

- Read one stanza aloud with full expression.
- Students show a LEAVES signal for the element they hear most strongly (a hand over the heart for emotion, cupped hand near the eye for an image, tap for repetition), then whisper it.
- After the stanza, one pair completes aloud: "This poem matters because ____."

Fresh Recall: Students turn away from the page and orally complete, "One element I heard was ____, and the significance I carry away is ____."

Pause Points

Pause the lesson at these moments and give students a few quiet seconds to think before they answer. Each pause names exactly what to think about.

|| Pause Point — Before Reading a Poem

Stop and think: This is the richest version. Get ready to notice all six LEAVES elements - not just one.

|| Pause Point — Midway

Stop and think: Which LEAVES elements are working right here? Name at least two, and point to the words.

|| Pause Point — Before You State Significance

Stop and think: Significance is not a summary. Ask: Why does this poem matter, and what should a reader carry away? For example, "A Dream Can Grow" asks, "What will you carry? What will you do?"

|| Pause Point — Before You Write

Stop and think: My poem needs all six elements and a clear ending. What do I want my reader to carry away? Plan the significance before you fill the page.

Module 4 — Tiny Times Transition

A Tiny Time is a quick, zero-material movement routine — under one minute — used to move students between activities while reinforcing the poetry HABIT: a poem uses every LEAVES element to make meaning. Use one whenever the class changes activities, when energy dips, or right before a new poem task.

This Module's Routine: "LEAVES Roll Call"

Teacher Script

"Tiny Time! I will call a LEAVES letter. Show it with your body and whisper what it means - roof hands for L (Lines and Layout), hand on heart for E (Emotion), cupped hand near the eye for A (Artistic Language), point to your mouth for V (Voice), tap twice for the second E (Echo and Sound), and hands opening outward for S (Significance)."

How to run it:

- Signal the class and get all eyes on you.
- Call one LEAVES letter (for example, "S - Significance").
- Students show the matching pose, then whisper what the element means.
- Call two or three letters in a row, then have students return quietly to their seats.

No materials are needed and every student can succeed. Vary the letters each time so the Tiny Time stays fresh all week.

Module 4 — My Progress Tracker

Teacher Script

"This is your very own progress tracker. As we learn this week, you get to color in how you feel about each skill by yourself. Be honest with yourself, because this shows you how much you are growing. You are the one in charge of your own learning, and I am so proud of the thinking you are doing."

Directions: This tracker is for YOU! As you read and write poems this week, look at each skill below. If you can do it all by yourself without help, color in or check the box that matches how you feel. Be honest with yourself — this helps you see how much you are growing!

I Can...	Not yet	Getting set	I can do it
Find all six LEAVES elements in a poem.			
Explain a poem's significance in my own words.			
Use image, voice, and sound on purpose when I write.			
Write a poem that uses all six LEAVES elements.			
Answer the cluster's big question with a reason.			

One thing I am proud of:

One thing I want to get better at:

Module 4 — Teacher Closure and Reflection

Teacher Closure Script

Teacher Script

"This week you brought together everything you learned this month. You read the richest versions of our two poems, you found all six LEAVES elements, you explained why the poems matter, and you wrote a poem of your own that turns an idea into meaning. A poet gives the reader something worth carrying away - and now you can do it too."

Module Question - Answered

How does a poet turn an experience into something meaningful for other people? A poet uses every LEAVES tool - lines and layout, emotion and experience, artistic language, voice, echo and sound, and significance - so that an idea becomes something a reader can feel, understand, and carry away.

Cluster Overarching Question - Answered

How can words, dreams, and acts of service inspire people to make a positive difference? Words can introduce an idea, dreams can help people imagine what is possible, and service and thoughtful choices turn positive ideas into action. A poem can carry all of this in a shape we can see and hear.

Teacher Reflection - Module 4

Which students can find and explain all six LEAVES elements?

Which students can state a poem's significance in their own words?

Which students wrote a poem that uses all six elements with a clear significance?

What evidence shows students grew as poets across the cluster?

Teacher Notes

Teacher Artifacts of Effectiveness

Collect and date evidence that shows the skill was taught and learned:

- LEAVES Evidence Quest station sheets
- Independent full-LEAVES poems
- Award/Target and full-LEAVES self-assessment sheets
- Poet Teach-Out and final turn-and-teach evidence
