

THE WRITING ACADEMY®

A SUBSIDIARY OF TEACH BIG®

GRADE



Prepare

Getting Ready to Write - Genre Decisions

TEACHER LESSON PLAN GUIDE

Grade 3 • Prepare

© The Writing Academy®, LLC
a subsidiary of Teach BIG®

All rights reserved. This teacher lesson plan guide is provided for classroom instructional use. No part may be reproduced for resale or distribution outside the purchasing campus without written permission.

Table of Contents

FRONT MATTER

Statement of Purpose 5

Abstract 6

Standards at a Glance 7

MODULES

Module 1 — One Topic, Different Writing Jobs: Recognizing When Narrative Fits 9

Module 2 — Match the Writing Job to the Genre: Purpose, Audience, and Narrative Craft 89

Module 3 — Plan the Path Before the Draft: Brainstorm, Freewrite, Map, and Choose 171

Module 4 — Choose, Justify, Draft, Revise, and Teach: The Complete Response Ecosystem 239

Statement of Purpose

The Prepare cluster gets the Grade 3 writer ready before any single genre is taught. Its big skill is recognizing the writing job - the topic, purpose, and audience - and choosing the kind of writing that fits before drafting.

Using shared passages, students discover that one topic can be written about many ways, learn to plan before they draft, and practice choosing, justifying, and revising their writing. Each week the writing stamina grows from Low to Very High.

Abstract

Module 1, One Topic, Different Writing Jobs, shows that the same topic can become different kinds of writing and helps students recognize when narrative fits. Module 2, Match the Writing Job to the Genre, connects purpose, audience, and craft.

Module 3, Plan the Path Before the Draft, teaches brainstorming, freewriting, and mapping so students plan before writing, and Module 4, Choose, Justify, Draft, Revise, and Teach, brings the whole decision process 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 Prepare. 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
------	--------	---------

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.

M O D U L E

1

One Topic, Different Writing Jobs: Recognizing When Narrative Fits

Week 1 · Low Stamina · approximately 300 words

Module 1: One Topic, Different Writing Jobs: Recognizing When Narrative Fits

Week 1 - Low Stamina - approximately 300 words

Prepared Writers Begin with a Decision

Teacher Script

"Prepared writers do not begin with a blank page. They begin with a decision about what their writing needs to do."

Why This Module Matters

Students learn that one topic can support different written responses, and that the writer chooses a genre from the topic, purpose, and audience before drafting. When the purpose is to let an audience experience an event or discovery, narrative is the best response, and TRAILS develops that experience instead of listing events.

Module Core Lesson: Choosing Narrative and Building the Bones of the Response

Mentor Text: "The Mystery of the Traveling Shell" — Low-Stamina Version.

Module One Overarching Learning Statement: Develop a narrative that turns clues and events into an experience worth following after confirming that narrative fits the purpose and audience.

Module One Universal Truth: A narrative becomes meaningful when the writer develops an experience instead of simply listing events.

Module One Primary Focus: Students first select narrative for the assigned topic, purpose, and audience, and then learn to recognize and use:

- A clear topic or experience
- A specific setting
- A main character
- Logical sequence
- Actions
- A thought or line of dialogue
- An important moment
- A simple lesson or lasting effect

Module One Independent Product: On Day 3, students first state why narrative fits the assigned topic, purpose, and audience and then independently write a short narrative about finding a mysterious object where it does not seem to belong.

Module Overarching Statement

Explain how topic, purpose, and audience can signal that narrative is the best genre for a response.

Module Essential Question

How does a writer turn clues and events into a story worth following - and how do we know narrative fits the purpose?

Module 1 — Family Communication

Purpose

Students are learning that prepared writers begin with a decision about what their writing needs to do. They name the topic, purpose, and audience, then choose the genre that fits. This is the first step of the PREPARE Cluster, which comes before Cluster 1.

How to Send It

Read this page together and invite your child to practice naming a writing job aloud and choosing a genre. This oral practice supports clear writing for the state writing assessment.

This Week's Learning

Students are learning that one topic can support different written responses. They name the topic, purpose, and audience, decide that narrative fits when the purpose is to let a reader experience a discovery, and develop the experience with TRAILS.

Table: The Prepared-Writer Steps

Part	What it does	Student-Friendly Explanation
Topic	Names what the writing is about	Say what you are writing about.
Purpose	Names what the writing must do	Tell what your writing needs to do.
Audience	Names who will read it	Say who will read your writing.
Genre	The form that fits the job	Choose narrative, informative, opinion, or a letter.

Dinner Table Conversation Starters

- When you write about your day, what is your purpose — to tell a story, explain something, or share an opinion?
- How is a story (narrative) different from a piece that only explains facts?
- What would make a small moment feel like a real story instead of a list?

Family Activity: Tell the Experience

The Challenge: Tell about a small moment as a narrative using this order: setting, actions, one thought or line of dialogue, and why it mattered.

1. Choose a real moment from today.
2. Tell it as a story, slowing down at the most important part.

Family Letter

Dear Families,

This week your child is beginning our PREPARE Cluster, the unit that comes before Cluster 1 and teaches children to prepare as writers. The big focus of this module is learning that one topic can be written about in different ways, and that a prepared writer decides what the writing needs to do before starting. Our HABIT is: prepared writers begin with a decision about what their writing needs to do. They name the topic, the purpose (what the writing must do), and the audience (who will read it), and then choose the genre — narrative, informative, opinion, or correspondence — that fits.

We are practicing with a mystery narrative called "The Mystery of the Traveling Shell," about a girl named Emsy who discovers a seashell in a museum far from the ocean and investigates how it traveled there. Your child learns that a narrative is the best choice when the purpose is to let a reader experience an event or discovery, and then uses a tool called TRAILS to develop the experience instead of just listing events.

Your child is learning that a strong narrative does more than list what happened — it develops an experience with a setting, actions, thoughts, an important moment, and a lasting effect.

Please try this at home: Ask your child to tell you about a small moment from the day as a story. Encourage them to include where it happened, what they did or said, and why it mattered. Celebrating their storytelling is a wonderful way to help them become confident, prepared writers!

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 PREPARAR, la unidad que va antes del Grupo 1 y que enseña a los niños a prepararse como escritores. El enfoque principal de este módulo es aprender que un mismo tema se puede escribir de diferentes maneras, y que un escritor preparado decide qué debe lograr su escritura antes de comenzar. Nuestro HÁBITO es: los escritores preparados comienzan con una decisión sobre lo que su escritura debe lograr. Nombran el tema, el propósito (lo que la escritura debe hacer) y el público (quién la leerá), y luego eligen el género — narrativo, informativo, de opinión o correspondencia — que mejor cumple esa función.

Practicaremos con una narración de misterio llamada "The Mystery of the Traveling Shell", sobre una niña llamada Emsy que descubre una concha marina en un museo, lejos del océano, e investiga cómo llegó hasta allí. Su hijo o hija aprende que la narración es la mejor opción cuando el propósito es que el lector viva un acontecimiento o un descubrimiento, y luego usa una herramienta llamada TRAILS para desarrollar la experiencia en lugar de solo enumerar los hechos.

Su hijo o hija está aprendiendo que una buena narración hace más que enumerar lo que pasó: desarrolla una experiencia con un escenario, acciones, pensamientos, un momento importante y un efecto duradero.

Por favor, intente esto en casa: Pídale a su hijo o hija que le cuente un pequeño momento del día como si fuera un cuento. Anímelo a incluir dónde ocurrió, qué hizo o dijo y por qué fue importante. ¡Celebrar su manera de contar historias es una forma maravillosa de ayudarlo a convertirse en un escritor preparado y seguro!

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 does it mean to decide what your writing needs to do before you start?
- How is a narrative (a story) different from a piece that only explains information?
- If you found a mysterious object, how would you turn that moment into a story?
- What makes an important moment in a story feel important?

Simple Family Activities

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

Family Activity - Name the Writing Job

Think of something your child could write about (a trip to the store, a pet, a favorite meal). Ask: What is the topic? What is the purpose? Who is the audience? Then decide together which genre fits best — a story, an explanation, an opinion, or a letter — and why.

Family Activity - Tell the Experience

Ask your child to tell a small moment from the day as a narrative. Encourage them to include where it happened (setting), what they did (actions), one thing they thought or said, and why the moment mattered (the lasting effect). For example: a story about finding something unexpected and what it turned out to be.

Module 1 — Lesson Overview and Standards

Lesson Overview

The PREPARE Cluster comes before Cluster 1 and teaches students to prepare as writers: to read a topic, name a purpose and audience, and choose the genre that best does the writing job before they draft. Module 1 broadens the "bones of a narrative" lesson by placing narrative inside the complete response ecosystem. Students first learn that one passage can support different written responses, then identify why narrative is appropriate when the writer's purpose is to let an audience experience an event or discovery. The existing TRAILS work remains the narrative application after the genre decision.

Using the low-stamina passage "The Mystery of the Traveling Shell" (Emsy and the Poverty Point shell), students distinguish the passage genre from the response genre, name topic, purpose, and audience, select narrative, and develop the experience with TRAILS: Topic or Experience, Relationship, Actions/Thoughts/Dialogue, Important Moment, Lesson or Lasting Effect, and Setting.

BIG Goal: Students will use topic, purpose, and audience to decide that narrative is the best response genre, then plan and develop a short narrative using TRAILS.

Required stamina application for Module 1: Low Stamina. The reading demand grows across the cluster while the writing decision remains anchored in topic, purpose, audience, genre, and plan.

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
11(A)(i)	plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies	Days 1-3: students name topic, purpose, and audience and select narrative before planning.
12(A)(i)	compose literary texts, including personal narratives, using genre characteristics	Days 1-5: students identify and use TRAILS narrative characteristics.
12(A)(ii)	compose literary texts, including personal narratives, using craft	Days 3-4: students develop and refine narrative craft.

Writing Process TEKS

TEKS	Student Expectation (verbatim TEKS breakout)	Where It Is Taught and Practiced in This Module
11(C)(i)	revise drafts to improve sentence structure by adding ideas	Days 3-4: students add an idea that improves sentence structure or narrative clarity.
11(D)(i)	edit drafts using standard English conventions, including complete simple sentences with subject-verb agreement	Days 3-5: standards application check on student writing.
11(D)(vi)	edit drafts using standard English conventions, including singular nouns	Days 3-5: standards application check on student writing.
11(D)(viii)	edit drafts using standard English conventions, including common nouns	Days 3-5: standards application check on student writing.
11(D)(xxxii)	edit drafts using standard English conventions, including correct spelling of high-frequency words	Days 3-5: standards application check on student writing.

Writing Genre ELPS Breakouts

ELPS	Student Expectation (verbatim ELPS breakout)
4(B)(ii)	spell words following conventional spelling rules
4(C)(i)	write using high-frequency words [Teacher only]
4(C)(ii)	write using content-area vocabulary
4(D)(i)	write using a variety of grade-appropriate sentence lengths
4(D)(ii)	write using a variety of grade-appropriate sentence types
4(D)(iii)	write using a variety of grade-appropriate connecting words
4(E)(ii)	write formal or informal text using grammatical structures
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 use topic, purpose, and audience to distinguish possible response genres before selecting narrative for the formal writing task.
- TRAILS analysis and independent narrative work apply personal-narrative genre characteristics and craft.
- A short revision move asks students to add an idea that improves sentence structure or narrative clarity.
- The standards application check reviews complete simple sentences, subject-verb agreement, singular/common nouns, and high-frequency spelling inside student writing.

Module 1 — ELPS Correlations

Matched from the approved K-12 ELPS/ELAR Crosswalk to the actual language demands of this module. The final column names the day or days on which each expectation is explicitly addressed, so no searching is required.

ELPS	Domain	Language Pattern	Complete ELPS Student Expectation	Day Addressed
4(C)(ii)	Writing	Content-Area Vocabulary	Write using content-area vocabulary.	Days 1, 3, and 5
4(D)(i)	Writing	Language Structures / Syntax	Write using a variety of grade-appropriate sentence lengths.	Days 3 and 4
4(D)(iii)	Writing	Connecting Words	Write using a variety of grade-appropriate connecting words.	Days 2 and 3
4(F)(i)	Writing	Purposeful Writing	Write to narrate, describe, explain, respond, or persuade with detail in the content areas.	Days 3, 4, and 5

ELPS Woven Into Intervention

ELPS	Domain	Complete ELPS Student Expectation	Day Addressed
4(C)(ii)	Writing	Write using content-area vocabulary.	Intervention, after Day 3
4(F)(i)	Writing	Write to narrate, describe, explain, respond, or persuade with detail in the content areas.	Intervention, after Day 3

ELPS Woven Into Enrichment

ELPS	Domain	Complete ELPS Student Expectation	Day Addressed
4(D)(iii)	Writing	Write using a variety of grade-appropriate connecting words.	Enrichment, after Day 4
4(F)(i)	Writing	Write to narrate, describe, explain, respond, or persuade with detail in the content areas.	Enrichment, after Day 4

Module 1 — ELPS Linguistic Accommodations

Purpose: These accommodations maintain grade-level rigor while opening clear avenues to success for emergent bilingual students as they learn to choose a genre and develop a short narrative with TRAILS.

Level	Language Objective
Pre-Production	Point to the genre cards and the TRAILS elements using gestures and icons.
Beginning	Sort detail cards under the TRAILS elements and point to the element label before speaking.
Intermediate	Say aloud the genre decision using the frame: "The best genre is ___ because ___."
High Intermediate	Explain one TRAILS element using the frame: "This shows the ___ because ___."
Advanced	Use oral rehearsal to plan a short narrative before writing.

Teacher Script & Oral Rehearsal Scaffolding

To support students in moving from oral rehearsal to written stamina, use the following HABITS:

- Oral Rehearsal Frames: Before writing, have students pair up to practice their ideas using these frames:
- "For this topic, purpose, and audience, the best genre is [narrative] because [the reader should experience the discovery]."
- "The setting is [a museum]. The important moment is [when Emsy sees a pattern]."
- "My narrative is about ___ and the important moment is ___."
- Sentence Stems for Support: Post these stems so students can borrow the language while they build the idea: "The topic is __," "The purpose is __," "The audience is __," "One action is ___."
- Partner Rehearsal: Have students say their genre decision and TRAILS plan aloud to a partner before writing, so the plan is clear before the pencil moves.

Language Domains

This module builds all four language domains as students decide when narrative fits a writing job and develop the experience with TRAILS. 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 writing situations read aloud and identify the purpose (tell an experience, explain, state a viewpoint, or communicate to a person) before naming a genre.
Speaking	Students say their genre decision aloud to a partner using the frame "For this topic, purpose, and audience, the best genre is ___ because ___" before they write.
Reading	Students read "The Mystery of the Traveling Shell" closely and mark the details that let the reader experience Emsy's discovery.
Writing	Students plan with a TRAILS planner and write a short narrative, moving from a spoken genre decision to a developed written experience.

Module 1 — Learning Destination

Module Learning Objective

Students will use topic, purpose, and audience to decide that narrative is the best response genre, then plan and develop a short narrative using TRAILS.

I Will Statements

- I will name the topic, purpose, and audience before I choose a genre.
- I will decide when narrative is the best genre for a writing job.
- I will use TRAILS to develop an experience instead of listing events.
- I will write a short narrative that a reader can follow.

I Can Statements

- I can tell whether narrative fits a writing job.
- I can separate the passage genre from the response genre.
- I can find the TRAILS elements in a narrative.
- I can plan and write a short narrative.

★ 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 the topic, purpose, and audience for a writing job.
- I can decide that narrative fits when the purpose is to let a reader experience a discovery.
- My narrative develops an experience with a setting, actions, a thought or dialogue, an important moment, and a lasting effect.
- My narrative can be followed by a reader who was not there.

Evidence That Will Demonstrate Mastery

- A completed Topic-Purpose-Audience-Genre chart with a justified genre choice.
- A TRAILS-sorted set of details from the mentor passage.
- The Day 3 independent short narrative about finding a mysterious object.

Module 1 — Rigor and Misconceptions

Rigor Safeguard

You may read a writing situation aloud, repeat it, and let students use the anchor charts. You may provide a sentence frame. You may not tell a student which genre a writing job needs or which detail belongs under a TRAILS element. The student must still decide whether narrative fits the topic, purpose, and audience, and must still develop the experience.

Rigor and Cognitive Demand

Level of Thinking	What Students Must Do	Expected Degree of Independence	Evidence of the Thinking
Literal	Identify the topic, purpose, audience, and the TRAILS elements in the mentor passage.	Supported. The teacher may read the passage aloud twice.	The student correctly names the writing job and matches details to TRAILS.
Inferential	Explain why narrative fits a purpose and how a detail develops the experience.	Guided on Days 1 and 2, independent by Day 5.	The student explains why the writer chose narrative and how an action or thought moves the narrative.
Evaluative	Judge whether a response develops an experience or only lists events.	Partner discussion on Day 3, independent on Day 5.	The student explains what a list is missing and what a developed narrative adds.

Possible Teacher Misconceptions

The Misconception	What a Teacher Might Misunderstand	A Practical Way to Self-Correct
The passage genre is the response genre.	A teacher may tell students the passage is informative because it contains facts.	Point to Emsy's actions, thoughts, and important moment and ask what the writer's main purpose is.
Genre choice is a quick matching game.	Because students can name genres quickly, it may be treated as a simple sort.	Require students to name topic, purpose, and audience and to justify the choice out loud.
A narrative is just events in order.	A teacher may accept a correctly ordered list as a finished narrative.	Ask, "Where is the setting, the thought or dialogue, and the important moment?"

Possible Student Misconceptions

What Students May Misunderstand	What a Teacher Might Notice	A Practical Way to Correct or Reteach It
Facts in a passage make it informative.	The student labels "The Mystery of the Traveling Shell" informative.	Reread one line where the reader experiences Emsy's discovery and ask about the writer's purpose.
Any ordered list is a narrative.	The student writes "She saw a shell. She read a map. She solved it."	Ask, "What is missing — setting, a thought, an important moment?"
Genre comes before purpose.	The student names a genre and then invents a reason.	Cover the genre cards and require topic, purpose, and audience first.

Module 1 — Thinking Levels

These charts support building rigor. Use them in every module to name the level of thinking a prompt 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 textual evidence or proof from the passage.
Level 4	Green	Independent	Student combines evidence with personal inference, applying understanding to self or deeper meaning.
Level 5	Blue	Reflective	Student connects evidence to the world, morals, lessons, themes, or broader life understanding.

The Progression of Thinking

Level	Hidden Question	Student Thinking	Thinking Focus
Foundational (Red)	What happened?	I can retell the experience.	Experience and Events
Emergent (Orange)	Why was it written this way?	I can explain the writer's purpose.	Purpose and Genre
Visible (Yellow)	Why does this detail matter in the passage?	I can explain how a detail develops the experience.	Craft and Contribution
Independent (Green)	Why does this matter to me?	I can apply the narrative move to my own writing.	Personal Meaning and Application
Reflective (Blue)	Why does this matter to everyone?	I can explain why narrative helps readers understand experiences.	Universal Meaning and Purpose

Module 1: Recognizing When Narrative Fits

Focus: Low stamina, short narrative.

Level	Student Thinking	HABIT / Task
Recall	Name topic, purpose, audience, genre, and the TRAILS elements.	Identify: Locate the writing job and the TRAILS elements in the mentor passage.
Skill	Sort details under TRAILS and choose a genre for a writing job.	Categorize: Sort detail cards under the correct TRAILS elements and match a writing job to a genre.
Strategic	Explain why narrative fits and why a detail develops the experience.	Connect: Explain how purpose signals genre and how an action or thought moves the narrative.
Extended	Plan and revise a short narrative and justify the genre choice.	Analyze & Revise: Develop a short narrative with TRAILS and revise one sentence for clarity.

Teacher Script

"Class, as we work on our Module 1 writing, we are focusing on recognizing when narrative fits. We start with Recall, where we name the writing job and find the TRAILS elements. Then we move to Skill, where we sort details and choose a genre. As we get stronger, we reach the Strategic level, where we explain why narrative fits and how a detail develops the experience. Finally, we reach the Extended level, where you plan a short narrative and revise it to make it clearer. This is how we build our writing stamina!"

Oral-Rehearsal Frame: The Genre-and-TRAILS Connection

Teacher Script

"Let's rehearse out loud before we write. First, the sentence frames: The topic is _____. The purpose is _____. The audience is _____. The best genre is _____ because _____. Then, once narrative is chosen: the setting is _____, the important moment is _____, and the lasting effect is _____."

Teacher Script

"Now let's model with Emsy. The topic is a mysterious shell. The purpose is to let the reader experience the discovery, so narrative fits. The setting is a museum. The important moment is when Emsy realizes several distant objects make a pattern. The lasting effect is that a small object can reveal a large story about the past."

Teacher Script

"Let's connect it to our writing. A prepared writer names the writing job first, then chooses the genre, then develops the experience. On the state writing assessment, you will be asked to write for a purpose and an audience, so learning to name the writing job now will help you all year."

Module 1 — Vocabulary

Vocabulary — Teacher Script

Teacher Script

"Before we begin, let's preview some words you will see in today's lesson and passage. Good writers notice vocabulary before they decide what their writing needs to do."

Tier 1 Vocabulary

Word	Student-Friendly Definition	Oral Rehearsal Frame
decide	To make up your mind about what to do.	"First I will ____ what my writing needs to do."
choose	To pick one thing from a group.	"I can ____ the genre that fits the job."
reader	The person who will read the writing.	"My ____ needs to experience the moment."
notice	To pay attention to something.	"I ____ a detail that begins a mystery."
wonder	To ask yourself a question.	"The shell makes me ____ how it traveled so far."
clue	A detail that helps solve a mystery.	"Emsy's first ____ was the shell itself."
order	The way events are arranged from first to last.	"I put the events in ____ so they make sense."
moment	A short, important point in time.	"The important ____ changes what Emsy understands."
detail	A small piece of information.	"I add a ____ so the reader can picture the setting."
experience	Something that happens to a person.	"A narrative helps the reader live the ____."

Tier 2 Vocabulary

Word	Student-Friendly Definition	Oral Rehearsal Frame
genre	The kind or form of writing.	"The _____ that fits this job is narrative."
topic	What the writing is about.	"My _____ is finding a mysterious object."
purpose	What the writing must do.	"My _____ is to let the reader experience the discovery."
audience	The person or people who will receive the writing.	"My _____ is the other readers in my class."
narrative	Writing that tells about an experience or story.	"I chose a _____ so the reader can follow the character."
informative	Writing that explains information.	"An _____ response would mainly explain the facts."
opinion	Writing that states a viewpoint.	"An _____ response would state what I think is best."
correspondence	Writing sent directly to a person, such as a letter.	"A _____ response would be a letter to the museum."
brainstorm	To think of many ideas before writing.	"I _____ possible mystery objects before I plan."
plan	To decide the parts before drafting.	"I _____ my narrative with TRAILS before I write."

Tier 3 Vocabulary

Teacher Script

"These words are connected specifically to the passage in our module. When we understand them, the passage becomes easier to understand."

Word	Pronunciation	Student-Friendly Definition	Oral Rehearsal Frame
coastal	KOHS-tul	Near the coast or ocean.	"The shell came from a ____ area."
inland	IN-land	Away from the coast.	"Poverty Point is ____, far from the ocean."
artifact	AR-tuh-fakt	An object that tells us something about people from the past.	"The shell is an ____ from long ago."
trade	TRAYD	Exchanging something you have for something someone else has.	"People used ____ to move goods along the rivers."
scarcity	SKAIR-suh-tee	When there is not an unlimited amount of what people want or need.	"____ gave people a reason to trade."
archaeologist	ar-kee-OL-uh-jist	A scientist who studies objects from people of the past.	"An ____ discovered copper at Poverty Point."
pattern	PAT-urn	A set of details that repeat or connect.	"Several distant objects form a ____."
distant	DIS-tunt	Far away.	"The copper came from a ____ place."
museum	myoo-ZEE-um	A place that keeps and displays important objects.	"Emsy knelt beside the display case at the ____."
evidence	EV-uh-duns	Details that support an idea or claim.	"Emsy listed her ____ under her final claim."

Teacher Resource

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

Module 1 — Background Knowledge and Teacher Context

In "The Mystery of the Traveling Shell," Emsy kneels beside a museum display case and notices a smooth white seashell found at Poverty Point, far from the ocean. She investigates: the shell came from a coastal area, Poverty Point is inland, a map shows the great distance and the major rivers people traveled, and archaeologists have found other distant materials such as copper there too. Emsy realizes that one traveling object could be an accident, but several objects from distant places make a pattern. Scarcity gave people a reason to trade, and Emsy concludes that the shell probably reached Poverty Point through long-distance trade. The passage lets the reader follow Emsy's discovery rather than simply listing facts.

More Background for the Teacher

In the PREPARE Cluster, students learn to prepare as writers before they draft. A prepared writer names the topic, decides the purpose (what the writing must do), identifies the audience (who will receive it), and then chooses the genre — narrative, informative, opinion, or correspondence — that best does that job. The passage genre is not the same as the response genre: a passage can contain historical information and still be a narrative because it develops an experience.

Module 1 focuses on recognizing when narrative fits. When the purpose is to let an audience experience an event or discovery, narrative is the best response. Once narrative is selected, students use TRAILS to develop the experience: a clear topic or experience, a specific setting, a main character, logical sequence, actions, a thought or line of dialogue, an important moment, and a simple lesson or lasting effect. "The Mystery of the Traveling Shell" is ideal because it can be mistaken for informative writing, giving students a clear reason to separate the passage's information from the writer's narrative purpose.

Module 1 — Materials and Module at a Glance

Materials List

- Low-stamina passage copy of "The Mystery of the Traveling Shell"
- Genre response cards: Narrative / Informative / Opinion / Correspondence
- Large Topic-Purpose-Audience-Genre chart
- TRAILS chart and cards
- Sticky notes
- Student notebooks
- Colored pencils
- Award/Target reflection sheet

Module at a Glance

Day	Minutes	GRADUATE Stage	What Happens
Day 1	55-60	G — Gather + R — Reveal	Build curiosity with the shell mystery, read the low-stamina passage, and model how TRAILS reveals the narrative's bones.
Day 2	50-55	A — Attempt	TRAILS Mystery Case File: match evidence to TRAILS categories and sequence the events.
Day 3	60	D — Discuss + U — Use	Discuss the game, then independently write a short narrative with a TRAILS planner.
Day 4	45-50	A — Award + T — Target	Award evidence of growth and target a new goal, curiosity, or stress point.
Day 5	50-55	E — Explain / Educate Others	Author-Educator Circles: share the narrative and teach a TRAILS feature.

Quick Teacher Reference — This Module

- Always separate the passage genre from the response genre.
- Require students to name topic, purpose, and audience before naming a genre.
- Require an oral justification before planning or drafting.
- If narrative is selected, use TRAILS to develop the experience rather than list events.

- Use the module's stated planning strategy or allow students to choose among brainstorming, freewriting, and mapping when independence is the goal.

Teacher Passage Use Note

Use the passage version printed in this module for the required whole-group module work. Passage-dependent task cards, oral rehearsal, examples, and answer keys in this module should remain tied to this exact selection.

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 prepared-writer HABIT: prepared writers begin with a decision about what their writing needs to do. Use one whenever the class changes activities, when energy dips, or right before a new writing task.

This Module's Routine: "Purpose Signal Freeze"

Teacher Script

"Tiny Time! I will read a quick writing job. Freeze and show the signal for the purpose you hear — hands make a trail for NARRATIVE, open-book hands for INFORMATIVE, thumbs-to-heart for OPINION, or a pretend envelope for CORRESPONDENCE — then whisper the genre to a neighbor in one sentence."

How to run it:

- Signal the class and get all eyes on you.
- Read a fast writing job (for example, "Tell about the time you found something strange.").
- Students freeze in the matching purpose signal, then whisper: "The best genre is ____ because ____."
- Call two or three writing jobs in a row, then have students return quietly to their seats.

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

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 — Mentor Text Moves

Teacher Script

"Watch how I think like a prepared writer. Before I develop a narrative, I decide what my writing needs to do. Then I look at how a writer turns clues and events into an experience worth following using TRAILS."

Display this model decision: The topic is a mysterious shell. My purpose is to let the reader experience the discovery, and my audience is other readers who love a mystery. That purpose means narrative is the best genre, so I will use TRAILS to develop the experience.

Teacher Script

"A prepared writer makes two moves — first the genre decision, then the narrative development. Let us name the parts of the mentor narrative using TRAILS."

TRAILS Element	Example from "The Mystery of the Traveling Shell"	Purpose
T — Topic or Experience	Emsy investigates how a shell traveled to Poverty Point.	Names the full experience, not just "a shell."
R — Relationship	The shell and clues connect Emsy to people who lived long ago.	Shows how the character is connected to the object and the past.
A — Actions, Thoughts, and Dialogue	Emsy pulls out her notebook, traces the map, and says, "That is much too far for a shell to roll by itself."	Lets the reader experience the investigation instead of being told about it.
I — Important Moment	"One traveling object could be an accident, but several objects from distant places make a pattern."	The moment Emsy's thinking changes.
L — Lesson or Lasting Effect	Emsy learns that a small object can reveal a large story about the past.	Shows how the experience changes the character.
S — Setting	A museum in the present, connected through evidence to Poverty Point and the past.	Grounds the reader in where and when.

 Teacher Script

“Notice how the writer first confirmed that narrative fit the purpose, then developed the experience with TRAILS. Facts about rivers, trade, and scarcity appear inside the narrative, but the writer's main purpose is to let us follow Emsy while she notices, questions, investigates, realizes, and understands.”

Before you begin developing your own narrative, remember the prepared-writer HABIT of naming the writing job first.

1. Name the writing job: Circle the topic, box the purpose (what the writing must do), and underline the audience.
2. Choose the genre: When the purpose is to let an audience experience an event or discovery, choose narrative and switch to TRAILS.

When you plan your Module 1 narrative, focus on the experience. Your goal is to move from a genre decision to a developed experience: a clear topic, a specific setting, a main character, logical sequence, actions, a thought or line of dialogue, an important moment, and a lasting effect.

Module 1 — TRACKS: Reading the Passage for Evidence

Before students develop a narrative, they read the passage and TAP the TRACKS to find the six kinds of measurable evidence. In Module 1 this evidence helps students see how the writer turns details into an experience worth following.

The Six Types of Measurable Evidence: TRACKS

As students read each passage, they TAP the TRACKS — they hunt for the six kinds of evidence and highlight each with the TRACKS color below. TRACKS marks the evidence in the passage; the shapes are used only to analyze the prompt. Use the same six categories, the same wording, and the same colors in every module.

Letter	Category	What to Look For	Highlight Color
T	Time	Age, era, dates, cultural details, or historical details. Often associated with adjectives.	Pastel Green
R	Reactions	Reactions, solutions, resolutions, or effects. Often associated with verbs and adverbs.	Pastel Purple
A	Actions	Actions, problems, conflicts, or causes. Often associated with verbs and adverbs.	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.	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).	Pastel Orange
S	Scenery / Setting	Setting characteristics that are acknowledged or measured through the five senses.	Pastel Green

How to Use TRACKS

Teacher Script

"As we read, we hunt for all six kinds of evidence and highlight each one in its TRACKS color. Time is green, Reactions are purple, Actions are yellow, Character/Concept/Creature is yellow, Key Knowledge is orange, and Scenery/Setting is green. When we have marked the TRACKS, we can see how the writer used details to develop Emsy's experience."

TRACKS in "The Mystery of the Traveling Shell"

Here is the evidence students should find and highlight as they TAP the TRACKS in this module's passage:

Letter	Category	Evidence from the Passage
T	Time	found at Poverty Point; from the past; people at Poverty Point traveled along rivers; a clue from the past
R	Reactions	"That's strange," she whispered; Emsy smiled; Mystery solved; several objects from distant places make a pattern
A	Actions	Emsy knelt beside the display case; pulled out her notebook; traced the distance with her finger; wrote one last question; listed her evidence
C	Character, Concept, Creature	Emsy; Poverty Point; archaeologists; scarcity; trade; long-distance trade
K	Key Knowledge	people did not always have every resource they wanted or needed; they could trade what they had for valuable goods; copper also came from far away; rivers could have helped people move from place to place
S	Scenery / Setting	the display case at the museum; a smooth white seashell; a coastal area; large rivers, including the Mississippi and Ohio Rivers

Before Students Read

Preview the passage with students before reading. It appears twice: first a plain copy to read, then a color-coded copy. As you read, students TAP the TRACKS — they hunt for the six kinds of evidence and highlight each with the TRACKS color below. TRACKS marks the evidence in the passage; the shapes are used only to analyze the prompt.

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.)

PASSAGE 1 — The Mystery of the Traveling Shell

[1] Emsy knelt beside the display case at the museum. Inside rested a smooth white seashell.

[2] “That’s strange,” she whispered. “Why would a seashell be here?”

[3] The label said the shell had been found at Poverty Point, far from the ocean.

[4] Emsy pulled out her notebook. “Mystery number one: How did this shell travel so far?”

[5] Her first clue was the shell itself. It came from a coastal area, but Poverty Point was inland.

[6] Her second clue was a map. Emsy traced the distance from the coast to Poverty Point with her finger. “That is much too far for a shell to roll by itself,” she said.

[7] Her third clue was even more interesting. The map showed large rivers, including the Mississippi and Ohio Rivers. People at Poverty Point traveled along rivers, which could have helped them move from place to place.

[8] Then Emsy found her fourth clue. Archaeologists had discovered other materials at Poverty Point, including copper that also came from far away.

[9] “One traveling object could be an accident,” Emsy thought. “But several objects from distant places make a pattern.”

[10] She wrote one last question in her notebook: Why would people bring these things so far?

[11] The answer was scarcity. People did not always have every resource they wanted or needed where they lived. They could trade what they had for valuable goods from other places.

[12] Emsy smiled and wrote her final claim:

[13] The seashell probably reached Poverty Point through long-distance trade.

[14] Underneath, she listed her evidence: the shell came from the coast, Poverty Point was far inland, people traveled along major rivers, and other distant materials had been found there too.

[15] Mystery solved.

[16] Emsy looked at the shell again. It was more than an object.

[17] It was a clue from the past and a story waiting to speak.

Student Annotation Guide — The Mystery of the Traveling Shell

T — Time

a clue from the past; People at Poverty Point traveled along rivers, which could have helped them move from place to place; Archaeologists had discovered other materials at Poverty Point

R — Reactions

“That’s strange,” she whispered.; Why would a seashell be here?; That is much too far for a shell to roll by itself; One traveling object could be an accident; Emsy smiled; Mystery solved.; and a story waiting to speak.

A — Actions

Emsy knelt beside the display case; Emsy pulled out her notebook.; Emsy traced the distance from the coast to Poverty Point with her finger.; People at Poverty Point traveled along rivers; Then Emsy found her fourth clue.; She wrote one last question in her notebook;; They could trade what they had; and wrote her final claim;; Underneath, she listed her evidence;; people traveled along major rivers; Emsy looked at the shell again.

C — Character/Concept/Creature

a smooth white seashell; Mystery number one; the shell itself; a shell; Archaeologists; including copper; The answer was scarcity.; It was more than an object.; It was a clue from the past

K — Key Knowledge

The label said the shell had been found at Poverty Point; How did this shell travel so far?; Her first clue was the shell itself.; It came from a coastal area; Her second clue was a map.; Her third clue was even more interesting.; The map showed large rivers; which could have helped them move from place to place.; had discovered other materials at Poverty Point; that also came from far away.; But several objects from distant places make a pattern.; Why would people bring these things so far?; People did not always have every resource they wanted or needed; for valuable goods from other places.; The seashell probably reached Poverty Point through long-distance trade.; the shell came from the coast; other distant materials had been found there too.

S — Scenery/Setting

beside the display case at the museum; far from the ocean; Poverty Point was inland; from the coast to Poverty Point; including the Mississippi and Ohio Rivers; where they lived.; Poverty Point was far inland

TRACKS EVIDENCE HIGHLIGHTING — The Mystery of the Traveling Shell

- [1] Emsy knelt beside the display case at the museum. Inside rested a smooth white seashell.
- [2] “That’s strange,” she whispered. “Why would a seashell be here?”
- [3] The label said the shell had been found at Poverty Point, far from the ocean.
- [4] Emsy pulled out her notebook. “Mystery number one: How did this shell travel so far?”
- [5] Her first clue was the shell itself. It came from a coastal area, but Poverty Point was inland.
- [6] Her second clue was a map. Emsy traced the distance from the coast to Poverty Point with her finger. “That is much too far for a shell to roll by itself,” she said.
- [7] Her third clue was even more interesting. The map showed large rivers, including the Mississippi and Ohio Rivers. People at Poverty Point traveled along rivers, which could have helped them move from place to place.
- [8] Then Emsy found her fourth clue. Archaeologists had discovered other materials at Poverty Point, including copper that also came from far away.
- [9] “One traveling object could be an accident,” Emsy thought. “But several objects from distant places make a pattern.”
- [10] She wrote one last question in her notebook: Why would people bring these things so far?
- [11] The answer was scarcity. People did not always have every resource they wanted or needed where they lived. They could trade what they had for valuable goods from other places.
- [12] Emsy smiled and wrote her final claim:
- [13] The seashell probably reached Poverty Point through long-distance trade.
- [14] Underneath, she listed her evidence: the shell came from the coast, Poverty Point was far inland, people traveled along major rivers, and other distant materials had been found there too.
- [15] Mystery solved.
- [16] Emsy looked at the shell again. It was more than an object.
- [17] It was a clue from the past and a story waiting to speak.

🕒 Day 1 - Gather and Reveal (55-60 minutes)



TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 11(A)(i)	plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies
TEKS 12(A)(i)	compose literary texts, including personal narratives, using genre characteristics
ELPS 4(C)(ii)	write using content-area vocabulary
ELPS 4(F)(i)	write to narrate, describe, explain, respond, or persuade with detail in the content areas

Day 1 Purpose

Students become curious about the shell mystery, read the low-stamina passage, and observe how TRAILS gives the narrative its basic structure.

Learning Goal: Students will identify the main experience, setting, actions, important moment, and lasting effect in the mentor passage.

Success Looks Like — Students can:

- Explain what happens in the passage.
- Identify Emsy as the main character.
- Identify the museum as the immediate setting.
- Name actions Emsy takes.
- Identify the moment Emsy recognizes a pattern.
- Explain what Emsy understands at the end.
- Explain why the passage is a narrative rather than only a collection of facts.

Materials

- Low-stamina version of "The Mystery of the Traveling Shell"
- A real shell or large picture of a shell
- Cloth or small box for hiding the shell
- Chart paper labeled NOTICE and WONDER
- Large TRAILS chart
- Six TRAILS heading cards

★ Daily Deck Slide (M1-01 - Module Launch)

Put on the slide: PREPARE - Module 1 - Low Stamina. Writing Focus: One Topic, Different Writing Jobs: Recognizing When Narrative Fits. I can: use the topic, purpose, and audience to decide whether narrative is the best response genre and plan before I draft. I will: read, listen, speak, move, plan, write, revise, and explain why my genre choice fits the writing job.

G — Gather for a Team Meeting

Before Students Arrive: Place the shell beneath a cloth or inside a small box at the front of the room.

Teacher Script

"Writers, something unusual has arrived in our classroom. I am not going to tell you what it means. I am going to give you time to look, notice, and wonder."

Reveal the shell.

Teacher Script

"Look carefully. Before we begin guessing, we will use two kinds of thinking. First, we will notice. A notice is something we can actually observe. Second, we will wonder. A wonder is a question the object makes us ask. Turn to your partner and say: I notice _____. I wonder _____."

Allow students approximately one minute to talk.

Possible Notices: The shell is white. / It is smooth. / It has lines or ridges. / It is small. / It may have come from the ocean. Possible Wonders: Why is it here? / Who found it? / How did it travel? / How old is it? / Did someone carry it? / Why was it important?

Record student responses.

Teacher Script

"One small object has already created many questions. A mystery narrative often begins when a character notices something that does not seem to belong. Our question for this module is: How does a writer turn clues and events into a story worth following? Today we will meet a character named Emsy. Emsy also discovers a shell where she does not expect to find one."

Preparing Students for the Passage

Teacher Script

*"Before we read, I want to make a few words clear.
Coastal means near the coast or ocean.
Inland means away from the coast.
An artifact is an object that can tell us something about people from the past.
Trade means exchanging something you have for something someone else has.
Scarcity means there is not an unlimited amount of everything people want or need.
These words will help us understand the mystery, but our main job is to follow Emsy's experience."*

Reading Purpose (M1-02)

Daily Deck Slide

As you read, follow Emsy's experience and listen for details that could be used in more than one kind of written response. Notice which details help a reader experience the moment and which details simply explain information.

First Reading

Teacher Script

*"I will read the passage aloud while you follow.
During this first reading, do not try to label every part.
Simply listen for three things: What does Emsy notice? What does Emsy do? What does Emsy understand by the end?"*

Read the complete low-stamina passage aloud.

Immediate Partner Response

Teacher Script

"Turn to your partner and complete this sentence: At first, Emsy thinks _____, but by the end she understands _____."

Strong Response: "At first, Emsy thinks the shell is strange because it was found far from the ocean, but by the end she understands that it probably traveled through trade."

Invite several students to share.

 Teacher Script

"That change in Emsy's understanding gives the narrative movement. She does not end the experience thinking exactly what she thought at the beginning."

R — Reveal How It Is Done

Display the TRAILS chart.

 Teacher Script

"Now I will reveal how TRAILS helps us see the anatomy of this narrative. I am going to reread selected parts and think aloud."

T — Topic or Experience

Reread: Emsy knelt beside the display case at the museum. Inside rested a smooth white seashell. "That's strange," she whispered. "Why would a seashell be here?"

 Teacher Script

"The topic is not simply 'a shell.' The full experience is that Emsy discovers a shell in an unexpected place and investigates how it reached Poverty Point."

 Daily Deck Slide

On the chart: T — Emsy investigates the mystery of how a shell traveled to Poverty Point.

R — Relationship **Teacher Script**

"Some narratives show a relationship between two characters. This passage has one main present-day character, so the relationship works a little differently. Emsy becomes connected to the shell, the clues, and the people who lived long ago. The shell links Emsy to people from the past."

 Daily Deck Slide

R — The shell and clues connect Emsy to people who lived long ago.

A — Actions, Thoughts, and Dialogue

Reread: Emsy pulled out her notebook. Emsy traced the distance from the coast to Poverty Point with her finger. "That is much too far for a shell to roll by itself," she said. "One traveling object could be an accident," Emsy thought.

Teacher Script

"The writer does not simply say, 'Emsy investigated.' The writer shows the investigation.

Emsy pulls out a notebook. She traces the map. She asks questions. She speaks. She thinks.

These details allow us to experience her investigation."

★ Daily Deck Slide

A — Emsy observes, writes, traces, questions, speaks, and thinks.

I — Important Moment

Reread: "One traveling object could be an accident," Emsy thought. "But several objects from distant places make a pattern."

Teacher Script

"This is not just one more event. This is the moment Emsy's thinking changes.

Before this moment, the shell may seem like one strange object.

After Emsy connects the shell to copper and other distant materials, she sees a pattern."

★ Daily Deck Slide

I — Emsy realizes that several objects from faraway places form a pattern.

L — Lesson or Lasting Effect

Reread: It was more than an object. It was a clue from the past and a story waiting to speak.

Teacher Script

"At the beginning, Emsy sees a shell in a case.

At the end, she sees it as evidence and as part of a larger story.

The experience changes the way she understands the shell."

★ Daily Deck Slide

L — Emsy learns that a small object can reveal a large story about the past.

S — Setting

Reread: Emsy knelt beside the display case at the museum.

Teacher Script

"The immediate setting is a museum beside a display case. The evidence also helps Emsy think about Poverty Point, the coast, rivers, and communities from long ago."

★ Daily Deck Slide

S — A museum in the present, connected through evidence to Poverty Point and the past.

Narrative or Information?

Teacher Script

"This passage includes information about rivers, trade, scarcity, copper, and Poverty Point. Does that automatically make it only informative writing?"

Allow students to respond.

Teacher Script

"No. Facts can appear inside a narrative. The writer's main purpose is to let us follow Emsy while she notices, questions, investigates, realizes, and understands. If the passage only said, 'A shell was found at Poverty Point. People traded along rivers,' it would mainly explain. Instead, we experience the discovery through Emsy."

Guided Oral Check

Read each item. Students respond with the matching TRAILS letter.

- The museum display case -> S
- Emsy traces the map -> A
- Emsy realizes the objects create a pattern -> I
- A shell can reveal a story about the past -> L
- Emsy investigates how the shell traveled -> T
- The shell connects Emsy with people from long ago -> R

 Teacher Script

"Today, you watched me reveal the TRAILS in the passage. Tomorrow, you will attempt this work with a small group."

Day 1 Closing **Teacher Script**

"Complete this sentence with your partner: A narrative is more than a list of events because ____."

Possible Responses: It helps us follow a character. / It has an important moment. / It shows thoughts and actions. / It shows why the experience matters.

 Daily Deck Slide

Genre Compass + TRAILS: TOPIC (what it's about) - PURPOSE (what the writing must do) - AUDIENCE (who receives it) - GENRE (the form for the job). When the job is to develop an experience, switch to TRAILS.

Essential Question

How does a writer turn clues and events into a story worth following — and how do we know narrative fits the purpose?

🕒 Day 2 - Attempt (50-55 minutes)

A

TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 12(A)(i)	compose literary texts, including personal narratives, using genre characteristics
TEKS 11(A)(i)	plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies
ELPS 4(C)(ii)	write using content-area vocabulary
ELPS 4(D)(iii)	write using a variety of grade-appropriate connecting words

Day 2 Purpose

Students attempt to identify and organize TRAILS elements through a collaborative mystery game.

Activity Format: Small groups of three or four. Game: TRAILS Mystery Case File. Learning Goal: Students will match passage evidence to TRAILS categories and sequence the major events of the narrative.

Success Looks Like — Students can:

- Match a detail to the most appropriate TRAILS category.
- Explain the reason for the match.
- Place major events in logical order.
- Identify the event that changes Emsy's understanding.

Materials for Each Group

- Six TRAILS category mats
- Twelve evidence cards
- Seven sequence cards
- One Important Moment marker
- One Case Solved recording sheet
- Optional magnifying glass game piece
- Pencils

Group Job Cards

- Reader — Reads each card aloud.
- Evidence Finder — Finds the matching part in the passage.
- Explainer — States why the card belongs in a category.
- Checker — Makes sure every group member agrees or has a chance to question the choice.

For groups of three, the Checker and Evidence Finder may be combined.



TRAILS Category Mats

Print each on a separate card: T — Topic or Experience / R — Relationship / A — Actions, Thoughts, and Dialogue / I — Important Moment / L — Lesson or Lasting Effect / S — Setting.

Round One: Evidence Cards

- Emsy tries to discover how the shell reached Poverty Point.
- A seashell has been found far from the ocean.
- The shell creates a connection between Emsy and people from long ago.
- Emsy begins to see the artifact as a message from the past.
- Emsy pulls out her notebook and writes a question.
- "That is much too far for a shell to roll by itself," Emsy says.
- Emsy notices that both the shell and copper came from distant places.
- Emsy realizes that several faraway objects form a pattern.
- Emsy learns that a small object can reveal a large story.
- The shell becomes more than an object; it becomes a clue from the past.
- The story begins beside a museum display case.
- The investigation connects the museum to inland Poverty Point, the coast, and major rivers.



Card	Best Match	Reason
1	T	Names the central experience
2	T	Establishes the mystery
3	R	Shows the connection between Emsy and people from the past
4	R	Shows Emsy's changing relationship with the artifact
5	A	Shows an action
6	A	Shows dialogue and thinking
7	I	Moves Emsy toward the turning-point realization
8	I	States the major realization
9	L	Shows what Emsy learns
10	L	Shows the lasting change in how Emsy views the shell
11	S	Identifies the immediate setting
12	S	Identifies the larger geographic and historical context

Round One Answer Key

Some cards may reasonably connect to more than one category. Students may receive credit for another placement when they provide a strong explanation.

Round Two: Sequence Cards

- A: Emsy sees a seashell in a museum display case.
- B: She learns that the shell came from a coastal area even though Poverty Point is inland.
- C: She studies a map and notices the great distance.
- D: She discovers that major rivers could have helped people move and travel.
- E: She learns that copper and other materials also came from distant places.
- F: She understands that scarcity gave people a reason to trade.
- G: She concludes that the shell probably reached Poverty Point through long-distance trade.

Round Two Answer Key: A -> B -> C -> D -> E -> F -> G

Introducing the Attempt

Teacher Script

*"Yesterday, I revealed how I found the TRAILS.
Today, you will attempt this work with your group.
An attempt does not mean that you must know every answer immediately.
An attempt means that you use what you know, explain your thinking, listen to others, and change your mind when stronger evidence appears.
Your group activity is called TRAILS Mystery Case File."*

Round One Directions

Teacher Script

*"Place the six TRAILS mats where everyone can see them.
Mix the twelve evidence cards and place them face down.
The Reader will draw one card and read it aloud.
Everyone will think before anyone answers.
The Explainer will say: I think this belongs under _____ because _____.
If someone disagrees, use respectful language. You may say: I understand why you chose that. I think _____ may be stronger because _____.
The group must reach an agreement before drawing the next card.
You may not use, "It just sounds right," as your explanation. Your reason is the evidence of your thinking."*

Teacher Questions During Round One:

- "Is this naming the entire experience or one action?"
- "Does this detail show where the story occurs?"
- "Does this detail change Emsy's thinking?"
- "Is this an ordinary event or the important moment?"
- "What does this show Emsy learning?"
- "Could it fit two categories? Which category describes its strongest job?"

Round Two Directions

Teacher Script

*"Now mix the seven sequence cards.
Arrange the events from beginning to end.
When your group finishes, place the Important Moment marker on the event that most changes Emsy's understanding.
Prepare to explain why that event matters more than an ordinary action."*

Optional Challenge: Missing Clue

Remove one sequence card without telling students which one was removed.

Teacher Script

"One part of the narrative is missing.

Read the remaining events. What no longer makes sense? What event must be returned?

How does the missing event connect the clue before it with the clue after it?"

Day 2 Closing

Teacher Script

"Tomorrow, we will discuss which cards were easy, which cards created disagreement, and what that disagreement taught us.

Then you will use your understanding independently in a short narrative."

Daily Deck Slide

Attempt — Genre or TRAILS? First decide the writing job. Then decide whether the card belongs to the genre-choice step or the TRAILS narrative-development step. Explain every placement.

🕒 Day 3 - Discuss and Use (60 minutes)



TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 12(A)(i)	compose literary texts, including personal narratives, using genre characteristics
TEKS 12(A)(ii)	compose literary texts, including personal narratives, using craft
TEKS 11(C)(i)	revise drafts to improve sentence structure by adding ideas
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 collaborative game revealed and then independently write a short narrative. (Discuss: 15-20 minutes; Independent planning and writing: 40-45 minutes.)

D — Discuss What We Learned

★ Daily Deck Slide (M1-06 - Discuss the Decision)

Write on the board: Discuss one place where a passage detail could support more than one genre. Explain why the assigned purpose makes narrative the better response today.

Discussion Focus 1: Action or Important Moment?

Display: Emsy notices that both the shell and copper came from distant places.

🔊 Teacher Script

"Some groups placed this under Actions because Emsy notices something. Other groups placed it under Important Moment because the discovery changes her thinking. Both ideas are reasonable. What is the strongest job this detail performs in the narrative?"

Guide students toward: It helps Emsy recognize the pattern, so it contributes most strongly to the Important Moment.

 Teacher Script

"A detail may contain an action and still perform a larger job. We ask not only, "What is happening?" We also ask, "What does this do for the story?"

Discussion Focus 2: Relationship

Display: The shell creates a connection between Emsy and people from long ago.

 Teacher Script

*"Why was this card more difficult than a card about two friends?
Can a character be connected to an object, mystery, place, or people who are not physically present?"*

Guide students toward: Yes. The object helps Emsy understand and connect with people from the past.

 Teacher Script

"In your own narrative, you may include another person who helps or reacts. You may also show the character becoming connected to the mysterious object or experience."

Discussion Focus 3: Sequence

Display the seven sequence cards in order.

 Teacher Script

*"Why must Emsy see the shell before she studies the map?
Why must she gather the clues before reaching her final conclusion?
Sequence is not only the order in which a person moves. Sequence also shows the order in which understanding grows."*

Discussion Focus 4: A List Versus a Narrative

Display: Emsy saw a shell. She looked at a map. She saw rivers. She learned about copper. She solved the mystery.

 Teacher Script

"Are these events in order? (Students: "Yes.") Does this feel like a developed narrative? (Students: "Not really.") What is missing?"

Guide students toward: Setting detail / Thoughts / Dialogue / A developed important moment / A meaningful ending.

 Teacher Script

“Logical order is important, but sequence alone does not create a complete narrative. A narrative helps the reader travel through the experience with the character.”

U — Use What You Have Learned Independently **Daily Deck Slide (M1-07 - Independent Use)**

Write on the board: Writing task: Develop a short narrative about finding a mysterious object where it does not seem to belong. Before drafting, record the topic, purpose, audience, and the reason narrative fits the task.

Independent Short Narrative Assignment

Writing Task Statement: Imagine that you find a mysterious object somewhere it does not seem to belong. Write a short narrative about the moment you find it and the clue that helps you understand something about it.

Independence Expectation: Students may use the TRAILS chart, the choice cards, and their own planning page. The narrative decisions and written response must be completed independently.

 Teacher Script

“This is the Use stage. Yesterday, your group helped you practice. Today, you will use the skill independently. You may use the tools in front of you, but the object, character, clues, and sentences will be your own choices.”

Mystery Object Choice Cards

- A rusty key under a playground bench
- A shiny button inside an old library book
- A coin beneath the roots of a tree
- A feather inside a classroom drawer
- A tiny map inside a lunchbox
- A photograph behind a museum sign
- A shell in the middle of a field
- My own mysterious object

Short Narrative Expectations

The short narrative should include: approximately six to eight developed sentences, a clear setting, a main character, the mysterious object, actions in logical order, at least one thought or line of dialogue, one important clue or discovery, and a final feeling, realization, or lasting effect. Completeness is more important than reaching an exact sentence count.

Independent TRAILS Planner

- T — Topic or Experience: What object is found? What mystery begins?
- R — Relationship: Who finds the object? Does anyone help? How does the character feel connected to the object or mystery?
- A — Actions, Thoughts, and Dialogue: What does the character do? What does the character think? What does the character say?
- I — Important Moment: What clue changes the character's thinking?
- L — Lesson or Lasting Effect: What does the character understand or feel at the end?
- S — Setting: Where and when is the object found?

Teacher Modeling of a Plan

Model the decisions without writing the entire student response.

Teacher Script

"I will choose the rusty key. My setting will be the school garden after recess. My character will be Maya. Her friend Eli will see what happens. Maya will notice the key, kneel, brush off the dirt, and turn it over. She might say, 'Why would a key be buried under a garden bench?' The important clue will be a tag marked Room 12. The important moment will occur when Maya realizes the key may belong somewhere inside the school. At the end, Maya will understand that a small object can begin a large mystery. I now have enough direction to begin. I do not need to know every sentence before I write."

Launching Independent Writing

Teacher Script

"Begin by placing your character somewhere specific. Let the character notice the object. Do not rush straight to the answer. Let the character act, think, wonder, or speak. Slow down when the clue appears. End by showing how the character thinks or feels differently."

Teacher Conferring Questions: "Where is your character when the story begins?" / "What can the reader see?" / "What does the character do first?" / "What question enters the character's mind?" / "What could the character say?" / "What is the clue?" / "Where does the character discover or realize something important?" / "What does the character understand at the end?"

Midway Reminder:

Teacher Script

"Pause and place your finger on your important moment. Ask yourself: Where does my character discover, decide, realize, or understand something? If you cannot find that moment, you may need to develop it before you finish."

Short Narrative Exemplar: The Key Under the Bench

After recess, Maya spotted a rusty key beneath the garden bench. She called her friend Eli and knelt to brush away the dirt. "Why would a key be hiding here?" she asked. Eli turned it over and noticed a tiny metal tag marked Room 12. Maya's eyes widened because Room 12 was their classroom. They carried the key to their teacher and learned that it opened an old supply cabinet. Maya had not found treasure, but she had discovered that one small object could begin a very big mystery.

Exemplar TRAILS Key:

TRAILS	Evidence
T	Finding and investigating a rusty key
R	Maya, Eli, and their teacher
A	Spots, calls, kneels, brushes, asks, turns, and carries
I	Eli discovers the Room 12 tag
L	A small object can begin a large mystery
S	School garden after recess

Day 3 Closing

Teacher Script

"Place your short narrative in your writing folder. Tomorrow, we will not begin by looking for everything that is wrong. We will begin by finding evidence of what you learned to do."

Standards Application Check

Choose one sentence from your Day 3 narrative. Add one useful idea to improve sentence structure or clarity. Then check that the sentence is complete, the subject and verb agree, singular/common nouns are used correctly, and high-frequency words are spelled correctly.

🕒 Day 4 - Award Yourself and Target (45-50 minutes)



TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 12(A)(ii)	compose literary texts, including personal narratives, using craft
ELPS 4(E)(ii)	write formal or informal text using grammatical structures

Day 4 Purpose

Students identify evidence of success in their independent writing and identify a specific place for future growth or exploration. (Suggested time: 45-50 minutes.)

Materials

Student short narratives / Narrative Award Cards / Award Evidence Sheet / Target Sheet / Sticky notes / Pencils.

A — Award Yourself

★ Daily Deck Slide (M1-09 - Award the Genre Match)

Write on the board: Award evidence that your response actually sounds and works like a narrative, not merely a list of facts or events.

Introducing the Award Stage

🔊 Teacher Script

"Writers, an award is not only something another person gives you. In the GRADUATE cycle, Award Yourself means that you learn to recognize evidence of your own growth. Today, we will not say only, "My writing is good." We will say: I award myself for _____ because my writing shows _____. Your award must point to something you actually wrote."

Narrative Award Cards

- Scene Setter Award — I helped the reader know where or when the narrative happened.
- Character Connector Award — I showed who was involved or how the character was connected to the mystery.
- Action Builder Award — I used actions that helped the narrative move.
- Character Voice Award — I included a useful thought or line of dialogue.
- Moment Maker Award — I created a clue, discovery, or important moment.
- Meaning Maker Award — I ended with a feeling, lesson, realization, or lasting effect.

Teacher Modeling

Use the exemplar.

Teacher Script

"I could give myself the Scene Setter Award because I wrote: 'After recess, Maya spotted a rusty key beneath the garden bench.'"

This sentence tells the reader when and where the experience begins.

I could give myself the Moment Maker Award because Eli notices the tag marked Room 12.

That clue changes what the characters understand.

Notice that I named the award, pointed to evidence, and explained why the evidence mattered."

Student Award Directions

Teacher Script

"Read your narrative quietly.

Choose two awards that match something you actually did.

Place a sticky note beside the evidence for each award.

Then complete: I award myself the _____ Award because I wrote _____. This helped the reader _____."

Award Examples

1. "I award myself the Character Voice Award because I wrote, 'Who would leave this here?' This helped the reader hear my character's question."
2. "I award myself the Moment Maker Award because my character found a name scratched into the coin. This changed what the character understood."
3. "I award myself the Meaning Maker Award because my character learned that old objects may have important stories."

Support for Students Who Struggle to Find a Success

Teacher Script

"If you are having trouble selecting an award, do not decide that nothing is there. Read one sentence at a time.

Ask: Did I name a place? Did I show an action? Did my character think or speak? Did I include a clue? Did my ending show a feeling or understanding?

Growth can appear in one sentence.

Our job is to learn how to notice it."

T — Target New Goals, Curiosities, or Stress Points

★ Daily Deck Slide (M1-10 - Target the Next Decision)

Write on the board: Target one next step: genre choice, planning, setting, actions/thoughts/dialogue, important moment, lasting effect, or sentence clarity.

Explaining the Three Types of Targets

Teacher Script

"A target is not a punishment.

A target points your attention toward what your brain is ready to work on next.

Today, you may target one of three things: a new goal, a curiosity, or a stress point."

- New Goal — A skill the writer wants to strengthen next. Example: "I want to make my setting easier to picture."
- Curiosity — Something the writing made the student want to explore. Example: "I wonder whether a mystery can end without every question being answered."
- Stress Point — A place where the writing felt difficult, confusing, rushed, or uncomfortable.

Teacher Script

"A stress point does not mean the entire assignment was bad.

It means there was one place where your thinking felt stuck or uncertain."

Stress Point Example: "My stress point was deciding which event should be the important moment."

Target Stems

- My next writing goal is...
- Something I am curious about is...
- A place where my thinking felt stuck was...
- Something I still do not fully understand is...
- Next time, I want to try...

Strong Target Examples

- "My next goal is to include a thought that reveals how my character feels."
- "I am curious about whether an object can tell the story."
- "My stress point was making the clue connect to the ending."
- "I still do not fully understand how the important moment is different from the last sentence."
- "Next time, I want to use dialogue that gives the reader a clue."

Unhelpful and Helpful Targets

Teacher Script

*"Listen to this target: I need to write better.
That is too large. It does not point to a specific next step.
Now listen: I want to make my important moment clearer by showing what the character sees and thinks.
That target is useful because it names a specific skill."*

Partner Share

Teacher Script

*"Share one award and one target with a partner.
The listening partner will respond: I heard evidence of your growth when you said _____. Your target is clear because _____."*

Day 4 Closing

Teacher Script

*"Your award tells where you have already grown.
Your target tells where your learning can travel next.
Both are important parts of becoming a writer."*

 Daily Deck Slide

Turn and Teach — Teach a partner how you knew narrative fit the writing job, then teach one TRAILS feature using evidence from your own response.

🕒 Day 5 - Explain or Educate Others (50-55 minutes)

E

TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 12(A)(i)	compose literary texts, including personal narratives, using genre characteristics
ELPS 4(F)(i)	write to narrate, describe, explain, respond, or persuade with detail in the content areas

Day 5 Purpose

Students share their Day 3 independent narratives and use their own writing to teach others about TRAILS. (Suggested time: 50-55 minutes.)

Activity: Author-Educator Circles. Materials: Student short narratives / Author-Educator Cards / Listener Cards / TRAILS chart.

Introducing the Explain Stage

🔊 Teacher Script

*"Today, you are not only an author.
You are an author-educator.
An author shares writing.
An educator helps another person understand how or why the writing works.
You will do both."*

Author-Educator Card

Each student prepares:

- My narrative is titled...
- The experience in my narrative is...
- One part I will read aloud is...
- This part shows the TRAILS element...
- I included it because...
- It helps the reader...

Teacher Model

Teacher Script

*"My narrative is titled The Key Under the Bench.
I will read: "Eli turned it over and noticed a tiny metal tag marked Room 12. Maya's eyes widened because Room 12 was their classroom."
This is my Important Moment.
I know it is the Important Moment because the characters discover the clue that changes the direction of the mystery.
I included Maya's reaction so the reader would understand that the tag mattered."*

Sharing Procedure

Place students in groups of three. Each student:

- Reads the short narrative or selected section.
- Names one TRAILS element.
- Explains why that part was included.
- Receives one listener response.
- Answers one question if time allows.

Listener Cards

- Setting Response — I could picture _____ because the writer included _____.
- Character Response — I understood the character better when _____.
- Important Moment Response — I think the important moment was _____ because _____.
- Ending Response — The ending helped me understand _____.
- Question Response — One question I have for the author is _____.

Teacher Script for Listeners

Teacher Script

*"When an author reads, listeners do not interrupt.
Listen for evidence.
"I liked it" is friendly, but it does not tell the writer what worked.
Instead, say something specific.
For example: I could picture the garden because you described the muddy bench.
Or: I knew the coin was important because you slowed down when the name appeared."*

Whole-Class Explain Review

Teacher Script

*“Who heard an effective setting?
Who heard a useful thought or line of dialogue?
Who heard an important moment that changed the story?
Who heard an ending that showed meaning?”*

Record examples under the TRAILS headings.

Module One Closing

Teacher Script

*“Say our Module One truth together: A narrative becomes meaningful when the writer develops an experience instead of simply listing events.
You have now read a narrative, found its parts, practiced the parts, independently written a short narrative, recognized your growth, targeted your next step, and educated someone else.”*

Daily Deck Slide

Module Synthesis — Narrative is the best response when the purpose is to develop an experience for an audience to follow; topic, purpose, and audience guide that decision before TRAILS guides how the narrative is developed.

Module 1 — Low, Medium, and High Exemplars

Prompt: Imagine that you find a mysterious object somewhere it does not seem to belong. Write a short narrative about the moment you find it and the clue that helps you understand something about it.

Low Exemplar

- Student Response: "I found a key. It was old. I gave it to my teacher."
- What Is Working: The student names an object and puts events in order.
- Teacher Notes: This reads like a list, not a developed narrative. There is no setting, no thought or dialogue, and no important moment where the character's thinking changes. Narrative was the right genre, but the experience is not developed with TRAILS.
- What Needs Improvement: Add a setting, one action or thought, and an important moment where a clue changes what the character understands.

Medium Exemplar

- Student Response: "After recess, Maya found a rusty key under the garden bench. She picked it up and looked at it. There was a tag on it. She gave it to her teacher and learned it opened a cabinet."
- What Is Working: The student includes a setting, a main character, actions in order, and a clue (the tag).
- Teacher Notes: The narrative develops the experience more fully, but the important moment is not slowed down and there is no thought or line of dialogue. The reader is told about the clue rather than experiencing the discovery.
- What Needs Improvement: Add a thought or line of dialogue and develop the important moment so the reader feels the character's thinking change, then end with a lasting effect.

High Exemplar

- Student Response: "After recess, Maya spotted a rusty key beneath the garden bench. She called her friend Eli and knelt to brush away the dirt. "Why would a key be hiding here?" she asked. Eli turned it over and noticed a tiny metal tag marked Room 12. Maya's eyes widened because Room 12 was their classroom. They carried the key to their teacher and learned that it opened an old supply cabinet. Maya had not found treasure, but she had discovered that one small object could begin a very big mystery."
- What Is Working: The narrative develops the full experience with TRAILS — a specific setting, a main character and a relationship, actions, a line of dialogue, a clear important moment (the Room 12 tag), and a lasting effect.
- Teacher Notes: Narrative was correctly chosen for the purpose, and the writer developed the experience instead of listing events. Each TRAILS element is present and the important moment changes what the characters understand.

Exemplar TRAILS Key (High)

TRAILS	Evidence
T	Finding and investigating a rusty key
R	Maya, Eli, and their teacher
A	Spots, calls, kneels, brushes, asks, turns, and carries
I	Eli discovers the Room 12 tag
L	A small object can begin a large mystery
S	School garden after recess

Module 1 — Assessment Opportunities

Field	Detail
Purpose	Determine whether students can decide when narrative fits a writing job and develop the experience with TRAILS.
Who Administers It	The classroom teacher during the lesson.
Materials Needed	Student notebooks, genre response cards, TRAILS cards, and the low-stamina passage "The Mystery of the Traveling Shell."
Related TEKS Breakout	11(A)(i) plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies; 12(A)(i) compose literary texts, including personal narratives, using genre characteristics
Task	Students perform a formative check by naming a writing job and choosing a genre, then an independent task by writing a short narrative.
Expected Response	Students name topic, purpose, and audience, select narrative when the purpose is to develop an experience, and develop the narrative with TRAILS.

Informal Assessment

During the lesson, observe students during the TRAILS Mystery Case File game. Listen for students as they explain why a detail belongs under a TRAILS element and which event most changes Emsy's understanding. Check whether students can orally justify a genre choice before planning.

Formative Assessment

The Day 3 independent short narrative serves as the formative check. Students first state why narrative fits the assigned topic, purpose, and audience, then plan with a TRAILS planner and write a short narrative about finding a mysterious object where it does not seem to belong.

Formative Check Rubric/Scaffolding

Component	Student Requirement
Genre Decision	Must name topic, purpose, and audience and choose narrative.
Setting and Character	Must establish where the narrative happens and who is involved.
Important Moment	Must include a clue or discovery that changes the character's thinking.
Lasting Effect	Must end with a feeling, realization, or lasting effect.

Writing Situation	Purpose Signal	Best Genre
Tell about the moment you found a mysterious object.	Let the reader experience the discovery.	Narrative

Answer Key

Teacher Note: In Module 1, keep the focus on the genre decision and the developed experience. Stamina grows across the cluster while the writing decision stays anchored in topic, purpose, audience, genre, and plan.

Oral-Rehearsal Frame for Students: "For this topic, purpose, and audience, the best genre is ___ because the writer's job is to ___."

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 that they can tell whether narrative fits a writing job's topic, purpose, and audience.
- Visual/Physical — Attempt — Sort It: Students sort detail cards under the six TRAILS elements and explain one placement aloud.
- Written — Discuss/Use — One-Sentence Justification: Students write one sentence that names the genre and the reason: "For this topic, purpose, and audience, narrative fits because ____."

Assessment Option

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

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

Intervention — Module 1 — Genre Match Mini-Sort

Give students four one-sentence writing jobs and two genre cards at a time rather than the full ecosystem. Read each job aloud. Students point to the topic, underline the purpose words, name the audience, and choose between the two genres. After the choice, use a three-box TRAILS planner: setting/character -> important action -> important moment/lasting effect.

Module 1 — Embedded Checks and Student Support

Educator Insight

Students may think the presence of historical facts makes "The Mystery of the Traveling Shell" automatically informative. Emphasize that the passage can contain information while still allowing the reader to follow Emsy through actions, thoughts, dialogue, an important moment, and a lasting understanding. The response genre is chosen from the assigned purpose and audience, not copied from a single feature of the passage.

Embedded Checks for Understanding

Teacher Move	Expected Response	Common Misconception	Teacher Response
Ask students to name the writing job before naming a genre.	Students state the topic, the purpose (what the writing must do), and the audience before choosing narrative.	Students name the genre first and then invent a purpose to fit it.	Redirect: "Name the topic, the purpose, and the audience first. Then choose the genre that does that job."
Ask students to separate the passage genre from the response genre.	Students explain that the passage develops Emsy's experience, so it is a narrative even though it contains facts.	Students say the passage is informative because it includes facts about rivers and trade.	Point to Emsy's actions, thoughts, and important moment; ask, "Are we mainly following an experience or mainly being explained information?"
Ask students to match a detail to a TRAILS element.	Students place a detail (for example, "Emsy traces the map") under Actions and explain why.	Students place the card without explaining the reason for the match.	Ask students to explain every placement; do not allow them to just place the card.

Student Support Quick Reference

If a student...	Support to Provide
Chooses a genre before naming the purpose	Cover the genre cards and have the student name topic, purpose, and audience out loud first.
Thinks facts make writing informative	Reread one action or thought from Emsy and ask what the writer's main purpose is.
Cannot match a detail to TRAILS	Use the frame: "This detail shows ___ because it tells the reader ___."
Masters quickly	Route to Module 1 enrichment.

Enrichment — Module 1 — One Passage, Three Responses

Students use one detail from "The Mystery of the Traveling Shell" to orally create three possible response openings: a narrative opening, an informative explanation opening, and a purposeful museum-letter opening. Students then explain how the same content changes when the writing job changes.

Module 1 — Additional Writing Opportunity: Plan and Draft

Writing Prompt

Imagine that you find a mysterious object somewhere it does not seem to belong. Write a short narrative about the moment you find it and the clue that helps you understand something about it.

Connection to This Module

This week you learned the prepared-writer HABIT: prepared writers begin with a decision about what their writing needs to do. You named the topic, purpose, and audience, chose narrative, and used TRAILS to develop the experience.

Planning Support

1. Name the writing job: circle the topic, box the purpose, and underline the audience.
2. Confirm that narrative fits because the purpose is to let a reader experience the discovery.
3. Plan with TRAILS: topic/experience, relationship, actions/thoughts/dialogue, important moment, lesson/lasting effect, and setting.
4. Slow down at the important moment so the reader feels the character's thinking change.

Step	Planning Guide
Step 1: The Genre Decision	Name topic, purpose, and audience, and confirm narrative fits.
Step 2: The TRAILS Plan	Fill in each TRAILS element before drafting.
Step 3: The Important Moment	Decide the clue or discovery that changes the character's thinking.

Drafting Space

Write your short narrative. Develop the experience with a setting, a main character, actions in logical order, a thought or line of dialogue, a clear important moment, and a lasting effect.

Model Opening: "After recess, Maya spotted a rusty key beneath the garden bench."

Success Criteria

- I named the topic, purpose, and audience and chose narrative.
- I included a setting, a main character, and actions in order.
- I included a thought or line of dialogue.
- I created an important moment and ended with a lasting effect.

Additional Writing Opportunity: Revise, Edit, and Share

Revise

Read your narrative aloud. Add one idea that improves a sentence or makes your important moment clearer.

Edit

Check for complete simple sentences, subject-verb agreement, singular and common nouns, and correctly spelled high-frequency words.

Share

Read your narrative to a partner. Your partner names one TRAILS element and explains why that part worked.

Module 1 — Auditory Engagement (Active Participation)

Approach: Purpose Signal Listening.

Purpose: Students respond physically to the purpose they hear instead of passively copying definitions.

Listening Target: Listen for whether the writer needs to tell an experience, explain information, state a viewpoint, or communicate directly to a person.

Teacher Script

"Pencils down first. Your job is to listen for the writing job, make a decision, and show your thinking with your voice or movement before anyone writes."

- Teacher reads a short writing situation aloud without naming the genre.
- Students use a class signal: hands make a trail for NARRATIVE; open-book hands for INFORMATIVE; thumbs-to-heart for OPINION; pretend envelope for CORRESPONDENCE.
- Partners state the purpose they heard before naming the genre.
- One pair defends the choice using topic, purpose, and audience language.

Fresh Recall: Students turn away from charts and orally complete, "For this topic, purpose, and audience, the best genre is ___ because ___."

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 Choosing a Genre

Stop and think: What is the writing job really asking me to do? Name the topic, the purpose, and the audience in your own words before you choose a genre. Remember the HABIT: prepared writers begin with a decision about what their writing needs to do. For example, if the purpose is to let a reader experience a discovery, narrative fits and you switch to TRAILS.

II Pause Point — Midway

Stop and think: Am I developing an experience or just listing events? Check: Do I have a setting, an action or a thought, and an important moment where the character's thinking changes? For example, "One traveling object could be an accident, but several objects from distant places make a pattern" is Emsy's important moment. If your narrative reads like a list, slow down and develop the important moment now, not later.

II Pause Point — Before You Finish

Stop and think: Would a reader who was not there still understand and picture my narrative? Add the one detail or line of dialogue that makes it clear, and end with a feeling, realization, or lasting effect. For example, "It was more than an object. It was a clue from the past and a story waiting to speak." Make sure your setting, actions, important moment, and lasting effect all connect.

Module 1 — At-Home Connection

Purpose

These at-home tasks turn your child into a prepared writer at home. They need little or no materials and each one ends in a short conversation, not a worksheet. When a child explains the learning to you, the learning gets stronger. The HABIT is: prepared writers begin with a decision about what their writing needs to do — they name the topic, purpose, and audience, then choose the genre that fits.

Feature	Detail
Time	A few minutes each
Materials	None needed

Teacher Information - Task Card 1

Teacher note: send this ice-blue card home first. It practices naming the writing job before choosing a genre.



Task Card 1 - Name the Writing Job

TEKS 11(A)(i). Think of something you might write about your day. Tell a family member the topic, the purpose (what the writing should do), and the audience (who would read it). Then decide: is this a narrative, an informative piece, an opinion, or a letter? Explain why. Family signature: _____



Teacher Information - Task Card 2

Teacher note: this pale-green card practices developing an experience with TRAILS instead of listing events.



Task Card 2 - Tell the Experience

TEKS 12(A)(i). Tell a family member about a small moment from your day as a narrative. Include where it happened (setting), what you did (actions), and one thing you thought or said. End by telling what the moment meant to you. Family signature: _____



Teacher Information - Task Card 3

Teacher note: Card 3 is the same assignment with built-in language support — a word bank and a frame. It is not a reduced standard.

**Task Card 3 - The TRAILS Frame**

TEKS 12(A)(i). Tell someone at home a short narrative about finding something. Ask them to point to your setting, your important moment, and your lasting effect. Word bank: Setting, Important Moment, Lasting Effect. Frame: "The setting is _____. The important moment is _____. The lasting effect is _____." Family signature:



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 practice choosing a genre and developing a narrative with TRAILS using the passage "The Mystery of the Traveling Shell," 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
Name the topic, purpose, and audience before I choose a genre.			
Decide when narrative is the best genre for a writing job.			
Tell the difference between the passage genre and the response genre.			
Find the TRAILS elements in a narrative.			
Plan and write a short narrative that develops an experience.			

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

"Today you learned that prepared writers begin with a decision about what their writing needs to do. You named the topic, purpose, and audience, chose narrative because the purpose was to let a reader experience a discovery, and then developed the experience with TRAILS instead of listing events."

✓ Module Essential Question - Answered

How does a writer turn clues and events into a story worth following - and how do we know narrative fits the purpose? Narrative is the best response when the purpose is to develop an experience for an audience to follow. Topic, purpose, and audience guide that decision before TRAILS guides how the narrative is developed: a clear topic or experience, a specific setting, a main character, logical sequence, actions, a thought or line of dialogue, an important moment, and a lasting effect.

Teacher Reflection - Module 1

Which students still choose a genre before naming the topic, purpose, and audience?

Did students separate the passage genre from the response genre, or did facts convince them the passage was informative?

Which students need more oral-rehearsal practice with "For this topic, purpose, and audience, the best genre is ___ because ___"?

Who is ready to move from a short narrative toward a complete narrative in Module 2?

Teacher Notes

Teacher Artifacts of Effectiveness

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

- Completed Topic-Purpose-Audience-Genre charts
- Independent short narratives with TRAILS planners
- Award/Target reflection sheets
- The Module 1 My Progress Tracker
- Exit tickets at each level (still developing, approaching, and secure) so a reviewer can see the range of the class

Virtual Classroom Adjustment



Virtual Classroom Adjustment for Remote Learners

Teaching this module to computer or remote learners? Keep every activity — just adjust HOW students share and respond as they decide when narrative fits and develop the experience with TRAILS:

- Display four short writing situations on screen; students use the chat or reaction buttons to signal the purpose (tell an experience, explain, state a viewpoint, or communicate to a person) before naming a genre.
- Keep the Topic-Purpose-Audience-Genre steps on screen so remote students name the writing job in the same order every time.
- Use a shared slide with six TRAILS boxes; students drag detail cards into the boxes and type one reason for a placement.
- Screen-share one line from the passage — "One traveling object could be an accident, but several objects from distant places make a pattern." — and ask remote learners to explain why it is the important moment.
- Keep the Pause Points — a few seconds of quiet think-time works the same on camera.
- Have remote students complete the frame in the chat at the same time: "For this topic, purpose, and audience, the best genre is ___ because ___."
- For the independent write, students draft their short narrative in a shared doc; screen-share one to model how a thought or line of dialogue develops the experience.
- Run Author-Educator Circles in small breakout groups of three, using the Listener Card stems in the chat so every student responds with specific evidence.

M O D U L E

2

**Match the Writing Job to the
Genre: Purpose, Audience,
and Narrative Craft**

Week 2 · Medium Stamina · approximately 700 words

Module 2: Match the Writing Job to the Genre: Purpose, Audience, and Narrative Craft

Week 2 - Medium Stamina - approximately 700 words

Genre Gives the Writing a Job



Teacher Script

"Genre gives the writing a job. Craft helps the writing do that job well."

Why This Module Matters

Module 2 keeps the narrative-growth work but moves the decision one step earlier. Students hear and see that identical content can sound different when a writer changes purpose or audience. Once narrative is selected, students study the medium-stamina passage to see how purposeful craft makes a reader experience the story rather than merely hear a report of events.

Module Core Lesson: Matching Purpose and Audience to Narrative Craft

Mentor Text: "The Mystery of the Traveling Shell" — Medium-Stamina Version.

Module Two Overarching Learning Statement: Develop a narrative that lets the intended audience experience the story after confirming that narrative fits the assigned purpose.

Module Two Universal Truth: Purposeful details help the reader see the setting, understand the character, feel the important moment, and carry meaning away from the ending.

Module Two Primary Focus: Students first confirm that narrative fits the topic, purpose, and audience and then deepen the narrative through:

- Precise setting details
- Character relationships
- Specific actions
- Character thoughts
- Purposeful dialogue
- Logically connected clues
- Slower pacing at the important moment
- Reflection
- A meaningful ending

Module Two Independent Product: On Day 3, students independently identify the topic, purpose, audience, and genre; select freewriting or mapping to plan; and then write a complete narrative paper with a beginning, developing middle, important moment, and meaningful ending.

Module Overarching Statement

Explain how purpose and audience guide both the genre choice and the narrative craft choices that follow.

Module Essential Question

How does a writer make the reader experience a story instead of simply hearing what happened?

Module 2 — Family Communication

Purpose

Students are learning that prepared writers begin with a decision about what their writing needs to do. They name the topic, purpose, and audience, then choose the genre that fits. This is the first step of the PREPARE Cluster, which comes before Cluster 1.

How to Send It

Read this page together and invite your child to practice naming a writing job aloud and choosing a genre. This oral practice supports clear writing for the state writing assessment.

This Week's Learning

Students are learning that one topic can support different written responses. They name the topic, purpose, and audience, decide that narrative fits when the purpose is to let a reader experience a discovery, and develop the experience with TRAILS.

Table: The Prepared-Writer Steps

Part	What it does	Student-Friendly Explanation
Topic	Names what the writing is about	Say what you are writing about.
Purpose	Names what the writing must do	Tell what your writing needs to do.
Audience	Names who will read it	Say who will read your writing.
Genre	The form that fits the job	Choose narrative, informative, opinion, or a letter.

Dinner Table Conversation Starters

- When you write about your day, what is your purpose — to tell a story, explain something, or share an opinion?
- How is a story (narrative) different from a piece that only explains facts?
- What would make a small moment feel like a real story instead of a list?

Family Activity: Tell the Experience

The Challenge: Tell about a small moment as a narrative using this order: setting, actions, one thought or line of dialogue, and why it mattered.

1. Choose a real moment from today.
2. Tell it as a story, slowing down at the most important part.

Family Letter

Dear Families,

This week your child is beginning our PREPARE Cluster, the unit that comes before Cluster 1 and teaches children to prepare as writers. The big focus of this module is learning that one topic can be written about in different ways, and that a prepared writer decides what the writing needs to do before starting. Our HABIT is: prepared writers begin with a decision about what their writing needs to do. They name the topic, the purpose (what the writing must do), and the audience (who will read it), and then choose the genre — narrative, informative, opinion, or correspondence — that fits.

We are practicing with a mystery narrative called "The Mystery of the Traveling Shell," about a girl named Emsy who discovers a seashell in a museum far from the ocean and investigates how it traveled there. Your child learns that a narrative is the best choice when the purpose is to let a reader experience an event or discovery, and then uses a tool called TRAILS to develop the experience instead of just listing events.

Your child is learning that a strong narrative does more than list what happened — it develops an experience with a setting, actions, thoughts, an important moment, and a lasting effect.

Please try this at home: Ask your child to tell you about a small moment from the day as a story. Encourage them to include where it happened, what they did or said, and why it mattered. Celebrating their storytelling is a wonderful way to help them become confident, prepared writers!

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 PREPARAR, la unidad que va antes del Grupo 1 y que enseña a los niños a prepararse como escritores. El enfoque principal de este módulo es aprender que un mismo tema se puede escribir de diferentes maneras, y que un escritor preparado decide qué debe lograr su escritura antes de comenzar. Nuestro HÁBITO es: los escritores preparados comienzan con una decisión sobre lo que su escritura debe lograr. Nombran el tema, el propósito (lo que la escritura debe hacer) y el público (quién la leerá), y luego eligen el género — narrativo, informativo, de opinión o correspondencia — que mejor cumple esa función.

Practicaremos con una narración de misterio llamada "The Mystery of the Traveling Shell", sobre una niña llamada Emsy que descubre una concha marina en un museo, lejos del océano, e investiga cómo llegó hasta allí. Su hijo o hija aprende que la narración es la mejor opción cuando el propósito es que el lector viva un acontecimiento o un descubrimiento, y luego usa una herramienta llamada TRAILS para desarrollar la experiencia en lugar de solo enumerar los hechos.

Su hijo o hija está aprendiendo que una buena narración hace más que enumerar lo que pasó: desarrolla una experiencia con un escenario, acciones, pensamientos, un momento importante y un efecto duradero.

Por favor, intente esto en casa: Pídale a su hijo o hija que le cuente un pequeño momento del día como si fuera un cuento. Anímelo a incluir dónde ocurrió, qué hizo o dijo y por qué fue importante. ¡Celebrar su manera de contar historias es una forma maravillosa de ayudarlo a convertirse en un escritor preparado y seguro!

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.

- What does it mean to decide what your writing needs to do before you start?
- How is a narrative (a story) different from a piece that only explains information?
- If you found a mysterious object, how would you turn that moment into a story?
- What makes an important moment in a story feel important?

Simple Family Activities

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

Family Activity - Name the Writing Job

Think of something your child could write about (a trip to the store, a pet, a favorite meal). Ask: What is the topic? What is the purpose? Who is the audience? Then decide together which genre fits best — a story, an explanation, an opinion, or a letter — and why.

Family Activity - Tell the Experience

Ask your child to tell a small moment from the day as a narrative. Encourage them to include where it happened (setting), what they did (actions), one thing they thought or said, and why the moment mattered (the lasting effect). For example: a story about finding something unexpected and what it turned out to be.

Module 2 — Lesson Overview and Standards

Lesson Overview

The PREPARE Cluster teaches students to prepare as writers before they draft. Module 2 keeps the narrative-growth work but moves the decision one step earlier. Students hear and see that identical content can sound different when a writer changes purpose or audience. Once narrative is selected, students study the medium-stamina version of "The Mystery of the Traveling Shell" to see how purposeful craft makes a reader experience the story rather than merely hear a report of events. They then plan with freewriting or mapping and write a complete narrative.

BIG Goal: Students will confirm that narrative fits the topic, purpose, and audience, then use purposeful craft to write a complete narrative that lets the reader experience the story.

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
11(A)(i)	plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies	Days 1-3: students confirm the genre and plan with freewriting or mapping.
12(A)(i)	compose literary texts, including personal narratives, using genre characteristics	Days 1-5: students develop the narrative's TRAILS characteristics.
12(A)(ii)	compose literary texts, including personal narratives, using craft	Days 1-4: students apply and refine purposeful craft moves.

Writing Process TEKS

TEKS	Student Expectation (verbatim TEKS breakout)	Where It Is Taught and Practiced in This Module
11(C)(i)	revise drafts to improve sentence structure by adding ideas	Days 2-4: students add purposeful ideas that develop the narrative.
11(D)(i)	edit drafts using standard English conventions, including complete simple sentences with subject-verb agreement	Days 3-5: standards application check on student writing.
11(D)(vi)	edit drafts using standard English conventions, including singular nouns	Days 3-5: standards application check on student writing.
11(D)(viii)	edit drafts using standard English conventions, including common nouns	Days 3-5: standards application check on student writing.
11(D)(xxxii)	edit drafts using standard English conventions, including correct spelling of high-frequency words	Days 3-5: standards application check on student writing.

Writing Genre ELPS Breakouts

ELPS	Student Expectation (verbatim ELPS breakout)
4(B)(ii)	spell words following conventional spelling rules
4(C)(i)	write using high-frequency words [Teacher only]
4(C)(ii)	write using content-area vocabulary
4(D)(i)	write using a variety of grade-appropriate sentence lengths
4(D)(ii)	write using a variety of grade-appropriate sentence types
4(D)(iii)	write using a variety of grade-appropriate connecting words
4(E)(ii)	write formal or informal text using grammatical structures
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 repeatedly compare purpose and audience while identifying genre characteristics and craft.
- The medium-stamina mentor passage supports close comparison of setting, actions, thoughts, dialogue, pacing, and reflection in narrative writing.
- Students plan using freewriting or mapping before drafting a complete narrative response.
- Revision and editing practice add purposeful ideas and review sentence completeness, agreement, nouns, and high-frequency spelling.

Required stamina application for Module 2: Medium Stamina. The reading demand grows across the cluster while the writing decision remains anchored in topic, purpose, audience, genre, and plan.

Module 2 — ELPS Correlations

Matched from the approved K-12 ELPS/ELAR Crosswalk to the actual language demands of this module. The final column names the day or days on which each expectation is explicitly addressed, so no searching is required.

ELPS	Domain	Language Pattern	Complete ELPS Student Expectation	Day Addressed
4(C)(ii)	Writing	Content-Area Vocabulary	Write using content-area vocabulary.	Days 1, 3, and 5
4(D)(i)	Writing	Language Structures / Syntax	Write using a variety of grade-appropriate sentence lengths.	Days 3 and 4
4(D)(iii)	Writing	Connecting Words	Write using a variety of grade-appropriate connecting words.	Days 2 and 3
4(F)(i)	Writing	Purposeful Writing	Write to narrate, describe, explain, respond, or persuade with detail in the content areas.	Days 3, 4, and 5

ELPS Woven Into Intervention

ELPS	Domain	Complete ELPS Student Expectation	Day Addressed
4(C)(ii)	Writing	Write using content-area vocabulary.	Intervention, after Day 3
4(F)(i)	Writing	Write to narrate, describe, explain, respond, or persuade with detail in the content areas.	Intervention, after Day 3

ELPS Woven Into Enrichment

ELPS	Domain	Complete ELPS Student Expectation	Day Addressed
4(D)(iii)	Writing	Write using a variety of grade-appropriate connecting words.	Enrichment, after Day 4
4(F)(i)	Writing	Write to narrate, describe, explain, respond, or persuade with detail in the content areas.	Enrichment, after Day 4

Module 2 — ELPS Linguistic Accommodations

Purpose: These accommodations maintain grade-level rigor while opening clear avenues to success for emergent bilingual students as they learn to choose a genre and develop a complete narrative with TRAILS.

Level	Language Objective
Pre-Production	Point to the genre cards and the TRAILS elements using gestures and icons.
Beginning	Sort detail cards under the TRAILS elements and point to the element label before speaking.
Intermediate	Say aloud the genre decision using the frame: "The best genre is ___ because ___."
High Intermediate	Explain one TRAILS element using the frame: "This shows the ___ because ___."
Advanced	Use oral rehearsal to plan a complete narrative before writing.

Teacher Script & Oral Rehearsal Scaffolding

To support students in moving from oral rehearsal to written stamina, use the following HABITS:

- Oral Rehearsal Frames: Before writing, have students pair up to practice their ideas using these frames:
- "For this topic, purpose, and audience, the best genre is [narrative] because [the reader should experience the discovery]."
- "The setting is [a museum]. The important moment is [when Emsy sees a pattern]."
- "My narrative is about ___ and the important moment is ___."
- Sentence Stems for Support: Post these stems so students can borrow the language while they build the idea: "The topic is __," "The purpose is __," "The audience is __," "One action is ___."
- Partner Rehearsal: Have students say their genre decision and TRAILS plan aloud to a partner before writing, so the plan is clear before the pencil moves.

Language Domains

This module builds all four language domains as students decide when narrative fits a writing job and develop the experience with TRAILS. 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 writing situations read aloud and identify the purpose (tell an experience, explain, state a viewpoint, or communicate to a person) before naming a genre.
Speaking	Students say their genre decision aloud to a partner using the frame "For this topic, purpose, and audience, the best genre is ___ because ___" before they write.
Reading	Students read "The Mystery of the Traveling Shell" closely and mark the details that let the reader experience Emsy's discovery.
Writing	Students plan with a TRAILS planner and write a complete narrative, moving from a spoken genre decision to a developed written experience.

Module 2 — Learning Destination

Module Learning Objective

Students will confirm that narrative fits the topic, purpose, and audience, then use purposeful craft to plan and write a complete narrative that lets the reader experience the story.

I Will Statements

- I will confirm that narrative fits the topic, purpose, and audience before I plan.
- I will use purposeful craft moves instead of adding random detail.
- I will slow down the important moment so the reader can experience it.
- I will write a complete narrative with a beginning, a developing middle, and a meaningful ending.

I Can Statements

- I can tell the difference between purposeful development and random elaboration.
- I can name what a writer added and the job it performs.
- I can plan with freewriting or mapping.
- I can develop a complete narrative using all six TRAILS characteristics.

★ 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

- My genre choice fits the topic, purpose, and audience.
- Each detail I add helps the reader see, reveals the character, or strengthens the important moment.
- My important moment is developed across more than one sentence.
- My ending shows what the character understands or carries away.

Evidence That Will Demonstrate Mastery

- A completed Narrative Growth Laboratory sheet with growth labels and effects.
- A complete narrative with a TRAILS planner.
- The Day 5 Museum of Mystery Narratives placard and explanation.

Module 2 — Rigor and Misconceptions

Rigor Safeguard

You may read a writing situation aloud, repeat it, and let students use the anchor charts. You may provide a sentence frame. You may not tell a student which genre a writing job needs or which detail belongs under a TRAILS element. The student must still decide whether narrative fits the topic, purpose, and audience, and must still develop the experience.

Rigor and Cognitive Demand

Level of Thinking	What Students Must Do	Expected Degree of Independence	Evidence of the Thinking
Literal	Identify the topic, purpose, audience, and the TRAILS elements in the mentor passage.	Supported. The teacher may read the passage aloud twice.	The student correctly names the writing job and matches details to TRAILS.
Inferential	Explain why narrative fits a purpose and how a detail develops the experience.	Guided on Days 1 and 2, independent by Day 5.	The student explains why the writer chose narrative and how an action or thought moves the narrative.
Evaluative	Judge whether a response develops an experience or only lists events.	Partner discussion on Day 3, independent on Day 5.	The student explains what a list is missing and what a developed narrative adds.

Possible Teacher Misconceptions

The Misconception	What a Teacher Might Misunderstand	A Practical Way to Self-Correct
The passage genre is the response genre.	A teacher may tell students the passage is informative because it contains facts.	Point to Emsy's actions, thoughts, and important moment and ask what the writer's main purpose is.
Genre choice is a quick matching game.	Because students can name genres quickly, it may be treated as a simple sort.	Require students to name topic, purpose, and audience and to justify the choice out loud.
A narrative is just events in order.	A teacher may accept a correctly ordered list as a finished narrative.	Ask, "Where is the setting, the thought or dialogue, and the important moment?"

Possible Student Misconceptions

What Students May Misunderstand	What a Teacher Might Notice	A Practical Way to Correct or Reteach It
Facts in a passage make it informative.	The student labels "The Mystery of the Traveling Shell" informative.	Reread one line where the reader experiences Emsy's discovery and ask about the writer's purpose.
Any ordered list is a narrative.	The student writes "She saw a shell. She read a map. She solved it."	Ask, "What is missing — setting, a thought, an important moment?"
Genre comes before purpose.	The student names a genre and then invents a reason.	Cover the genre cards and require topic, purpose, and audience first.

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 textual evidence or proof from the passage.
Level 4	Green	Independent	Student combines evidence with personal inference, applying understanding to self or deeper meaning.
Level 5	Blue	Reflective	Student connects evidence to the world, morals, lessons, themes, or broader life understanding.

The Progression of Thinking

Level	Hidden Question	Student Thinking	Thinking Focus
Foundational (Red)	What did the writer add?	I can name the added detail.	Craft and Detail
Emergent (Orange)	Why was it added?	I can explain the job the detail performs.	Purpose of Craft
Visible (Yellow)	How does it help the reader here?	I can explain how the detail develops the experience.	Effect on the Reader
Independent (Green)	How can I use this in my writing?	I can apply the craft move to my own narrative.	Personal Application
Reflective (Blue)	Why does purposeful craft matter?	I can explain why craft makes a reader experience a story.	Universal Purpose

Module 2: Matching Purpose and Audience to Narrative Craft

Focus: Medium stamina, complete narrative.

Level	Student Thinking	HABIT / Task
Recall	Name the five growth moves and the TRAILS elements.	Identify: Locate a craft move in the mentor passage.
Skill	Match low- and medium-stamina versions and grow a base sentence.	Categorize: Match what grew and apply a craft move with a job.
Strategic	Explain how a detail develops the experience and slow an important moment.	Connect: Explain the effect of a craft choice on the reader.
Extended	Plan and write a complete narrative and revise for purpose.	Analyze & Revise: Develop a complete narrative and improve one thin sentence.

Teacher Script

"Class, as we work on our Module 2 writing, we are focusing on purposeful craft. We start with Recall, where we name the growth moves. Then we move to Skill, where we match what grew and grow a base sentence. As we get stronger, we reach the Strategic level, where we explain how a detail develops the experience and slow the important moment. Finally, we reach the Extended level, where you write a complete narrative and revise it so every detail has a job. This is how we build our writing stamina!"

Oral-Rehearsal Frame: Purposeful Craft

Teacher Script

"Let's rehearse out loud before we write. The writer added _____. This helps the reader _____. My important moment is _____, and I will slow it by _____. On the state writing assessment, you will be asked to develop your writing with purpose, so learning to make every detail do a job will help you all year."

Module 2 — Vocabulary

Vocabulary — Teacher Script

Teacher Script

"Before we begin, let's preview some words you will see in today's lesson and passage. Good writers use precise words to talk about how a narrative is built."

Tier 1 Vocabulary

Word	Student-Friendly Definition	Oral Rehearsal Frame
reader	The person who will read the writing.	"I want my ____ to picture the setting."
detail	A small piece of information.	"I added a ____ that helps the reader."
picture	To see something in your mind.	"This detail helps me ____ the scene."
moment	A short, important point in time.	"I slowed down the important ____."
add	To put in something new.	"I will ____ a thought that reveals the character."
grow	To become fuller or deeper.	"My narrative can ____ with purposeful detail."
voice	The way a character or writer sounds.	"Dialogue gives my character a ____."
clue	A detail that helps solve a mystery.	"Each ____ leads to the next."
feeling	An emotion a character has.	"The ending shows a ____ that stays with the reader."
choice	A decision the writer makes.	"That craft ____ helps the reader experience the story."

Tier 2 Vocabulary

Word	Student-Friendly Definition	Oral Rehearsal Frame
purpose	What the writing must do.	"My _____ is to let the reader experience the discovery."
audience	The person or people who will receive the writing.	"My _____ is other readers in my class."
craft	The purposeful choices a writer makes to shape the writing.	"I used _____ to make the moment feel real."
characteristic	A feature that belongs to a genre.	"A narrative _____ is a developed important moment."
sequence	The order in which events happen.	"I put the clues in a clear _____."
dialogue	The words characters say.	"I used _____ that reveals the character's thinking."
setting	Where and when the narrative happens.	"My _____ helps the reader picture the place."
perspective	The point of view from which a story is told.	"I kept the same _____ throughout my narrative."
freewrite	To write ideas quickly without stopping to plan.	"I used a _____ to gather ideas before drafting."
mapping	Planning by connecting ideas in a visual web or chart.	"I used _____ to organize my clues."

Tier 3 Vocabulary

Teacher Script

"These words belong especially to the passage in our module. When the words become familiar, the passage becomes easier to understand."

Word	Pronunciation	Student-Friendly Definition	Oral Rehearsal Frame
coastal	KOHS-tul	Near the coast or ocean.	"The shell came from a ____ environment."
inland	IN-land	Away from the coast.	"Poverty Point is ____, far from the ocean."
artifact	AR-tuh-fakt	An object that tells us something about people from the past.	"Each ____ is a clue from the past."
scarcity	SKAIR-suh-tee	When there is not an unlimited amount of what people want or need.	"____ gave people a reason to trade."
exchange	iks-CHAYNJ	To give one thing and receive another.	"People would ____ resources they needed."
transportation	trans-por-TAY-shun	Ways people and goods move.	"Rivers were used for ____ long ago."
pattern	PAT-urn	A set of details that repeat or connect.	"Several distant objects form a ____."
evidence	EV-uh-duns	Details that support an idea or claim.	"Emsy organized her ____ before her claim."
pearly	PUR-lee	Shiny and smooth like a pearl.	"The shell was small and ____."
reflection	ri-FLEK-shun	Careful thinking about what something means.	"The ending includes Emsy's ____."

Teacher Resource

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

Module 2 — Background Knowledge and Teacher Context

In the medium-stamina version of "The Mystery of the Traveling Shell," Emsy leans over a museum display case to study a small, pearly seashell found at Poverty Point, far inland. She records clues in her notebook: the shell came from a coastal environment; a map shows the great distance and the rivers (the Mississippi and Ohio) that people used as travel routes; archaeologists found copper that also came from far away; and scarcity gave people a reason to trade. Emsy organizes her clues logically and draws a box around her final claim — the seashell probably reached Poverty Point through long-distance trade. The fuller version develops the same mystery with precise actions, imagery, dialogue, slower pacing at the important moment, and a reflective ending.

More Background for the Teacher

Module 2 builds directly on Module 1. In Module 1, students learned to recognize when narrative fits a writing job and to develop a short narrative with TRAILS. Module 2 keeps the genre-selection habit (name topic, purpose, and audience; confirm narrative fits) but deepens the writing: students study how a writer uses purposeful craft to make a reader experience a story rather than merely hear a report of events.

The key idea is that purposeful development has a job. More words do not automatically make stronger writing; each added detail should help the reader see or understand, reveal the character or move the narrative, or strengthen the important moment or meaning. Students compare the low- and medium-stamina versions of the same passage to see exactly what grew and why, then plan (with freewriting or mapping) and write a complete narrative with a beginning, a developing middle, a developed important moment, and a meaningful ending.

Module 2 — Materials and Module at a Glance

Materials List

- Medium-stamina passage copy
- Pass-the-mic object
- Genre headers and response strips
- TRAILS growth chart
- Freewriting page
- Mapping page
- Student notebooks
- Highlighters
- Award/Target sheet

Module at a Glance

Day	Minutes	GRADUATE Stage	What Happens
Day 1	60	G — Gather + R — Reveal	Compare low- and medium-stamina versions; reveal five narrative growth moves.
Day 2	55-60	A — Attempt	Narrative Growth Laboratory: match what grew, then grow base sentences with craft moves.
Day 3	70-80	D — Discuss + U — Use	Discuss purposeful vs. random development, then independently write a complete narrative.
Day 4	50-55	A — Award + T — Target	Award narrative achievement badges and target a next goal, curiosity, or stress point.
Day 5	60	E — Explain / Educate Others	Museum of Mystery Narratives.

Quick Teacher Reference — This Module

- Always separate the passage genre from the response genre.
- Require students to name topic, purpose, and audience before naming a genre.
- Require an oral justification before planning or drafting.
- If narrative is selected, use TRAILS to develop the experience rather than list events.

- Use the module's stated planning strategy or allow students to choose among brainstorming, freewriting, and mapping when independence is the goal.

Teacher Passage Use Note

Use the passage version printed in this module for the required whole-group module work. Passage-dependent task cards, oral rehearsal, examples, and answer keys in this module should remain tied to this exact selection.

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 prepared-writer HABIT: prepared writers begin with a decision about what their writing needs to do. Use one whenever the class changes activities, when energy dips, or right before a new writing task.

This Module's Routine: "Purpose Signal Freeze"

Teacher Script

"Tiny Time! I will read a quick writing job. Freeze and show the signal for the purpose you hear — hands make a trail for NARRATIVE, open-book hands for INFORMATIVE, thumbs-to-heart for OPINION, or a pretend envelope for CORRESPONDENCE — then whisper the genre to a neighbor in one sentence."

How to run it:

- Signal the class and get all eyes on you.
- Read a fast writing job (for example, "Tell about the time you found something strange.").
- Students freeze in the matching purpose signal, then whisper: "The best genre is ____ because ____."
- Call two or three writing jobs in a row, then have students return quietly to their seats.

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

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 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 2 — Mentor Text Moves

Teacher Script

"We already know the mystery and its answer. This time, we can pay more attention to how the writer tells the story. Watch how a writer uses purposeful craft to make the reader experience the narrative instead of simply hearing what happened."

Display this reminder: A prepared writer first confirms that narrative fits the topic, purpose, and audience — then uses craft to help that narrative do its job.

Five Growth Moves — From Basic to Developed

Growth Move	Basic	Developed	What the Craft Does
Develop the setting and character	Emsy knelt beside the display case at the museum.	Emsy leaned over the glass display case until her nose almost touched it.	Shows how Emsy moves in the setting; setting and character work together.
Use precise actions	Emsy traced the distance with her finger.	She studied the coastline, located Poverty Point, and traced the distance between them with one finger. Then she checked the map scale.	Lets the reader follow the investigation step by step.
Reveal thinking through dialogue	(none)	"Interesting," she said. "If people could travel, objects could travel with them."	Dialogue reveals the character's reasoning and moves the experience forward.
Slow down the important moment	"One traveling object could be an accident," Emsy thought.	"Now we have a pattern." She wrote quickly... That changed everything.	Gives the turning point more space so the reader pauses.
Create a meaningful ending	It was a clue from the past and a story waiting to speak.	And sometimes, Emsy realized, the smallest object could reveal an enormous story about how people traveled, traded, solved problems, and connected with one another long ago.	Shows what the character carries away; the experience continues in her thinking.

The Purposeful Detail Test

Before adding a detail, ask:

1. Does the detail help the reader see or understand?
2. Does it reveal the character or move the narrative?
3. Does it strengthen the important moment or meaning?

Teacher Script

"If a detail does none of these jobs, it may only make the writing longer. Our goal is not to stretch writing with random words. Our goal is to deepen the reader's experience."

When you develop your Module 2 narrative, confirm that narrative fits the writing job, then use these craft moves so the reader can see the setting, follow the actions, hear the character, feel the important moment, and understand why the experience matters.

Module 2 — TRACKS: Reading the Passage for Evidence

Before students develop their narratives, they read the passage and TAP the TRACKS to find the six kinds of measurable evidence. In Module 2 this evidence helps students see how the writer used purposeful detail to develop Emsy's experience.

The Six Types of Measurable Evidence: TRACKS

As students read each passage, they TAP the TRACKS — they hunt for the six kinds of evidence and highlight each with the TRACKS color below. TRACKS marks the evidence in the passage; the shapes are used only to analyze the prompt. Use the same six categories, the same wording, and the same colors in every module.

Letter	Category	What to Look For	Highlight Color
T	Time	Age, era, dates, cultural details, or historical details. Often associated with adjectives.	Pastel Green
R	Reactions	Reactions, solutions, resolutions, or effects. Often associated with verbs and adverbs.	Pastel Purple
A	Actions	Actions, problems, conflicts, or causes. Often associated with verbs and adverbs.	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.	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).	Pastel Orange
S	Scenery / Setting	Setting characteristics that are acknowledged or measured through the five senses.	Pastel Green

How to Use TRACKS

Teacher Script

"As we read, we hunt for all six kinds of evidence and highlight each one in its TRACKS color. Time is green, Reactions are purple, Actions are yellow, Character/Concept/Creature is yellow, Key Knowledge is orange, and Scenery/Setting is green. When we have marked the TRACKS, we can see how the writer used purposeful detail to develop Emsy's experience."

TRACKS in "The Mystery of the Traveling Shell" (Medium Stamina)

Here is the evidence students should find and highlight as they TAP the TRACKS in this module's passage:

Letter	Category	Evidence from the Passage
T	Time	Rivers were transportation routes long before highways or airplanes existed; how people traveled, traded, solved problems, and connected with one another long ago
R	Reactions	Emsy blinked; Emsy's eyebrows lifted; "Now we have a pattern."; That changed everything; Suddenly, the mysterious shell did not seem misplaced at all; Mystery solved
A	Actions	Emsy leaned over the glass display case; Emsy pulled a miniature notebook from her backpack; she studied the coastline, located Poverty Point, and traced the distance; Emsy returned to her notebook and organized her clues; she drew a box around her final claim
C	Character, Concept, Creature	Emsy; Poverty Point; scarcity; long-distance trade; archaeologists
K	Key Knowledge	the shell came from a coastal environment; scarcity happens when people do not have unlimited amounts of everything they want or need; one region might have plenty of stone but no seashells; the copper had also come from distant regions
S	Scenery / Setting	a small, pearly seashell; Blue lines curved across the map; the Mississippi and Ohio Rivers; the glass display case

Before Students Read

Preview the passage with students before reading. It appears twice: first a plain copy to read, then a color-coded copy. As you read, students TAP the TRACKS — they hunt for the six kinds of evidence and highlight each with the TRACKS color below. TRACKS marks the evidence in the passage; the shapes are used only to analyze the prompt.

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.)

PASSAGE 1 — The Mystery of the Traveling Shell

[1] Emsy leaned over the glass display case until her nose almost touched it. Inside rested a small, pearly seashell. It looked ordinary at first, but the museum label made Emsy straighten immediately.

[2] Found at Poverty Point, Louisiana.

[3] Emsy blinked. “That cannot be right,” she whispered.

[4] She had studied the map hanging beside the exhibit. Poverty Point was far inland, nowhere near the ocean. So how had this one traveled hundreds of miles?

[5] Emsy pulled a miniature notebook from her backpack. She loved mysteries, especially those that required observation instead of guessing.

[6] At the top of a clean page, she wrote: The Mystery of the Traveling Shell.

[7] “Clue number one,” she murmured. “The shell itself.”

[8] The label explained that the shell came from a coastal environment. Poverty Point, however, was located inland. Emsy sketched a tiny shell beside the word coastal and drew a question mark.

[9] Her second clue was the map.

[10] She studied the coastline, located Poverty Point, and traced the distance between them with one finger. Then she checked the map scale. The shell had been discovered far from the place where it could have formed naturally.

[11] “So it probably did not roll here by accident,” Emsy said.

[12] Blue lines curved across the map. They represented rivers, including the Mississippi and Ohio Rivers. The information panel explained that people connected with Poverty Point traveled along major waterways. Rivers were transportation routes long before highways or airplanes existed.

[13] Emsy imagined wooden boats moving along the water while travelers carried baskets, tools, food, stones, and other valuable materials.

[14] “Interesting,” she said. “If people could travel, objects could travel with them.”

[15] Still, one shell was not enough evidence.

[16] Then Emsy discovered clue number four.

[17] Another museum panel described copper objects found at Poverty Point. The copper had also come from distant regions. Emsy’s eyebrows lifted.

[18] “Now we have a pattern.”

[19] She wrote quickly: Seashells came from far away. Copper came from far away. Both were discovered here.

[20] That changed everything.

[21] Perhaps people at Poverty Point had traveled enormous distances themselves, or perhaps objects had moved from community to community through repeated exchanges.

Either way, the artifacts suggested communication and connection between people who lived far apart.

[22] Emsy moved to the next display, where an illustration showed people exchanging resources.

[23] The word scarcity appeared in bold letters.

[24] She read the explanation carefully. Scarcity happens when people do not have unlimited amounts of everything they want or need. One region might have plenty of stone but no seashells. Another community might have shells but need materials found somewhere else.

[25] “That makes sense,” Emsy whispered. “You trade what you have for something you cannot easily get.”

[26] Suddenly, the mysterious shell did not seem misplaced at all.

[27] It was evidence.

[28] Emsy returned to her notebook and organized her clues.

[29] First, the shell originated near the coast, while Poverty Point was inland.

[30] Second, the map showed that the shell had traveled a considerable distance.

[31] Third, people at Poverty Point used major rivers for transportation and communication.

[32] Fourth, archaeologists had discovered other materials, including copper, that also came from distant locations.

[33] Finally, scarcity gave people a reason to exchange resources.

[34] Emsy stared at the list. A strong conclusion needed more than imagination; it needed evidence that fit together logically.

[35] She drew a box around her final claim.

[36] The seashell probably reached Poverty Point through long-distance trade.

[37] For a moment, Emsy pictured the shell beginning its journey near the coast. Perhaps one person exchanged it with another community. Later, someone traded it again. Slowly, the shell might have traveled from one place to another until it eventually arrived at Poverty Point.

[38] No one could ask the original travelers exactly what had happened, but the artifacts could still communicate information.

[39] Emsy closed her notebook and looked once more at the quiet shell behind the glass.

[40] When she had first seen it, she thought it was simply a pretty object in the wrong place.

[41] Now she understood something different.

[42] Artifacts were clues. Maps were clues. Rivers were clues. Even distance could become evidence.

[43]

And sometimes, Emsy realized, the smallest object could reveal an enormous story about how people traveled, traded, solved problems, and connected with one another long ago.

[44] Mystery solved.

Student Annotation Guide — The Mystery of the Traveling Shell

T — Time

Rivers were transportation routes long before highways or airplanes existed; how people traveled, traded, solved problems, and connected with one another long ago

R — Reactions

Emsy blinked; Emsy's eyebrows lifted; "Now we have a pattern."; That changed everything; Suddenly, the mysterious shell did not seem misplaced at all; Mystery solved

A — Actions

Emsy leaned over the glass display case until her nose almost touched it; Emsy pulled a miniature notebook from her backpack; She studied the coastline, located Poverty Point, and traced the distance between them with one finger; Emsy returned to her notebook and organized her clues; She drew a box around her final claim

C — Character/Concept/Creature

Emsy; Poverty Point; scarcity; long-distance trade; archaeologists

K — Key Knowledge

The label explained that the shell came from a coastal environment; Scarcity happens when people do not have unlimited amounts of everything they want or need; One region might have plenty of stone but no seashells; The copper had also come from distant regions

S — Scenery/Setting

a small, pearly seashell; Blue lines curved across the map; the Mississippi and Ohio Rivers; the glass display case

TRACKS EVIDENCE HIGHLIGHTING — The Mystery of the Traveling Shell

[1] Emsy leaned over the glass display case until her nose almost touched it. Inside rested a small, pearly seashell. It looked ordinary at first, but the museum label made Emsy straighten immediately.

[2] Found at Poverty Point, Louisiana.

[3] Emsy blinked. “That cannot be right,” she whispered.

[4] She had studied the map hanging beside the exhibit. Poverty Point was far inland, nowhere near the ocean. So how had this one traveled hundreds of miles?

[5] Emsy pulled a miniature notebook from her backpack. She loved mysteries, especially those that required observation instead of guessing.

[6] At the top of a clean page, she wrote: The Mystery of the Traveling Shell.

[7] “Clue number one,” she murmured. “The shell itself.”

[8] The label explained that the shell came from a coastal environment. Poverty Point, however, was located inland. Emsy sketched a tiny shell beside the word coastal and drew a question mark.

[9] Her second clue was the map.

[10] She studied the coastline, located Poverty Point, and traced the distance between them with one finger. Then she checked the map scale. The shell had been discovered far from the place where it could have formed naturally.

[11] “So it probably did not roll here by accident,” Emsy said.

[12] Blue lines curved across the map. They represented rivers, including the Mississippi and Ohio Rivers. The information panel explained that people connected with Poverty Point traveled along major waterways. Rivers were transportation routes long before highways or airplanes existed.

[13] Emsy imagined wooden boats moving along the water while travelers carried baskets, tools, food, stones, and other valuable materials.

[14] “Interesting,” she said. “If people could travel, objects could travel with them.”

[15] Still, one shell was not enough evidence.

[16] Then Emsy discovered clue number four.

[17] Another museum panel described copper objects found at Poverty Point. The copper had also come from distant regions. Emsy’s eyebrows lifted.

[18] “Now we have a pattern.”

[19] She wrote quickly: Seashells came from far away. Copper came from far away. Both were discovered here.

[20] That changed everything.

[21] Perhaps people at Poverty Point had traveled enormous distances themselves, or perhaps objects had moved from community to community through repeated exchanges.

Either way, the artifacts suggested communication and connection between people who lived far apart.

[22] Emsy moved to the next display, where an illustration showed people exchanging resources.

[23] The word scarcity appeared in bold letters.

[24] She read the explanation carefully. Scarcity happens when people do not have unlimited amounts of everything they want or need. One region might have plenty of stone but no seashells. Another community might have shells but need materials found somewhere else.

[25] “That makes sense,” Emsy whispered. “You trade what you have for something you cannot easily get.”

[26] Suddenly, the mysterious shell did not seem misplaced at all.

[27] It was evidence.

[28] Emsy returned to her notebook and organized her clues.

[29] First, the shell originated near the coast, while Poverty Point was inland.

[30] Second, the map showed that the shell had traveled a considerable distance.

[31] Third, people at Poverty Point used major rivers for transportation and communication.

[32] Fourth, archaeologists had discovered other materials, including copper, that also came from distant locations.

[33] Finally, scarcity gave people a reason to exchange resources.

[34] Emsy stared at the list. A strong conclusion needed more than imagination; it needed evidence that fit together logically.

[35] She drew a box around her final claim.

[36] The seashell probably reached Poverty Point through long-distance trade.

[37] For a moment, Emsy pictured the shell beginning its journey near the coast. Perhaps one person exchanged it with another community. Later, someone traded it again. Slowly, the shell might have traveled from one place to another until it eventually arrived at Poverty Point.

[38] No one could ask the original travelers exactly what had happened, but the artifacts could still communicate information.

[39] Emsy closed her notebook and looked once more at the quiet shell behind the glass.

[40] When she had first seen it, she thought it was simply a pretty object in the wrong place.

[41] Now she understood something different.

[42] Artifacts were clues. Maps were clues. Rivers were clues. Even distance could become evidence.

[43]

And sometimes, Emsy realized, the smallest object could reveal an enormous story about how people traveled, traded, solved problems, and connected with one another long ago.

[44] Mystery solved.

🕒 Day 1 - Gather and Reveal (60 minutes)



TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 12(A)(i)	compose literary texts, including personal narratives, using genre characteristics
TEKS 12(A)(ii)	compose literary texts, including personal narratives, using craft
ELPS 4(C)(ii)	write using content-area vocabulary
ELPS 4(F)(i)	write to narrate, describe, explain, respond, or persuade with detail in the content areas

Day 1 Purpose

Students compare the low- and medium-stamina versions of the passage and observe how purposeful development makes the narrative richer.

Learning Goal: Students will identify what the writer added and explain how each addition affects the reader.

Success Looks Like — Students can:

- Compare two versions of the same narrative moment.
- Identify precise actions, thoughts, dialogue, description, pacing, and reflection.
- Explain how the additions help the reader.
- Distinguish purposeful details from random extra words.
- Recognize the parts they will later use in a complete narrative.

Materials

Medium-stamina passage / Selected low- and medium-stamina comparison excerpts / Chart labeled WHAT GREW? / TRAILS chart / Highlighters or sticky notes.

★ Daily Deck Slide (M2-01 - Module Launch)

Put on the slide: PREPARE - Module 2 - Medium Stamina. Writing Focus: Match the Writing Job to the Genre: Purpose, Audience, and Narrative Craft. I can: use the topic, purpose, and audience to decide whether narrative is the best response genre and plan before I draft. I will: read, listen, speak, move, plan, write, revise, and explain why my genre choice fits the writing job.

★ Daily Deck Slide (M2-04 - Same Topic, Different Job)

Write on the board: The topic can stay the same while purpose and audience change. Hear how a narrative, explanation, viewpoint, or direct message sounds different.

G — Gather for a Team Meeting

Display the following two passages. Version A: Emsy knelt beside the display case at the museum. Inside rested a smooth white seashell. Version B: Emsy leaned over the glass display case until her nose almost touched it. Inside rested a small, pearly seashell.

Teacher Script

*“Both versions communicate the same basic event.
Emsy looks at a shell inside a museum display case.
Which version creates a clearer picture in your mind?”*

Allow students to respond.

Teacher Script

“What did the writer add?”

Possible responses: A more exact action / How close Emsy moved / A description of the shell / A stronger feeling of curiosity.

Teacher Script

*“The second version is not stronger only because it is longer.
More words do not automatically create stronger writing.
The additional words have a purpose.
They help us picture the setting, understand Emsy's curiosity, and enter the moment.
Our question this week is: How does a writer make the reader experience a story instead of simply hearing what happened?”*

Reading the Medium-Stamina Passage

Teacher Script

*“We already know the mystery and its answer.
This time, we can pay more attention to how the writer tells the story.
As we read, notice places where the writer helps you: See the setting / Hear Emsy / Understand her thinking / Slow down for an important discovery / Understand why the experience matters.”*

Read the passage in four chunks: Opening through Emsy's study of the map / Rivers,

travel, and copper / Scarcity, exchange, and Emsy's claim / Final reflection. Pause only briefly between chunks so students can identify one place where the narrative grew.

R — Reveal How It Is Done

Growth Move One: Develop the Setting and Character

Compare: "Emsy knelt beside the display case at the museum." with: "Emsy leaned over the glass display case until her nose almost touched it."

Teacher Script

*"The medium version does not simply name the museum.
It shows how Emsy moves in the setting.
Her body position reveals that she is interested and looking closely.
The setting and character work together."*

Growth Move Two: Use Precise Actions

Compare: "Emsy traced the distance from the coast to Poverty Point with her finger." with: "She studied the coastline, located Poverty Point, and traced the distance between them with one finger. Then she checked the map scale."

Teacher Script

*"The first version gives one general action.
The second version lets us follow the investigation step by step.
Emsy studies, locates, traces, and checks.
Precise actions help the reader follow what the character is doing."*

Growth Move Three: Reveal Thinking Through Dialogue

Reread: "Interesting," she said. "If people could travel, objects could travel with them."

Teacher Script

*"This dialogue has a job.
It does not appear only because narratives can contain quotation marks.
It reveals Emsy's reasoning.
Useful dialogue helps the reader understand the character or move the experience forward."*

Growth Move Four: Slow Down the Important Moment

Compare: "One traveling object could be an accident," Emsy thought. "But several objects from distant places make a pattern." with: "Now we have a pattern." She wrote quickly: Seashells came from far away. Copper came from far away. Both were discovered here. That changed everything.

 Teacher Script

*"The writer gives this moment more space.
The short sentence That changed everything causes the reader to pause.
The writer slows down because this is not an ordinary action.
This is the moment Emsy's thinking changes."*

Growth Move Five: Create a Meaningful Ending

Compare: "It was a clue from the past and a story waiting to speak." with: "And sometimes, Emsy realized, the smallest object could reveal an enormous story about how people traveled, traded, solved problems, and connected with one another long ago."

 Teacher Script

*"The ending does more than stop the story.
It shows how Emsy now sees the shell differently.
The experience continues inside her thinking.
A meaningful ending tells us what the character carries away."*

Purposeful Detail Test

Display: Does the detail help the reader see or understand? Does it reveal the character or move the narrative? Does it strengthen the important moment or meaning?

 Teacher Script

*"If a detail does none of these jobs, it may only make the writing longer.
Our goal is not to stretch writing with random words.
Our goal is to deepen the reader's experience."*

Teacher Modeling of Narrative Parts

Opening — Basic: "Maya found a key." Developed: "During a windy afternoon in the school garden, Maya spotted a rusty key beneath the wooden bench."

 Teacher Script

"The developed version places Maya somewhere specific and uses the exact action spotted."

Character Thought or Dialogue:

 Teacher Script

*"Maya might think: Why would a key be buried here?
She might call: 'Ben, come look at this!'
Both choices reveal her reaction."*

Important Moment — Basic: "Maya found a clue." Developed: "Maya rubbed the dirt from the metal tag. One letter appeared, then a number: G-7. She looked toward the greenhouse and froze."

 Teacher Script

*"The important moment is stretched across several small actions.
The reader experiences the clue as it appears."*

Meaningful Ending — Basic: "Maya went home." Developed: "The key had not opened a box of treasure. It had opened a story that had been waiting beneath the garden bench."

 Teacher Script

"The second ending reveals what the experience now means."

Day 1 Closing

 Teacher Script

*"Today, you observed how a narrative grows.
Tomorrow, you will attempt these growth moves through a partner or small-group laboratory."*

 Daily Deck Slide (M2-02 - Reading Purpose)

Write on the board: As you read the fuller version of Emsy's experience, notice which added details make the narrative more vivid and which facts could also be reused in an explanation, viewpoint, or direct message.

🕒 Day 2 - Attempt (55-60 minutes)

A

TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 12(A)(ii)	compose literary texts, including personal narratives, using craft
TEKS 11(C)(i)	revise drafts to improve sentence structure by adding ideas
ELPS 4(D)(iii)	write using a variety of grade-appropriate connecting words

Day 2 Purpose

Students collaboratively compare the two passage versions and practice expanding basic narrative parts.

Activity Format: Partners or small groups of three. Game: Narrative Growth Laboratory.
Learning Goal: Students will identify purposeful narrative growth and apply craft moves to simple sentences.

Success Looks Like — Students can:

- Match low- and medium-stamina versions of the same moment.
- Name what the writer added.
- Explain the effect.
- Expand a basic narrative sentence with a purposeful detail.
- Avoid random elaboration.

Materials

Five low-stamina excerpt cards / Five medium-stamina excerpt cards / Five Growth Label Cards / Six Base Sentence Cards / Seven Craft Move Cards / Whiteboards or recording sheets / Game score sheet.

Round One: Match What Grew

Low-Stamina Cards

- L1: Emsy knelt beside the display case at the museum. Inside rested a smooth white seashell.
- L2: "That's strange," she whispered. "Why would a seashell be here?"

- L3: The map showed large rivers, including the Mississippi and Ohio Rivers. People at Poverty Point traveled along rivers.
- L4: "One traveling object could be an accident," Emsy thought. "But several objects from distant places make a pattern."
- L5: It was a clue from the past and a story waiting to speak.

Medium-Stamina Cards

- M1: Emsy leaned over the glass display case until her nose almost touched it. Inside rested a small, pearly seashell.
- M2: Emsy blinked. "That cannot be right," she whispered. So how had this one traveled hundreds of miles?
- M3: Blue lines curved across the map. They represented rivers, including the Mississippi and Ohio Rivers. Emsy imagined wooden boats moving along the water while travelers carried baskets, tools, food, stones, and other valuable materials.
- M4: "Now we have a pattern." She wrote quickly: Seashells came from far away. Copper came from far away. Both were discovered here. That changed everything.
- M5: And sometimes, Emsy realized, the smallest object could reveal an enormous story about how people traveled, traded, solved problems, and connected with one another long ago.

Growth Label Cards

- Label A: Precise action and description
- Label B: Reaction, voice, and stronger questioning
- Label C: Setting, imagery, and explanation
- Label D: Slower pacing at the important moment
- Label E: Deeper lesson or lasting effect

Low Card	Medium Match	Growth Label
L1	M1	A
L2	M2	B
L3	M3	C
L4	M4	D
L5	M5	E

Round One Answer Key

Round One Directions:

Place the low-stamina cards in one column.

Place the medium-stamina cards in another.

Match the two versions that describe the same part of the story.

Then choose the Growth Label that explains what changed.

Complete this statement: The writer added _____. This helps the reader _____.

Example: "The writer added precise actions and description. This helps the reader picture how closely Emsy studies the shell."

Round Two: Grow the Narrative

Base Sentence Cards

- B1: Sam saw a coin.
- B2: He looked at the old tree.
- B3: He asked his friend for help.
- B4: He found letters on the coin.
- B5: He understood the clue.
- B6: He left the playground.

Craft Move Cards

- C1: Add a clear setting detail.
- C2: Replace a general action with precise actions.
- C3: Add a useful thought.
- C4: Add dialogue that reveals something.
- C5: Show a relationship between characters.
- C6: Slow down the important moment.
- C7: Add a lesson or lasting effect.

Round Two Directions

Teacher Script

"Place the Base Sentence Cards face down.

Place the Craft Move Cards in another pile.

Draw one card from each pile.

Work together to grow the sentence by using the craft move.

Your new version must stay connected to the mystery.

You may not earn a point by adding a random color, animal, food, or weather detail that has no job.

After writing the new version, explain what the added detail does."

Sample Responses and Answer Guide

More than one response may be correct.

- B1 + C1: During morning recess, Sam noticed a dull silver coin beside the sandbox.
- B2 + C2: Sam knelt beside the old tree, pushed away the dry leaves, and studied the roots.
- B3 + C4: "Lena, come look at this," Sam called. "I think someone hid it here."
- B3 + C5: Sam trusted Lena because she noticed details that everyone else missed.
- B4 + C6: Sam rubbed the dirt from the coin. First one letter appeared. Then another. His breath caught when he read his own last name.
- B5 + C3: This coin belonged here long before I did, Sam realized.
- B6 + C7: Sam left the playground holding more than an old coin. He carried a new question about the stories hidden beneath familiar places.

Scoring

A group earns: 1 point for using the assigned craft move; 1 point for keeping the detail connected to the narrative; 1 point for explaining the effect.

Teacher Coaching Questions

Teacher Script

"What did you add?" / "What job does the detail perform?" / "Does it reveal the character?" / "Does it help us picture the setting?" / "Does it move the mystery?" / "Does it slow the important moment?" / "Would the narrative lose anything if the detail disappeared? If not, the detail may not be purposeful yet."

Day 2 Closing

Teacher Script

"Today's laboratory taught us that longer writing is not always deeper writing. Purposeful development makes a narrative deeper. Tomorrow, you will discuss what you discovered and then independently write your complete narrative."

Daily Deck Slide (M2-05 - Attempt: Genre Transform)

Write on the board: Work with a partner. Draw one content card and one purpose/audience card. Orally transform the content so it fits the assigned writing job, then name the genre.

🕒 Day 3 - Discuss and Use (70-80 minutes)



TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 12(A)(i)	compose literary texts, including personal narratives, using genre characteristics
TEKS 12(A)(ii)	compose literary texts, including personal narratives, using craft
TEKS 11(C)(i)	revise drafts to improve sentence structure by adding ideas
ELPS 4(F)(i)	write to narrate, describe, explain, respond, or persuade with detail in the content areas

Day 3 Purpose

Students discuss purposeful development and then independently write a complete narrative paper. (Discuss: 15 minutes; Plan: 10-15 minutes; Independent writing: 40-50 minutes.)

D — Discuss What We Learned

★ Daily Deck Slide (M2-06 - Discuss Craft with Purpose)

Write on the board: Discuss which details in the medium-stamina passage help the audience experience the story and which details mainly provide information.

Purposeful or Random?

Display: Version A: Sam saw a shiny, amazing, wonderful, beautiful coin on a bright, nice, pretty day. Version B: During morning recess, Sam spotted a dull silver coin wedged between the roots of the oldest tree on the playground.

🔊 Teacher Script

*"Both sentences are longer than 'Sam saw a coin.'
Which sentence develops the narrative more effectively?
Why?"*

Guide students toward: Version B gives a setting. / Version B uses a precise action. / Version B places the object somewhere meaningful. / Version A adds many adjectives but little useful information.

 Teacher Script

"Random words can make a sentence longer without making the experience clearer. Purposeful development has a job."

Review the Purposeful Detail Questions **Teacher Script**

"Before adding a detail, ask: Does it help the reader see or understand? Does it reveal the character or move the story? Does it strengthen the important moment or meaning?"

Discussing the Important Moment

Display: Sam found letters on the coin and solved the mystery.

 Teacher Script

"What happened too quickly?"

Possible answers: We do not know what the letters were. / We do not know how Sam reacted. / We do not know how the letters solved the mystery. / The important moment happened in one rushed sentence.

 Teacher Script

"The important moment should often receive more space than an ordinary action. The reader needs time to experience the discovery."

Discussing the Ending

Display: Then Sam went home. The end.

 Teacher Script

"Does this stop the sequence? (Students: "Yes.") Does it show why the experience mattered? (Students: "No.") A meaningful ending may show: What the character understands / How the character feels differently / How a relationship changes / What will stay with the character."

U — Use What You Have Learned Independently

★ Daily Deck Slide (M2-07 - Independent Use)

Write on the board: Writing task: Plan and develop a complete narrative that makes the reader experience a mysterious discovery. Record the topic, purpose, audience, chosen genre, and planning strategy before drafting.

Complete Narrative Assignment

Writing Task Statement: Write a complete narrative about a character who finds an object where it does not belong and follows clues to discover how it got there, who it belonged to, or what it means. The narrative may be realistic or lightly imaginative. The events should follow a clear sequence, and the discovery should make sense within the story.

Independence Expectation: The student completes the planner and narrative independently. Students may use the TRAILS chart, the choice board, their Module One narrative, and their own Day 1 and Day 2 notes. Students may not have a partner create the plot, clues, ending, or sentences.

Mystery Narrative Choice Board

- An old key beneath a garden bench
- A shell inside a classroom cabinet
- A coin caught between tree roots
- A feather hidden inside an old book
- A photograph behind a museum display
- A tiny map inside a coat pocket
- A button beneath a theater stage
- A carved stone beside a river
- A note inside an old lunchbox
- My own mysterious object

Complete Narrative Expectations

Students should include: a title; a specific setting; a main character; a relationship with another person, the object, the mystery, or the past; a clear beginning; three or more logically ordered actions or clues; at least one useful thought; at least one useful line of dialogue; an important moment developed across more than one sentence; a lesson, realization, or lasting effect; and a complete ending. The narrative may be organized into a beginning, middle, and ending. Three paragraphs are appropriate, but the quality and completeness of the experience are more important than a fixed paragraph count.

Complete TRAILS Planner

- Title: What will you call your narrative?
- T — Topic or Experience: What object is found? What mystery begins?
- R — Relationship: Who is the main character? Who helps, reacts, challenges, or guides? How is the character connected to the object or mystery?
- S — Setting: Where does the narrative begin? When does it happen? What details help the reader picture the place?
- A — Actions, Thoughts, and Dialogue: What does the character do first? What clue appears next? What does the character think? What does someone say? What final action leads to the discovery?
- I — Important Moment: What is discovered, decided, or understood? How will you slow this moment across several sentences? How does the character react?
- L — Lesson or Lasting Effect: What does the character understand at the end? How does the object seem different now? What should stay with the reader?

Beginning, Middle, and Ending Guide

- Beginning: Establish the setting. Introduce the character. Reveal the strange object. Create the central question.
- Middle: Show actions in logical order. Develop two or more clues. Include a useful thought. Include purposeful dialogue. Build toward the important moment.
- Ending: Show the discovery. Reveal the character's reaction. Show the lesson or lasting effect. Close the experience.

Teacher Script Before Planning

Teacher Script

"Your complete narrative will grow from the same kind of experience Emsy had. You are not copying Emsy's shell, clues, or conclusion. You are using the passage as a model for how a character notices, investigates, thinks, discovers, and changes. Begin near the mystery. Give the character a reason to care. Let each clue lead to the next. Slow down when the discovery occurs. End by showing why the experience mattered."

Teacher Script Before Independent Writing

 Teacher Script

*"This is your independent Use assignment.
 Your planner is a map.
 It gives you direction, but your narrative must become connected sentences and complete paragraphs.
 Your narrative does not need to be the longest narrative in the room.
 It needs to be complete.
 Write enough for the reader to enter the setting, follow the clues, experience the important moment, and understand the ending."*

Teacher Conferring Questions

- Beginning: "Where is your character when the object first appears?" / "What action reveals the object?" / "What detail helps the reader see the setting?" / "What question begins the mystery?"
- Middle: "What does your character think about this clue?" / "Who helps or reacts?" / "What line of dialogue reveals something useful?" / "How does this clue lead to the next clue?"
- Important Moment: "What discovery changes everything?" / "What does the character notice first?" / "What happens one second later?" / "How does the character react?" / "What thought enters the character's mind?"
- Ending: "How does the character see the object differently?" / "What was learned?" / "What feeling remains?" / "What idea should stay with the reader?"

Midway Reminder **Teacher Script**

*"Pause and place a small star in the margin beside your important moment.
 This is a thinking mark, not an editing mark.
 Read the important moment silently.
 Did you give the discovery enough space?
 Can the reader understand why it changes the character's thinking?"*

Day 3 Closing **Teacher Script**

*"Place your complete narrative in your writing folder.
 Tomorrow, you will look for evidence of what you accomplished.
 You will also identify where your thinking wants to grow next."*

Standards Application Check

Add one purposeful idea to a sentence that feels thin or abrupt. Re-read the revised sentence for completeness and subject-verb agreement; then check singular/common nouns and high-frequency spelling in the surrounding paragraph.

🕒 Day 4 - Award Yourself and Target (50-55 minutes)



TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 12(A)(ii)	compose literary texts, including personal narratives, using craft
ELPS 4(E)(ii)	write formal or informal text using grammatical structures

Day 4 Purpose

Students recognize specific strengths in their complete narratives and identify a meaningful next goal, curiosity, or stress point.

Materials

Complete narratives / Narrative Achievement Badge cards / Author Award Certificate / Target Sheet / Sticky notes / TRAILS chart.

A — Award Yourself

★ Daily Deck Slide (M2-09 - Award Purposeful Craft)

Write on the board: Award a sentence or moment that clearly helps the narrative do its job for the intended audience.

🔊 Teacher Script

*"Last week, you awarded yourself for parts of a short narrative.
This week, you created a complete narrative with more decisions.
Today, you will award growth—not perfection.
Every award must include: the skill, the evidence, the effect.
Your response will sound like this: I award myself for _____. My evidence is _____.
This helps the reader _____."*

Narrative Achievement Badges

- Strong Opening Badge — I introduced the setting, character, and mystery in a way that makes the reader want to continue.
- Relationship Builder Badge — I showed a meaningful connection between characters, the object, the mystery, or the past.
- Character in Motion Badge — I used precise actions that helped the reader follow the experience.
- Character Voice Badge — I used thoughts or dialogue that revealed the character.
- Clue Builder Badge — I arranged clues so one discovery led to another.
- Important Moment Badge — I slowed down the discovery, decision, or turning point.
- Meaningful Ending Badge — I showed a lesson, realization, changed feeling, or lasting effect.
- Complete TRAILS Badge — My narrative contains evidence of all six TRAILS characteristics.

Teacher Model

Teacher Script

"I award myself the Important Moment Badge.

My evidence is: 'At first, it would not move. She brushed more dirt from the teeth of the key and tried again. Click.'

This helps the reader pause and experience the moment when the key finally works.

I also award myself the Relationship Builder Badge.

My evidence is the note from the students who came before.

This connects Maya and Ben with people they never met."

Student Award Directions

Teacher Script

"Read your complete narrative from beginning to end.

Choose three badges.

Place a sticky note beside the evidence for each badge.

Complete an award statement for each choice.

You may choose the Complete TRAILS Badge only when you can point to evidence for all six letters."

Author Award Certificate

- Award One: I award myself the _____ Badge. My evidence is _____. This helps the reader _____.
- Award Two: I award myself the _____ Badge. My evidence is _____. This helps the reader _____.

- Award Three: I award myself the _____ Badge. My evidence is _____. This helps the reader _____.

Teacher Support

Teacher Script

*"Do not choose a sentence only because it is long.
Choose it because it performs an important narrative job.
Ask: Does it establish? Reveal? Connect? Move? Slow? Conclude?"*

T — Target New Goals, Curiosities, or Stress Points

★ Daily Deck Slide (M2-10 - Target the Next Craft Move)

Write on the board: Target one place where a more precise action, thought, dialogue line, setting detail, or reflective idea would improve the reader's experience.

Teacher Script

*"Now we will turn from what you accomplished toward where your thinking wants to travel.
A target may grow from difficulty.
A target may also grow from interest.
You may select: a new goal, a curiosity, or a stress point."*

★ Daily Deck Slide (M2-10 - Target the Next Craft Move) (cont.)

- New Goal — A specific narrative skill the writer wants to strengthen. Examples: "I want to make my dialogue reveal more about my character." / "I want to connect each clue more clearly." / "I want to make my setting part of the action."
- Curiosity — Something the writer now wants to explore. Examples: "I wonder whether a mystery can have two possible answers." / "I want to try beginning with dialogue." / "I wonder what would happen if the mysterious object told the story."
- Stress Point — A place where the writer felt stuck, rushed, confused, or uncertain. Examples: "My stress point was deciding how the clue should solve the mystery." / "I felt stuck when I tried to write the ending." / "I was unsure how much dialogue to include." / "I rushed the important moment because I did not know how to slow it down."

Target Sheet

Students complete at least two sections.

- My New Goal: The next narrative skill I want to strengthen is...

- My Curiosity: Something I want to explore is...
- My Stress Point: A place where my thinking felt stuck or uncertain was...
- My Next Step: The next time I write a narrative, I will...

Modeling Specific Targets

Teacher Script

"Listen to this target: I need to write better.

That is too broad.

Now listen: I want to slow down my important moment by showing three small actions before the discovery.

That is specific.

Listen to this stress point: The whole story was hard.

That is too broad.

A more useful statement is: I felt stuck when I had to connect my second clue to the final discovery.

Now the writer knows exactly where support may be needed."

Partner Target Conference

Teacher Script

"Share one award and one target.

The listener may respond: Your evidence shows strength in _____. Your target is clear because _____. A question that may help you is _____.

The listener does not choose the writer's target.

The listener helps make the target clear."

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 writer learns to do both."

Daily Deck Slide (M2-11 - Teach the Choice + the Craft)

Write on the board: Teach two things: why narrative fit the task and which craft move most improved the narrative.

🕒 Day 5 - Explain or Educate Others (60 minutes)

E

TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 12(A)(i)	compose literary texts, including personal narratives, using genre characteristics
ELPS 4(F)(i)	write to narrate, describe, explain, respond, or persuade with detail in the content areas

Day 5 Purpose

Students share the complete narratives written independently on Day 3 and use their writing to educate others about TRAILS and purposeful narrative development.

Culminating Activity: Museum of Mystery Narratives. Materials: Complete narratives / Author-Educator Placards / Listener Response Cards / TRAILS chart / Optional table signs or exhibit labels.

Preparing the Author-Educator Placard

Each student completes:

- Title of My Narrative
- My Mystery Begins When
- My Setting Is
- My Important Moment Is
- My Character Learns or Realizes
- One Deliberate Choice I Made Was
- That Choice Helps the Reader

Introducing the Museum

🔊 Teacher Script

*"Today, each narrative becomes an exhibit.
You are displaying an experience that you created with words.
You are also the expert standing beside the exhibit.
Visitors may ask how your narrative works.
Your job is to show evidence and explain your decisions."*

Presentation Structure

Each author: States the title. / Briefly introduces the mystery. / Reads the opening. / Reads the important moment. / Reads the ending. / Names one deliberate narrative choice. / Explains the effect of the choice. / Answers one listener question. Students may share in groups of three or four or participate in a gallery rotation.

Teacher Model

Teacher Script

*"My narrative is titled The Key Beneath the Garden Bench.
The mystery begins when Maya finds a key beneath a bench.
My setting is the school garden after science club.
I will read my important moment: 'At first, it would not move. She brushed more dirt from the teeth of the key and tried again. Click. The door opened.'
I slowed this moment by showing several small actions.
That choice helps the reader feel the pause and excitement before the door opens.
My lasting effect is that Maya understands that the key connected present students with students from the past."*

Listener Response Cards

- Setting: I could picture _____ because you wrote _____.
- Character: I understood your character better when _____.
- Important Moment: I knew the important moment was _____ because _____.
- Lasting Effect: Your ending helped me understand _____.
- Craft Decision: One deliberate choice I noticed was _____. Its effect was _____.
- Question: Why did you decide to _____?

Teacher Script for Listeners

Teacher Script

*"A listener's job is not simply to wait for a turn.
A listener gathers evidence.
Listen for: Where the story happens / Who is involved / What the character wants or wonders / How the clues build / Where the story slows down / What the character understands at the end.
Your response must be specific."*

Author Response Stems: I decided to _____ because _____. / I wanted the reader to _____. / This part shows _____. / The clue matters because _____. / The character changes when _____.

Teacher Coaching During Sharing

Teacher Script

"What TRAILS element is the author explaining?" / "What exact words created that effect?" / "How did the author slow the important moment?" / "What did the character understand at the end?" / "How is this narrative more developed than the Module One short narrative?"

Final Whole-Class Reflection

Teacher Script

*"Think about the short narrative you wrote in Module One.
What did that narrative help you learn?
What did you add or deepen in your complete narrative?"*

Possible Responses: A clearer setting / A stronger relationship / More precise actions / A character thought / Useful dialogue / More connected clues / A slower important moment / A more meaningful ending.

Teacher Script

*"The goal was not simply to make the second paper longer.
The goal was to make the reader's experience deeper."*

Final TRAILS Teach-Back

Teacher Script

*"T? (Students: "Topic or Experience—what the narrative develops.")
R? (Students: "Relationship—who or what is connected.")
A? (Students: "Actions, Thoughts, and Dialogue—what the character does, thinks, and says.")
I? (Students: "Important Moment—the discovery, decision, or turning point.")
L? (Students: "Lesson or Lasting Effect—what changes or stays with the character.")
S? (Students: "Setting—where and when the narrative happens.")"*

Final Universal Truth

 Teacher Script

"Say our final truth together: Purposeful details help the reader see the setting, understand the character, feel the important moment, and carry meaning away from the ending.

You have not only learned to name the parts of a narrative.

You have used those parts to create an experience for another reader."

 Daily Deck Slide (M2-12 - Module Synthesis)

Complete: "The topic stayed ___, but when the purpose/audience changed, the writing needed to ___, so the genre/craft changed by ___."

Module 2 — Low, Medium, and High Exemplars

Prompt: Write a complete narrative about a character who finds an object where it does not belong and follows clues to discover how it got there, who it belonged to, or what it means.

Low Exemplar

- Student Response: "Maya found a key under the bench. She tried it in a door. It opened. There were seeds inside. She planted them."
- What Is Working: The student has a mystery object, events in order, and a discovery.
- Teacher Notes: This reads closer to a list than a developed narrative. The setting is thin, there is no thought or dialogue, the important moment is not slowed down, and the ending does not show what the experience means.
- What Needs Improvement: Add a specific setting and a relationship, slow the important moment across several actions, and end with a lasting effect.

Medium Exemplar

- Student Response: "After science club, Maya found a rusty key under the garden bench. 'Ben, look at this,' she said. The key had a tag that read G-7. They went to the greenhouse and the key opened the door. Inside was a cabinet with old seeds and a note. Maya thought it was special."
- What Is Working: The student includes a setting, a relationship, dialogue, connected clues, and a discovery.
- Teacher Notes: The narrative develops the experience, but the important moment (opening the door) happens quickly and the ending tells rather than shows the meaning ("Maya thought it was special").
- What Needs Improvement: Slow the important moment with small actions, and end by showing the lasting effect the experience has on the character.

High Exemplar

- Student Response (title: The Key Beneath the Garden Bench): "Wind pushed dry leaves across the school garden as Maya waited for her grandmother after science club. She sat on the wooden bench and noticed something shining beneath it. When she knelt and moved the leaves aside, she found a small brass key covered with dirt. "Ben, come look at this," Maya called to her friend. Ben crouched beside her. "Maybe it opens a treasure box." Maya turned the key over in her palm. A tiny metal tag hung from it. Someone had scratched two marks into the tag: G-7. Maya looked around the garden. Seven wooden signs marked the planting beds. The last sign read Garden Plot 7. They hurried to the plot and searched around the tomato plants, but they found no lock. Then Ben pointed toward the old greenhouse at the edge of the garden. "There is a seven on that door," he said. Maya's heart began to beat faster. She pushed the key into the rusty lock. At first, it would not move. She brushed more dirt from the teeth of the key and tried again. Click. The door opened. Inside, they found an old wooden seed cabinet. Their teacher, Ms. Ortiz, joined them before they opened it. The bottom drawer contained several packets of seeds and a note written by a class from many years earlier. Plant these for the students who come after you. Maya stared at the note. The key had not opened a chest of gold. It had opened a promise from one group of students to another. The next week, Maya and Ben planted the seeds in Plot 7. Each time Maya passed the garden, she remembered that even a small key could connect people who had never met."

- What Is Working: The narrative develops the full experience with TRAILS — a specific setting, a relationship, precise actions, useful thought and dialogue, logically connected clues, a slowed important moment ("At first, it would not move... Click. The door opened."), and a meaningful lasting effect.

- Teacher Notes: Narrative was correctly chosen for the purpose, and the writer used purposeful craft so the reader experiences the discovery instead of merely hearing about it.

Exemplar TRAILS Key (High)

TRAILS	Evidence
T	Maya finds and investigates an old key
R	Maya and Ben; present students connected to past students
A	Notices, kneels, calls, turns, searches, hurries, pushes, brushes, thinks, and speaks
I	The key opens the greenhouse and reveals the cabinet and note
L	A small object can connect groups of people across time
S	School garden after science club

Module 2 — Assessment Opportunities

Field	Detail
Purpose	Determine whether students can confirm a genre and develop a complete narrative with purposeful craft.
Who Administers It	The classroom teacher during the lesson.
Materials Needed	Student notebooks, growth label cards, base sentence and craft move cards, and the medium-stamina passage.
Related TEKS Breakout	12(A)(ii) compose literary texts, including personal narratives, using craft; 12(A)(i) compose literary texts, including personal narratives, using genre characteristics
Task	Students perform a formative check in the Narrative Growth Laboratory and an independent task by writing a complete narrative.
Expected Response	Students match growth, apply craft moves with a job, and develop a complete narrative with all six TRAILS characteristics.

Informal Assessment

During the lesson, observe students in the Narrative Growth Laboratory. Listen for students explaining the job a detail performs and rejecting random elaboration. Check whether students can identify the important moment and describe how to slow it.

Formative Assessment

The Day 3 independent complete narrative serves as the formative check. Students confirm the genre, plan with freewriting or mapping, and write a complete narrative with a beginning, a developing middle, a developed important moment, and a meaningful ending.

Formative Check Rubric/Scaffolding

Component	Student Requirement
Genre Decision	Must confirm narrative fits topic, purpose, and audience.
Purposeful Craft	Each added detail must perform a job.
Important Moment	Must be developed across more than one sentence.
Meaningful Ending	Must show a lesson, realization, or lasting effect.

Growth Task	Purposeful Move	Example Effect
Grow "Sam saw a coin."	Add a setting detail	"During morning recess, Sam noticed a dull silver coin beside the sandbox."

Answer Key

Teacher Note: Judge quality by whether the reader experiences the story, not by length.

Oral-Rehearsal Frame for Students: "I added _____. This helps the reader _____."

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 that they can tell whether narrative fits a writing job's topic, purpose, and audience.
- Visual/Physical — Attempt — Sort It: Students sort detail cards under the six TRAILS elements and explain one placement aloud.
- Written — Discuss/Use — One-Sentence Justification: Students write one sentence that names the genre and the reason: "For this topic, purpose, and audience, narrative fits because ____."

Assessment Option

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

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

Intervention — Module 2 — Oral Rehearsal Before Drafting

Give the student a topic card and a clearly stated purpose/audience card. Ask the student to orally finish: "This writing needs to ___ for ___, so I will use ___." Then allow the student to rehearse a three-part narrative orally—where/who, what happened, what changed—before writing. Use sentence strips so the student can physically rearrange ideas before drafting.

Module 2 — Embedded Checks and Student Support

Educator Insight

Students may believe that more detail automatically means better craft. Require every added detail to have a job: orient the audience, reveal the character, move the action, slow the important moment, or deepen the lasting effect. A detail that does not support the selected genre and purpose can make the response longer without making it stronger.

Embedded Checks for Understanding

Teacher Move	Expected Response	Common Misconception	Teacher Response
Ask students to compare a basic and a developed sentence.	Students name what the writer added and the job it performs.	Students say the longer sentence is better only because it is longer.	Apply the Purposeful Detail Test: does it help the reader see, reveal the character, or strengthen the moment?
Ask students to identify the important moment in the passage.	Students point to "Now we have a pattern... That changed everything."	Students choose an ordinary action instead of the turning point.	Ask, "Where does Emsy's thinking change?"
Ask students to justify a craft move in their own writing.	Students explain the effect of a detail on the reader.	Students add a random color, food, or weather detail with no job.	Ask, "Would the narrative lose anything if this detail disappeared?"

Student Support Quick Reference

If a student...	Support to Provide
Adds random detail	Use the Purposeful Detail Test before keeping any addition.
Rushes the important moment	Ask them to show three small actions before the discovery.
Writes a flat ending	Ask what the character understands or feels differently now.
Masters quickly	Route to Module 2 enrichment (Audience Switch).

Enrichment — Module 2 — Audience Switch

Students keep the same shell topic but switch audiences. They create a narrative opening for a third-grade class, a museum-message opening for a curator, and an informative opening for a visitor guide. Students explain which details and words changed because the audience changed.

Module 2 — Additional Writing Opportunity: Plan and Draft

Writing Prompt

Write a complete narrative about a character who finds an object where it does not belong and follows clues to discover how it got there, who it belonged to, or what it means.

Connection to This Module

This week you learned that purpose and audience guide the genre choice first, and then purposeful craft helps the narrative do its job. Use freewriting or mapping to plan, then develop the experience with TRAILS.

Planning Support

1. Name the topic, purpose, and audience, and confirm narrative fits.
2. Choose a planning strategy: freewriting or mapping.
3. Plan with TRAILS: topic/experience, relationship, setting, actions/thoughts/dialogue, important moment, lesson/lasting effect.
4. Decide how you will slow the important moment across several sentences.

Step	Planning Guide
Step 1: The Genre Decision	Confirm narrative fits the topic, purpose, and audience.
Step 2: The TRAILS Plan	Fill in each TRAILS element before drafting.
Step 3: The Important Moment	Plan the small actions that slow the discovery.

Drafting Space

Write your complete narrative with a beginning, a developing middle, a developed important moment, and a meaningful ending.

Model Opening: "Wind pushed dry leaves across the school garden as Maya waited for her grandmother after science club."

Success Criteria

- I confirmed the genre fits the topic, purpose, and audience.
- Each detail performs a job.
- My important moment is developed across more than one sentence.
- My ending shows a lasting effect.

Additional Writing Opportunity: Revise, Edit, and Share

Revise

Read your narrative aloud. Add one purposeful idea that improves a thin or abrupt sentence.

Edit

Check for complete simple sentences, subject-verb agreement, singular and common nouns, and correctly spelled high-frequency words.

Share

Read your narrative to a partner. Your partner names one deliberate craft choice and its effect.

Module 2 — Auditory Engagement (Active Participation)

Approach: Pass-the-Mic Genre Echo.

Purpose: Students transform the same heard content into different response forms so they can hear how purpose changes language and structure.

Listening Target: Listen for what changes when the audience or purpose changes even though the topic stays the same.

Teacher Script

"Pencils down first. Your job is to listen for the writing job, make a decision, and show your thinking with your voice or movement before anyone writes."

- Teacher reads one neutral fact from the passage, such as the shell was found far inland.
- Team 1 orally turns it into a narrative line; Team 2 turns it into an informative line; Team 3 turns it into a viewpoint line; Team 4 turns it into a museum message line.
- Students pass a classroom microphone object after each response.
- Listeners name the clue that revealed the genre and identify the intended purpose or audience.

Fresh Recall: Students turn away from charts and orally complete, "For this topic, purpose, and audience, the best genre is ___ because ___."

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 Choosing a Genre

Stop and think: What is the writing job really asking me to do? Name the topic, the purpose, and the audience in your own words before you choose a genre. Remember the HABIT: prepared writers begin with a decision about what their writing needs to do. For example, if the purpose is to let a reader experience a discovery, narrative fits and you switch to TRAILS.

II Pause Point — Midway

Stop and think: Am I developing an experience or just listing events? Check: Do I have a setting, an action or a thought, and an important moment where the character's thinking changes? For example, "One traveling object could be an accident, but several objects from distant places make a pattern" is Emsy's important moment. If your narrative reads like a list, slow down and develop the important moment now, not later.

II Pause Point — Before You Finish

Stop and think: Would a reader who was not there still understand and picture my narrative? Add the one detail or line of dialogue that makes it clear, and end with a feeling, realization, or lasting effect. For example, "It was more than an object. It was a clue from the past and a story waiting to speak." Make sure your setting, actions, important moment, and lasting effect all connect.

Module 2 — At-Home Connection

Purpose

These at-home tasks turn your child into a prepared writer at home. They need little or no materials and each one ends in a short conversation, not a worksheet. When a child explains the learning to you, the learning gets stronger. The HABIT is: prepared writers begin with a decision about what their writing needs to do — they name the topic, purpose, and audience, then choose the genre that fits.

Feature	Detail
Time	A few minutes each
Materials	None needed

Teacher Information - Task Card 1

Teacher note: send this ice-blue card home first. It practices naming the writing job before choosing a genre.



Task Card 1 - Name the Writing Job

TEKS 11(A)(i). Think of something you might write about your day. Tell a family member the topic, the purpose (what the writing should do), and the audience (who would read it). Then decide: is this a narrative, an informative piece, an opinion, or a letter? Explain why. Family signature: _____



Teacher Information - Task Card 2

Teacher note: this pale-green card practices developing an experience with TRAILS instead of listing events.



Task Card 2 - Tell the Experience

TEKS 12(A)(i). Tell a family member about a small moment from your day as a narrative. Include where it happened (setting), what you did (actions), and one thing you thought or said. End by telling what the moment meant to you. Family signature: _____



Teacher Information - Task Card 3

Teacher note: Card 3 is the same assignment with built-in language support — a word bank and a frame. It is not a reduced standard.

**Task Card 3 - The TRAILS Frame**

TEKS 12(A)(i). Tell someone at home a complete narrative about finding something. Ask them to point to your setting, your important moment, and your lasting effect.

Word bank: Setting, Important Moment, Lasting Effect. Frame: "The setting is _____. The important moment is _____. The lasting effect is _____." Family signature: _____



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 develop a complete narrative using the medium-stamina "The Mystery of the Traveling Shell," 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
Confirm that narrative fits the topic, purpose, and audience.			
Tell the difference between purposeful and random detail.			
Use precise actions, thoughts, and dialogue with a job.			
Slow down the important moment.			
Write a complete narrative with a meaningful ending.			

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

"Today you learned that purpose and audience guide the genre choice first, and then purposeful craft helps a narrative do its job. You did not simply make your writing longer — you made the reader's experience deeper, so the reader can see the setting, follow the actions, hear the character, feel the important moment, and carry meaning away from the ending."

Module Essential Question - Answered

How does a writer make the reader experience a story instead of simply hearing what happened? Purpose and audience guide the genre choice first; once narrative is selected, purposeful craft helps that narrative accomplish its job by making the experience clear, vivid, and meaningful for the reader.

Teacher Reflection - Module 2

Which students still add detail without a purpose?

Which students slowed the important moment effectively, and which rushed it?

Which students need more support planning with freewriting or mapping?

Who is ready to move to the high-stamina instructional application in Module 3?

Teacher Notes

Teacher Artifacts of Effectiveness

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

- Narrative Growth Laboratory recording sheets
 - Independent complete narratives with TRAILS planners
 - Author Award Certificates and Target Sheets
 - The Module 2 My Progress Tracker
 - Exit tickets at each level (still developing, approaching, and secure)
-
-
-

Two-Module Product Progression

Module One Day 3 — Independent Short Narrative. Students write: six to eight developed sentences; one clear mystery; one clue; one thought or line of dialogue; one important moment; one simple lasting effect.

Module Two Day 3 — Independent Complete Narrative. Students write: a title; a complete beginning; a developing middle; multiple connected clues; a relationship; precise actions; thought and dialogue; a developed important moment; a lesson or lasting effect; a complete ending.

Two-Module GRADUATE Progression

Module One:

- Day 1 — G and R: Read the low-stamina mentor passage and reveal the narrative bones.
- Day 2 — A: Attempt TRAILS identification and sequence through the Mystery Case File game.
- Day 3 — D and U: Discuss the game and independently write a short narrative.
- Day 4 — A and T: Award short-narrative strengths and target a new goal, curiosity, or stress point.
- Day 5 — E: Explain and educate others using the short narrative.

Module Two:

- Day 1 — G and R: Read the medium-stamina passage and reveal how purposeful details deepen a narrative.
- Day 2 — A: Attempt narrative development through the Narrative Growth Laboratory.
- Day 3 — D and U: Discuss purposeful development and independently write a complete narrative.
- Day 4 — A and T: Award complete-narrative strengths and target a new goal, curiosity, or stress point.

- Day 5 — E: Explain and educate others through the Museum of Mystery Narratives.

Virtual Classroom Adjustment

Virtual Classroom Adjustment for Remote Learners

Teaching this module to computer or remote learners? Keep every activity — just adjust HOW students share and respond as they decide when narrative fits and develop the experience with TRAILS:

- Display four short writing situations on screen; students use the chat or reaction buttons to signal the purpose (tell an experience, explain, state a viewpoint, or communicate to a person) before naming a genre.
- Keep the Topic-Purpose-Audience-Genre steps on screen so remote students name the writing job in the same order every time.
- Use a shared slide with six TRAILS boxes; students drag detail cards into the boxes and type one reason for a placement.
- Screen-share one line from the passage — "One traveling object could be an accident, but several objects from distant places make a pattern." — and ask remote learners to explain why it is the important moment.
- Keep the Pause Points — a few seconds of quiet think-time works the same on camera.
- Have remote students complete the frame in the chat at the same time: "For this topic, purpose, and audience, the best genre is ___ because ___."
- For the independent write, students draft their complete narrative in a shared doc; screen-share one to model how a thought or line of dialogue develops the experience.
- Run Author-Educator Circles in small breakout groups of three, using the Listener Card stems in the chat so every student responds with specific evidence.

MODULE

3

**Plan the Path Before the Draft:
Brainstorm, Freewrite, Map,
and Choose**

**Week 3 · High Stamina Instructional Application · approximately
861 words**

Module 3: Plan the Path Before the Draft: Brainstorm, Freewrite, Map, and Choose

Week 3 - High Stamina Instructional Application - approximately 861 words

Planning Is Where the Writer Decides

Teacher Script

"Planning is not extra work before writing. Planning is the moment the writer decides where the thinking is going."

Why This Module Matters

Module 3 shifts from recognizing genre choices to planning before drafting. Students use the high-stamina excerpt of "The Recess Question" to see that one shared topic can generate several legitimate response genres when the purpose and audience change. They learn three planning strategies named in the cluster focus—brainstorming, freewriting, and mapping—and practice selecting a planning tool that fits the writing job. The formal independent product is narrative so the composition TEKS remain visible.

Module Overarching Statement

Explain how a writer uses topic, purpose, audience, and a planning strategy to choose a clear route before drafting.

Module Essential Question

How does a writer choose a clear route before drafting, so the plan matches the topic, purpose, audience, and genre?

Module 3 — Family Communication

Purpose

Students are learning that prepared writers begin with a decision about what their writing needs to do. They name the topic, purpose, and audience, then choose the genre that fits. This is the first step of the PREPARE Cluster, which comes before Cluster 1.

How to Send It

Read this page together and invite your child to practice naming a writing job aloud and choosing a genre. This oral practice supports clear writing for the state writing assessment.

This Week's Learning

Students are learning that one topic can support different written responses. They name the topic, purpose, and audience, decide that narrative fits when the purpose is to let a reader experience a discovery, and develop the experience with TRAILS.

Table: The Prepared-Writer Steps

Part	What it does	Student-Friendly Explanation
Topic	Names what the writing is about	Say what you are writing about.
Purpose	Names what the writing must do	Tell what your writing needs to do.
Audience	Names who will read it	Say who will read your writing.
Genre	The form that fits the job	Choose narrative, informative, opinion, or a letter.

Dinner Table Conversation Starters

- When you write about your day, what is your purpose — to tell a story, explain something, or share an opinion?
- How is a story (narrative) different from a piece that only explains facts?
- What would make a small moment feel like a real story instead of a list?

Family Activity: Tell the Experience

The Challenge: Tell about a small moment as a narrative using this order: setting, actions, one thought or line of dialogue, and why it mattered.

1. Choose a real moment from today.
2. Tell it as a story, slowing down at the most important part.

Family Letter

Dear Families,

This week your child is beginning our PREPARE Cluster, the unit that comes before Cluster 1 and teaches children to prepare as writers. The big focus of this module is learning that one topic can be written about in different ways, and that a prepared writer decides what the writing needs to do before starting. Our HABIT is: prepared writers begin with a decision about what their writing needs to do. They name the topic, the purpose (what the writing must do), and the audience (who will read it), and then choose the genre — narrative, informative, opinion, or correspondence — that fits.

We are practicing with a narrative called "The Recess Question," about a student named Beth whose class decides whether recess should be longer. Beth learns that a community problem can have more than one reasonable solution. Your child learns that a narrative is the best choice when the purpose is to let a reader experience an event or discovery, and then uses a tool called TRAILS to develop the experience instead of just listing events.

Your child is learning that a strong narrative does more than list what happened — it develops an experience with a setting, actions, thoughts, an important moment, and a lasting effect.

Please try this at home: Ask your child to tell you about a small moment from the day as a story. Encourage them to include where it happened, what they did or said, and why it mattered. Celebrating their storytelling is a wonderful way to help them become confident, prepared writers!

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 PREPARAR, la unidad que va antes del Grupo 1 y que enseña a los niños a prepararse como escritores. El enfoque principal de este módulo es aprender que un mismo tema se puede escribir de diferentes maneras, y que un escritor preparado decide qué debe lograr su escritura antes de comenzar. Nuestro HÁBITO es: los escritores preparados comienzan con una decisión sobre lo que su escritura debe lograr. Nombran el tema, el propósito (lo que la escritura debe hacer) y el público (quién la leerá), y luego eligen el género — narrativo, informativo, de opinión o correspondencia — que mejor cumple esa función.

Practicaremos con una narración llamada "The Recess Question", sobre una estudiante llamada Beth cuya clase decide si el recreo debería ser más largo. Beth aprende que un problema de la comunidad puede tener más de una solución razonable. Su hijo o hija aprende que la narración es la mejor opción cuando el propósito es que el lector viva un acontecimiento o un descubrimiento, y luego usa una herramienta llamada TRAILS para desarrollar la experiencia en lugar de solo enumerar los hechos.

Su hijo o hija está aprendiendo que una buena narración hace más que enumerar lo que pasó: desarrolla una experiencia con un escenario, acciones, pensamientos, un momento importante y un efecto duradero.

Por favor, intente esto en casa: Pídale a su hijo o hija que le cuente un pequeño momento del día como si fuera un cuento. Anímelo a incluir dónde ocurrió, qué hizo o dijo y por qué fue importante. ¡Celebrar su manera de contar historias es una forma maravillosa de ayudarlo a convertirse en un escritor preparado y seguro!

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 does it mean to decide what your writing needs to do before you start?
- How is a narrative (a story) different from a piece that only explains information?
- If you found a mysterious object, how would you turn that moment into a story?
- What makes an important moment in a story feel important?

Simple Family Activities

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

Family Activity - Name the Writing Job

Think of something your child could write about (a trip to the store, a pet, a favorite meal). Ask: What is the topic? What is the purpose? Who is the audience? Then decide together which genre fits best — a story, an explanation, an opinion, or a letter — and why.

Family Activity - Tell the Experience

Ask your child to tell a small moment from the day as a narrative. Encourage them to include where it happened (setting), what they did (actions), one thing they thought or said, and why the moment mattered (the lasting effect). For example: a story about finding something unexpected and what it turned out to be.

Module 3 — Lesson Overview and Standards

Lesson Overview

Module 3 shifts from recognizing genre choices to planning before drafting. Students use the high-stamina excerpt of "The Recess Question" (Beth, Lily, and Mrs. Green's class deciding whether recess should be longer) to see that one shared topic can generate several legitimate response genres when the purpose and audience change. Students learn and select among three planning strategies—brainstorming, freewriting, and mapping—then write a narrative that lets a reader experience Beth's changing thinking.

BIG Goal: Students will choose a genre from the topic, purpose, and audience; select a planning strategy that fits the writing job; and use it to plan and draft a narrative.

Required stamina application for Module 3: High Stamina. The reading demand grows across the cluster while the writing decision remains anchored in topic, purpose, audience, genre, and plan.

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
11(A)(i)	plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies	Days 1-3: students select a genre and a planning strategy before drafting.
12(A)(i)	compose literary texts, including personal narratives, using genre characteristics	Days 3-5: students develop a narrative using TRAILS.
12(A)(ii)	compose literary texts, including personal narratives, using craft	Days 3-4: students develop and refine the narrative.

Writing Process TEKS

TEKS	Student Expectation (verbatim TEKS breakout)	Where It Is Taught and Practiced in This Module
11(C)(i)	revise drafts to improve sentence structure by adding ideas	Day 3-4: students add a meaningful idea to a sentence.
11(D)(i)	edit drafts using standard English conventions, including complete simple sentences with subject-verb agreement	Day 3: standards application check.
11(D)(vi)	edit drafts using standard English conventions, including singular nouns	Day 3: standards application check.
11(D)(viii)	edit drafts using standard English conventions, including common nouns	Day 3: standards application check.
11(D)(xxxii)	edit drafts using standard English conventions, including correct spelling of high-frequency words	Day 3: standards application check.

Writing Genre ELPS Breakouts

ELPS	Student Expectation (verbatim ELPS breakout)
4(B)(ii)	spell words following conventional spelling rules
4(C)(i)	write using high-frequency words [Teacher only]
4(C)(ii)	write using content-area vocabulary
4(D)(i)	write using a variety of grade-appropriate sentence lengths
4(D)(ii)	write using a variety of grade-appropriate sentence types
4(D)(iii)	write using a variety of grade-appropriate connecting words
4(E)(ii)	write formal or informal text using grammatical structures
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 explicitly select a genre from topic, purpose, and audience, then use brainstorming, freewriting, or mapping before drafting.
- Narrative is the formal composition application, so students use TRAILS characteristics and craft in the independent response.
- Students revise one sentence by adding a meaningful idea and complete an editing sweep for sentence completeness, agreement, nouns, and high-frequency spelling.
- Oral justifications and collaborative genre sorting provide repeated content-area vocabulary and response language practice.

Module 3 — ELPS Correlations

Matched from the approved K-12 ELPS/ELAR Crosswalk to the actual language demands of this module. The final column names the day or days on which each expectation is explicitly addressed, so no searching is required.

ELPS	Domain	Language Pattern	Complete ELPS Student Expectation	Day Addressed
4(C)(ii)	Writing	Content-Area Vocabulary	Write using content-area vocabulary.	Days 1, 3, and 5
4(D)(i)	Writing	Language Structures / Syntax	Write using a variety of grade-appropriate sentence lengths.	Days 3 and 4
4(D)(iii)	Writing	Connecting Words	Write using a variety of grade-appropriate connecting words.	Days 2 and 3
4(F)(i)	Writing	Purposeful Writing	Write to narrate, describe, explain, respond, or persuade with detail in the content areas.	Days 3, 4, and 5

ELPS Woven Into Intervention

ELPS	Domain	Complete ELPS Student Expectation	Day Addressed
4(C)(ii)	Writing	Write using content-area vocabulary.	Intervention, after Day 3
4(F)(i)	Writing	Write to narrate, describe, explain, respond, or persuade with detail in the content areas.	Intervention, after Day 3

ELPS Woven Into Enrichment

ELPS	Domain	Complete ELPS Student Expectation	Day Addressed
4(D)(iii)	Writing	Write using a variety of grade-appropriate connecting words.	Enrichment, after Day 4
4(F)(i)	Writing	Write to narrate, describe, explain, respond, or persuade with detail in the content areas.	Enrichment, after Day 4

Module 3 — ELPS Linguistic Accommodations

Purpose: These accommodations maintain grade-level rigor while opening clear avenues to success for emergent bilingual students as they learn to choose a genre and develop a narrative with TRAILS.

Level	Language Objective
Pre-Production	Point to the genre cards and the TRAILS elements using gestures and icons.
Beginning	Sort detail cards under the TRAILS elements and point to the element label before speaking.
Intermediate	Say aloud the genre decision using the frame: "The best genre is ___ because ___."
High Intermediate	Explain one TRAILS element using the frame: "This shows the ___ because ___."
Advanced	Use oral rehearsal to plan a narrative before writing.

Teacher Script & Oral Rehearsal Scaffolding

To support students in moving from oral rehearsal to written stamina, use the following HABITS:

- Oral Rehearsal Frames: Before writing, have students pair up to practice their ideas using these frames:
- "For this topic, purpose, and audience, the best genre is [narrative] because [the reader should experience Beth's changing thinking]."
- "The setting is [the playground]. The important moment is [when Beth recognizes more than one solution]."
- "My narrative is about ___ and the important moment is ___."
- Sentence Stems for Support: Post these stems so students can borrow the language while they build the idea: "The topic is ___," "The purpose is ___," "The audience is ___," "One action is ___."
- Partner Rehearsal: Have students say their genre decision and TRAILS plan aloud to a partner before writing, so the plan is clear before the pencil moves.

Language Domains

This module builds all four language domains as students decide when narrative fits a writing job and develop the experience with TRAILS. 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 writing situations read aloud and identify the purpose (tell an experience, explain, state a viewpoint, or communicate to a person) before naming a genre.
Speaking	Students say their genre decision aloud to a partner using the frame "For this topic, purpose, and audience, the best genre is ___ because ___" before they write.
Reading	Students read "The Recess Question" closely and mark the details that let the reader experience Beth's changing thinking.
Writing	Students plan with a TRAILS planner and write a narrative, moving from a spoken genre decision to a developed written experience.

Module 3 — Learning Destination

Module Learning Objective

Students will choose a genre from the topic, purpose, and audience; select a planning strategy that fits the writing job; and use it to plan and draft a narrative.

I Will Statements

- I will name the topic, purpose, and audience before I choose a genre.
- I will justify my genre choice.
- I will choose brainstorming, freewriting, or mapping and explain why it fits.
- I will use my plan to draft a narrative and teach another writer how I decided.

I Can Statements

- I can choose a genre by studying the topic, purpose, and audience.
- I can select a planning strategy that fits the writing job.
- I can show where my plan influenced my draft.
- I can develop a narrative with TRAILS.

★ 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

- My genre choice fits the topic, purpose, and audience.
- My planning strategy fits the writing job and I can say why.
- My plan shows the important moment.
- My narrative develops Beth's changing thinking with all six TRAILS characteristics.

Evidence That Will Demonstrate Mastery

- A completed Genre Route Relay sheet with justified genre and planning choices.
- An Independent PREPARE Planning Record paired with the narrative draft.
- The Day 5 PREPARE Coach teach-back.

Module 3 — Rigor and Misconceptions

Rigor Safeguard

You may read a writing situation aloud, repeat it, and let students use the anchor charts. You may provide a sentence frame. You may not tell a student which genre a writing job needs or which detail belongs under a TRAILS element. The student must still decide whether narrative fits the topic, purpose, and audience, and must still develop the experience.

Rigor and Cognitive Demand

Level of Thinking	What Students Must Do	Expected Degree of Independence	Evidence of the Thinking
Literal	Identify the topic, purpose, audience, and the TRAILS elements in the mentor passage.	Supported. The teacher may read the passage aloud twice.	The student correctly names the writing job and matches details to TRAILS.
Inferential	Explain why narrative fits a purpose and how a detail develops the experience.	Guided on Days 1 and 2, independent by Day 5.	The student explains why the writer chose narrative and how an action or thought moves the narrative.
Evaluative	Judge whether a response develops an experience or only lists events.	Partner discussion on Day 3, independent on Day 5.	The student explains what a list is missing and what a developed narrative adds.

Possible Teacher Misconceptions

The Misconception	What a Teacher Might Misunderstand	A Practical Way to Self-Correct
The passage genre is the response genre.	A teacher may tell students the passage is informative because it contains facts.	Point to Beth's actions, thoughts, and important moment and ask what the writer's main purpose is.
Genre choice is a quick matching game.	Because students can name genres quickly, it may be treated as a simple sort.	Require students to name topic, purpose, and audience and to justify the choice out loud.
A narrative is just events in order.	A teacher may accept a correctly ordered list as a finished narrative.	Ask, "Where is the setting, the thought or dialogue, and the important moment?"

Possible Student Misconceptions

What Students May Misunderstand	What a Teacher Might Notice	A Practical Way to Correct or Reteach It
Facts in a passage make it informative.	The student labels "The Recess Question" informative.	Reread one line where the reader experiences Beth's changing thinking and ask about the writer's purpose.
Any ordered list is a narrative.	The student writes "Beth wanted recess. The class voted. Beth changed her mind."	Ask, "What is missing — setting, a thought, an important moment?"
Genre comes before purpose.	The student names a genre and then invents a reason.	Cover the genre cards and require topic, purpose, and audience first.

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 textual evidence or proof from the passage.
Level 4	Green	Independent	Student combines evidence with personal inference, applying understanding to self or deeper meaning.
Level 5	Blue	Reflective	Student connects evidence to the world, morals, lessons, themes, or broader life understanding.

Module 3: Plan the Path Before the Draft

Focus: High stamina, planning before drafting.

Level	Student Thinking	HABIT / Task
Recall	Name topic, purpose, audience, genre, and the three planning strategies.	Identify: Locate the writing job and name a planning tool.
Skill	Match a writing job to a genre and choose a planning tool.	Categorize: Sort Topic + Purpose + Audience cards to a genre and route.
Strategic	Justify the genre and the planning tool for the job.	Connect: Explain why this route fits this writing job.
Extended	Plan and draft a narrative and show where the plan influenced the draft.	Analyze & Revise: Develop a narrative and improve one sentence.

Teacher Script

“Class, this week we plan before we draft. We start with Recall, naming the writing job and a planning tool. Then we move to Skill, matching a job to a genre and a route. As we get stronger, we reach the Strategic level, where we justify both the genre and the planning tool. Finally, at the Extended level, you plan and draft a narrative and show where your plan shaped your writing. This is how we build our writing stamina!”

Oral-Rehearsal Frame: The Planning Connection

Teacher Script

“Let’s rehearse out loud. Topic tells ___. Purpose tells ___. Audience tells ___. The genre is ___. I will plan by ___ because ___. On the state writing assessment, you will plan a response for a purpose and audience, so learning to choose a route now will help you all year.”

Module 3 — Vocabulary

Vocabulary — Teacher Script

Teacher Script

"Before we begin, let's preview some words you will see in today's lesson and passage. Prepared writers use precise words to talk about how they plan."

Tier 1 Vocabulary

Word	Student-Friendly Definition	Oral Rehearsal Frame
plan	To decide the parts before drafting.	"I will ____ my route before I write."
choose	To pick one thing from a group.	"I ____ the genre that fits the job."
idea	A thought you might use in writing.	"I collected each ____ during my brainstorm."
route	The path the writing will take.	"My plan gives me a ____ into the draft."
reason	Why you think or do something.	"I can give a ____ for my genre choice."
decide	To make up your mind.	"First I ____ the purpose and audience."
order	The way events are arranged.	"Mapping helps me see the ____ of events."
detail	A small piece of information.	"A freewrite helps me find each useful ____."
moment	A short, important point in time.	"My map puts the important ____ in the center."
draft	A first version of writing.	"I plan before I begin my ____."

Tier 2 Vocabulary

Word	Student-Friendly Definition	Oral Rehearsal Frame
planning	Deciding the parts and route before drafting.	"My ____ shows where my thinking is going."
brainstorm	To quickly collect possible ideas without deciding the order yet.	"I ____ many ideas before I choose."
freewrite	To write continuously for a short time to discover ideas.	"I ____ to find what I think."
mapping	Planning by connecting a central idea to related details visually.	"I use ____ to connect events to the important moment."
organize	To put ideas in a clear order.	"My plan helps me ____ the events."
perspective	The point of view someone has.	"Each classmate shared a different ____."
genre	The kind or form of writing.	"The ____ that fits this job is narrative."
purpose	What the writing must do.	"My ____ is to help the reader experience Beth's change."
audience	The person or people who will receive the writing.	"My ____ is other third-grade readers."
sequence	The order in which events happen.	"I planned the ____ before I drafted."

Tier 3 Vocabulary



Teacher Script

"These words connect to the passage and the idea of group decisions."

Word	Pronunciation	Student-Friendly Definition	Oral Rehearsal Frame
community	kuh-MYOO-nuh-tee	A group of people who live, learn, or work together.	"A school ____ has many needs."
citizen	SIT-uh-zun	A member of a community who takes part in decisions.	"A good ____ listens respectfully."
respectful	ri-SPEKT-ful	Treating others with care and consideration.	"The class made a ____ decision."
advantage	ad-VAN-tij	A helpful or positive part of a choice.	"One ____ of longer recess is more movement."
disadvantage	dis-ad-VAN-tij	A drawback or negative part of a choice.	"One ____ is less classroom time."
compromise	KOM-pruh-myz	A solution where each side gives a little.	"An extra movement break is a ____."
democratic	dem-uh-KRAT-ik	Making decisions as a group, often by voting.	"Voting is a ____ way to decide."
solution	suh-LOO-shun	An answer to a problem.	"Lily suggested another ____."
viewpoint	VYOO-point	A person's way of seeing an issue.	"Everyone explained a ____."
decision	dih-SIZH-un	A choice a group or person makes.	"The class made a group ____."



Teacher Resource

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

Module 3 — Background Knowledge and Teacher Context

In the high-stamina excerpt of "The Recess Question," Beth enjoys recess, invites a new classmate named Lily to jump rope, and then joins a class discussion after Max and Ava say recess should be longer. Their teacher, Mrs. Green, guides the class to gather information before voting: they list advantages and disadvantages under Longer Recess, Keep Recess the Same, and Another Solution, and Lily suggests an extra movement break as a compromise. Mrs. Green connects the class vote to the long history of citizens participating in decisions. Beth's thinking changes from being certain that recess should be longer to recognizing that there may be more than one reasonable solution.

More Background for the Teacher

Module 3 builds on Modules 1 and 2. Students already recognize when narrative fits and how purposeful craft develops a narrative. Module 3 adds the planning step: prepared writers choose a route into the draft. The same recess topic can support a narrative (experience Beth's change), an informative piece (how the class decided respectfully), an opinion/argument (which solution is best), or correspondence (a message to the principal). After confirming the genre, students select brainstorming, freewriting, or mapping and justify the choice.

Two teacher reminders from the module: planning strategies are thinking tools, not interchangeable worksheets — students should justify the planning tool as carefully as the genre; and an audience is not simply "the teacher" — naming authentic audiences helps students feel how audience affects language, detail, and form. The prompt wording remains a statement or command rather than a question.

Module 3 — Materials and Module at a Glance

Teacher Preparation

- Four genre corner signs
- Topic-Purpose-Audience-Genre-Plan anchor chart
- Brainstorm cloud sheet
- One-minute freewrite sheet
- Mapping/web sheet
- TRAILS planner
- Genre Route Relay cards
- Student notebooks
- Sticky notes
- Award and Target cards

Module at a Glance

Day	GRADUATE Stage	What Happens
Day 1	G — Gather + R — Reveal	One topic, many possible responses; reveal the three planning strategies.
Day 2	A — Attempt	Genre Route Relay: match Topic + Purpose + Audience to a genre and a planning tool.
Day 3	D — Discuss + U — Use	Discuss the hard genre choices, then independently plan and write Beth's-change narrative.
Day 4	A — Award + T — Target	Award the preparation and target the next route.
Day 5	E — Explain / Educate Others	PREPARE Coach turn-and-teach.

Quick Teacher Reference — This Module

- Topic = content. Purpose = job. Audience = receiver. Genre = form. Plan = route before drafting.
- Do not let students pick a genre until they can name the purpose and audience.
- Do not let students begin the draft until they have completed a visible planning move.
- Narrative remains the formal writing application; other genres are used for comparison and selection practice.
- Prompt wording remains a statement/command rather than a question.

Teacher Passage Use Note

The wording of the passage is taken verbatim from the supplied "The Recess Question" anchor passage. Module 3 uses the excerpt as a higher-demand instructional selection; Module 4 returns to the complete anchor for independent synthesis.

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 prepared-writer HABIT: prepared writers begin with a decision about what their writing needs to do. Use one whenever the class changes activities, when energy dips, or right before a new writing task.

This Module's Routine: "Purpose Signal Freeze"

Teacher Script

"Tiny Time! I will read a quick writing job. Freeze and show the signal for the purpose you hear — hands make a trail for NARRATIVE, open-book hands for INFORMATIVE, thumbs-to-heart for OPINION, or a pretend envelope for CORRESPONDENCE — then whisper the genre to a neighbor in one sentence."

How to run it:

- Signal the class and get all eyes on you.
- Read a fast writing job (for example, "Tell about the time you found something strange.").
- Students freeze in the matching purpose signal, then whisper: "The best genre is ____ because ____."
- Call two or three writing jobs in a row, then have students return quietly to their seats.

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

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 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 3 — Mentor Moves: One Topic, Many Routes

Teacher Script

"Watch how a prepared writer keeps the topic the same and changes only the job. The passage is the source. The prompt — not the passage title — determines the response genre. After I choose the genre, I still choose a route into the writing."

Same Topic, Different Writing Jobs

Writing Job (Prompt)	Purpose	Best Genre
Develop Beth's experience as she changes from being certain to considering several solutions.	Let a reader experience a moment.	Narrative
Explain how Mrs. Green helps the class make a respectful group decision.	Teach how something works.	Informative
Support the recess solution that would work best for the class.	Take and support a viewpoint.	Opinion / Argument
Write a message to the principal proposing one practical change.	Communicate directly to a specific audience.	Correspondence

Teacher Script

"Same passage. Same general topic. Different writing jobs. Prepared writers notice the difference before they begin drafting."

Choose a Planning Route

Planning Strategy	What It Does	When It Helps
Brainstorming	Quickly collect possible ideas without deciding the final order yet.	When you need many ideas before choosing.
Freewriting	Write continuously for a short time to discover what you think and what details matter.	When you are not sure what you want to say yet.
Mapping	Place the central idea in the middle and visually connect related details, events, people, or reasons.	When you want to see the important moment and connect what came before and after.

Teacher Model: "My assigned job is to develop Beth's changing thinking as a narrative for another third-grade reader. I will map because a map lets me see the important moment

in the center and connect what Beth thought before and after it."

When you plan your Module 3 narrative, name the topic, purpose, and audience; confirm narrative fits; choose a planning strategy and justify it; then develop the experience with TRAILS.

Module 3 — TRACKS: Reading the Passage for Evidence

Before students plan their narratives, they read the passage and TAP the TRACKS to find the six kinds of measurable evidence. In Module 3 this evidence helps students see the experience they will develop as a narrative.

The Six Types of Measurable Evidence: TRACKS

As students read each passage, they TAP the TRACKS — they hunt for the six kinds of evidence and highlight each with the TRACKS color below. TRACKS marks the evidence in the passage; the shapes are used only to analyze the prompt. Use the same six categories, the same wording, and the same colors in every module.

Letter	Category	What to Look For	Highlight Color
T	Time	Age, era, dates, cultural details, or historical details. Often associated with adjectives.	Pastel Green
R	Reactions	Reactions, solutions, resolutions, or effects. Often associated with verbs and adverbs.	Pastel Purple
A	Actions	Actions, problems, conflicts, or causes. Often associated with verbs and adverbs.	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.	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).	Pastel Orange
S	Scenery / Setting	Setting characteristics that are acknowledged or measured through the five senses.	Pastel Green

How to Use TRACKS

Teacher Script

“As we read, we hunt for all six kinds of evidence and highlight each one in its TRACKS color. Time is green, Reactions are purple, Actions are yellow, Character/Concept/Creature is yellow, Key Knowledge is orange, and Scenery/Setting is green. When we have marked the TRACKS, we can see the experience we will develop in our narrative.”

TRACKS in "The Recess Question" (High Stamina)

Here is the evidence students should find and highlight as they TAP the TRACKS in this module's passage:

Letter	Category	Evidence from the Passage
T	Time	People have been making group decisions for a very long time; thousands of years ago, some citizens in ancient Greece gathered to discuss important questions and vote; their ideas helped influence democratic governments that came much later
R	Reactions	Beth smiled; Lily looked surprised; Everyone cheered; "I did it!" Lily yelled; Beth thought about that as they walked back to the classroom; No one shouted, no one laughed at another person's answer
A	Actions	She ran toward the jump ropes; Beth stopped turning the rope; Beth walked over to her; the class began making a list; Mrs. Green drew three columns on the board; Mrs. Green wrote a question on the board
C	Character, Concept, Creature	Beth; Mrs. Green; Lily; citizens
K	Key Knowledge	good citizens listen to one another, consider the reasons, and make decisions respectfully; a good decision should not be based only on what we want; first, we need information — consider the advantages and disadvantages of each choice; you may disagree with someone, but you must listen respectfully
S	Scenery / Setting	onto the playground; on the blacktop, basketballs went bounce, bounce, bounce; someone sitting alone near the fence; when everyone was seated

Before Students Read

Preview the passage with students before reading. It appears twice: first a plain copy to read, then a color-coded copy. As you read, students TAP the TRACKS — they hunt for the six kinds of evidence and highlight each with the TRACKS color below. TRACKS marks the evidence in the passage; the shapes are used only to analyze the prompt.

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.)

PASSAGE 1 — The Recess Question

[1] The bell rang.

[2] “Recess!” Beth shouted.

[3] Chairs scooted back. Sneakers hurried across the floor. A moment later, Beth and her classmates spilled onto the playground.

[4] The sun felt warm on Beth’s face. A light wind moved through the trees beside the fence. On the blacktop, basketballs went bounce, bounce, bounce. Near the swings, children called to one another.

[5] “Push me higher!”

[6] “Catch me!”

[7] “Race you to the slide!”

[8] Beth smiled. Recess was one of her favorite parts of the school day.

[9] She ran toward the jump ropes where her friend Ava was waiting.

[10] “Want to jump?” Ava asked.

[11] “Of course!” Beth said.

[12] Ava and Beth began turning the rope together.

[13] “Ready?” Ava called.

[14] Their friend Max jumped into the middle.

[15] “One, two, three, four!”

[16] Max jumped higher each time the rope came around.

[17] Then Beth noticed someone sitting alone near the fence.

[18] It was Lily. She had joined their class only a few days earlier.

[19] Beth stopped turning the rope.

[20] “What’s wrong?” Ava asked.

[21] “I think Lily might need someone to play with,” Beth said.

[22] Beth walked over to her.

[23] “Do you want to jump rope with us?” Beth asked.

[24] Lily looked surprised.

[25] “Really?”

[26] “Really,” Beth said.

[27] Soon Lily was jumping while Beth and Ava turned the rope.

[28] Lily missed the rope on her first try.

[29] Then she missed again.

[30] On the third try, she made it over.

[31] Everyone cheered.

[32] "I did it!" Lily yelled.

[33] Beth laughed.

[34] For a few minutes, the playground seemed full of nothing but running feet, swinging ropes, bouncing balls, and happy voices.

[35] Then the whistle blew.

[36] Recess was over.

[37] "Awww!" several children groaned.

[38] As the class lined up, Max said, "Recess always feels too short."

[39] "I think we should have a longer recess," Ava said.

[40] Beth nodded. "Me too."

[41] Their teacher, Mrs. Green, heard them.

[42] "Why do you think recess should be longer?" she asked.

[43] "Because we get to move," Max said. "We sit a lot in class."

[44] "And we get to play with our friends," Ava added.

[45] Beth looked at Lily.

[46] "Sometimes recess gives us time to get to know someone new," she said.

[47] Mrs. Green smiled.

[48] "Those are thoughtful reasons," she said. "Recess can give children time to move, play games, talk with friends, and take a break from classroom work."

[49] Max grinned.

[50] "So can we have recess all afternoon?"

[51] Mrs. Green laughed.

[52] "Not quite."

[53] "Why not?" Max asked.

[54] "Because a school community has many needs," Mrs. Green explained. "We need time to read, write, learn mathematics, study science and social studies, and do many other important things."

[55] "So longer recess might mean less time for something else?" Beth asked.

[56] "That could happen," Mrs. Green said.

[57] Beth thought about that as they walked back to the classroom.

[58] She loved recess. She liked running outside and feeling the wind on her face. She liked laughing with Ava and Max. Most of all, she was glad she had asked Lily to join them.

[59] But now there was more to think about.

[60] When everyone was seated, Mrs. Green wrote a question on the board:

[61] Should our recess be longer?

[62] “People in a community do not always agree,” she explained. “Sometimes one person wants one thing while someone else wants something different. Good citizens listen to one another, consider the reasons, and make decisions respectfully.”

[63] Mrs. Green drew three columns on the board.

[64] Longer Recess

[65] Keep Recess the Same

[66] Another Solution

[67] “We are not going to vote yet,” she said.

[68] Max raised his hand. “Why not?”

[69] “Because a good decision should not be based only on what we want,” Mrs. Green replied. “First, we need information. We should consider the advantages and disadvantages of each choice.”

[70] The class began making a list.

[71] Under Longer Recess, they wrote:

[72] - more time for physical activity

[73] - more time with friends

[74] - more opportunities to include someone new

[75] - a longer break from sitting and working

[76] - Under Keep Recess the Same, they wrote:

[77] - enough time for all school subjects

[78] - more classroom learning time

[79] - time for other activities during the school day

[80] Then Lily raised her hand.

[81] “What if we could have another short movement break instead of making recess a lot longer?”

[82] Mrs. Green smiled. “That is exactly why we have a third column.”

[83] Beth liked Lily’s idea.

[84] Mrs. Green added it to Another Solution.

[85] “People have been making group decisions for a very long time,” Mrs. Green continued. “Thousands of years ago, some citizens in ancient Greece gathered to discuss important questions and vote. Their ideas about citizens participating in decisions helped influence democratic governments that came much later.”

[86] “So voting is really old?” Max asked.

[87]

"The idea certainly is," Mrs. Green said. "Today, voting is still one way groups make decisions."

[88] Ava looked at the board.

[89] "Can we vote now?"

[90] "Almost," Mrs. Green said. "First, everyone gets a chance to explain a point of view. You may disagree with someone, but you must listen respectfully."

[91] Beth listened as her classmates spoke.

[92] Max still wanted longer recess.

[93] Ava agreed with him.

[94] One student thought recess should stay exactly the same.

[95] Lily explained her idea for an extra movement break.

[96] No one shouted. No one laughed at another person's answer. They asked questions and listened.

Student Annotation Guide — The Recess Question

T — Time

People have been making group decisions for a very long time; Thousands of years ago, some citizens in ancient Greece gathered to discuss important questions and vote; Their ideas about citizens participating in decisions helped influence democratic governments that came much later

R — Reactions

Beth smiled; Lily looked surprised; Everyone cheered; “I did it!” Lily yelled; Beth thought about that as they walked back to the classroom; No one shouted. No one laughed at another person’s answer

A — Actions

She ran toward the jump ropes where her friend Ava was waiting; Beth stopped turning the rope; Beth walked over to her; The class began making a list; Mrs. Green drew three columns on the board; Mrs. Green wrote a question on the board

C — Character/Concept/Creature

Beth; Mrs. Green; Lily; citizens

K — Key Knowledge

Good citizens listen to one another, consider the reasons, and make decisions respectfully; a good decision should not be based only on what we want; First, we need information. We should consider the advantages and disadvantages of each choice; You may disagree with someone, but you must listen respectfully

S — Scenery/Setting

onto the playground; On the blacktop, basketballs went bounce, bounce, bounce; someone sitting alone near the fence; When everyone was seated

TRACKS EVIDENCE HIGHLIGHTING — The Recess Question

[1] The bell rang.

[2] “Recess!” Beth shouted.

[3] Chairs scooted back. Sneakers hurried across the floor. A moment later, Beth and her classmates spilled onto the playground.

[4] The sun felt warm on Beth’s face. A light wind moved through the trees beside the fence. On the blacktop, basketballs went bounce, bounce, bounce. Near the swings, children called to one another.

[5] “Push me higher!”

[6] “Catch me!”

[7] “Race you to the slide!”

[8] Beth smiled. Recess was one of her favorite parts of the school day.

[9] She ran toward the jump ropes where her friend Ava was waiting.

[10] “Want to jump?” Ava asked.

[11] “Of course!” Beth said.

[12] Ava and Beth began turning the rope together.

[13] “Ready?” Ava called.

[14] Their friend Max jumped into the middle.

[15] “One, two, three, four!”

[16] Max jumped higher each time the rope came around.

[17] Then Beth noticed someone sitting alone near the fence.

[18] It was Lily. She had joined their class only a few days earlier.

[19] Beth stopped turning the rope.

[20] “What’s wrong?” Ava asked.

[21] “I think Lily might need someone to play with,” Beth said.

[22] Beth walked over to her.

[23] “Do you want to jump rope with us?” Beth asked.

[24] Lily looked surprised.

[25] “Really?”

[26] “Really,” Beth said.

[27] Soon Lily was jumping while Beth and Ava turned the rope.

[28] Lily missed the rope on her first try.

[29] Then she missed again.

[30] On the third try, she made it over.

[31] Everyone cheered.

[32] "I did it!" Lily yelled.

[33] Beth laughed.

[34] For a few minutes, the playground seemed full of nothing but running feet, swinging ropes, bouncing balls, and happy voices.

[35] Then the whistle blew.

[36] Recess was over.

[37] "Awww!" several children groaned.

[38] As the class lined up, Max said, "Recess always feels too short."

[39] "I think we should have a longer recess," Ava said.

[40] Beth nodded. "Me too."

[41] Their teacher, Mrs. Green, heard them.

[42] "Why do you think recess should be longer?" she asked.

[43] "Because we get to move," Max said. "We sit a lot in class."

[44] "And we get to play with our friends," Ava added.

[45] Beth looked at Lily.

[46] "Sometimes recess gives us time to get to know someone new," she said.

[47] Mrs. Green smiled.

[48] "Those are thoughtful reasons," she said. "Recess can give children time to move, play games, talk with friends, and take a break from classroom work."

[49] Max grinned.

[50] "So can we have recess all afternoon?"

[51] Mrs. Green laughed.

[52] "Not quite."

[53] "Why not?" Max asked.

[54] "Because a school community has many needs," Mrs. Green explained. "We need time to read, write, learn mathematics, study science and social studies, and do many other important things."

[55] "So longer recess might mean less time for something else?" Beth asked.

[56] "That could happen," Mrs. Green said.

[57] Beth thought about that as they walked back to the classroom.

[58] She loved recess. She liked running outside and feeling the wind on her face. She liked laughing with Ava and Max. Most of all, she was glad she had asked Lily to join them.

[59] But now there was more to think about.

[60] When everyone was seated, Mrs. Green wrote a question on the board:

[61] Should our recess be longer?

[62] “People in a community do not always agree,” she explained. “Sometimes one person wants one thing while someone else wants something different. Good citizens listen to one another, consider the reasons, and make decisions respectfully.”

[63] Mrs. Green drew three columns on the board.

[64] Longer Recess

[65] Keep Recess the Same

[66] Another Solution

[67] “We are not going to vote yet,” she said.

[68] Max raised his hand. “Why not?”

[69] “Because a good decision should not be based only on what we want,” Mrs. Green replied. “First, we need information. We should consider the advantages and disadvantages of each choice.”

[70] The class began making a list.

[71] Under Longer Recess, they wrote:

[72] - more time for physical activity

[73] - more time with friends

[74] - more opportunities to include someone new

[75] - a longer break from sitting and working

[76] - Under Keep Recess the Same, they wrote:

[77] - enough time for all school subjects

[78] - more classroom learning time

[79] - time for other activities during the school day

[80] Then Lily raised her hand.

[81] “What if we could have another short movement break instead of making recess a lot longer?”

[82] Mrs. Green smiled. “That is exactly why we have a third column.”

[83] Beth liked Lily’s idea.

[84] Mrs. Green added it to Another Solution.

[85] “People have been making group decisions for a very long time,” Mrs. Green continued. “Thousands of years ago, some citizens in ancient Greece gathered to discuss important questions and vote. Their ideas about citizens participating in decisions helped influence democratic governments that came much later.”

[86] “So voting is really old?” Max asked.

[87]

"The idea certainly is," Mrs. Green said. "Today, voting is still one way groups make decisions."

[88] Ava looked at the board.

[89] "Can we vote now?"

[90] "Almost," Mrs. Green said. "First, everyone gets a chance to explain a point of view. You may disagree with someone, but you must listen respectfully."

[91] Beth listened as her classmates spoke.

[92] Max still wanted longer recess.

[93] Ava agreed with him.

[94] One student thought recess should stay exactly the same.

[95] Lily explained her idea for an extra movement break.

[96] No one shouted. No one laughed at another person's answer. They asked questions and listened.

Day 1 - Gather and Reveal



TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 11(A)(i)	plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies
TEKS 12(A)(i)	compose literary texts, including personal narratives, using genre characteristics
ELPS 4(F)(i)	write to narrate, describe, explain, respond, or persuade with detail in the content areas

Day 1 Purpose

Students build curiosity around the recess decision, read the high-stamina excerpt, and reveal how a writer can use the same source situation for several different writing jobs.

★ Daily Deck Slide (M3-01 - Module Launch)

Put on the slide: PREPARE - Module 3 - High Stamina Instructional Application. I can: choose a genre by studying the topic, purpose, and audience before I plan and draft. I will: justify my genre choice, use a planning strategy, create a response, revise and edit it, and teach another writer how I made the decision.

★ Daily Deck Slide (M3-02 - Reading Purpose)

Write on the board: As you read, notice how the same recess situation could support different writing jobs. Listen for moments that could become a narrative, information that could be explained, viewpoints that could be supported, and people who could receive a direct message.

★ Daily Deck Slide (M3-04 - One Topic, Many Possible Responses)

Write on the board: The passage is the source. The writing prompt is the job. The prompt—not the passage title—determines the response genre.

G — Gather and R — Reveal **Teacher Script**

“Writers, today I am going to keep the topic the same and change only the job. Listen to what happens.

Task one: Develop Beth's experience as she changes from being certain about longer recess to considering several solutions. That job asks a reader to experience a moment, so narrative fits.

Task two: Explain how Mrs. Green helps the class make a respectful group decision. That job asks us to teach how something works, so informative writing fits.

Task three: Support a position about the recess solution that would work best for the class. That job asks us to take and support a viewpoint, so opinion or argument fits.

Task four: Write a message to the principal proposing one practical change to the school day. That job gives us a specific audience and direct communication purpose, so correspondence fits.

Same passage. Same general topic. Different writing jobs. Prepared writers notice the difference before they begin drafting.”

Reveal the Planning Strategies **Teacher Script**

“After we choose the genre, we still are not ready to draft. We choose a route into the writing.”

- Brainstorming — quickly collect possible ideas without deciding the final order yet.
- Freewriting — write continuously for a short time to discover what you think and what details may matter.
- Mapping — place the central idea in the middle and visually connect related details, events, people, or reasons.

Teacher Model **Teacher Script**

“My assigned job is to develop Beth's changing thinking as a narrative for another third-grade reader. I will map because a map lets me see the important moment in the center and connect what Beth thought before and after it.”

Day 1 Closing

Students orally complete: "Before I draft, I prepare by naming the topic, purpose, audience, genre, and plan."

Day 2 - Attempt

A

TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 11(A)(i)	plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies
ELPS 2(E)	use comprehensible language to explain information orally with increasing specificity and detail

Day 2 Purpose

A — Attempt Collaboratively.

★ Daily Deck Slide (M3-05 - Genre Route Relay)

Write on the board: In teams, match each Topic + Purpose + Audience card to the best genre. Then select a planning tool and defend both choices.

Activity: Genre Route Relay

Group Size: 3-4 students. Assign Reader, Purpose Finder, Genre Defender, and Planner. Rotate roles after each card.

Teacher Script

"An attempt means you are allowed to test an idea. But every choice needs a reason. Your team earns the point only when you can name the purpose, audience, genre, and planning strategy."

Relay Cards

- Card 1: Develop Beth's experience from the first recess whistle through the moment she realizes there may be more than one reasonable solution. Audience: another third-grade class. Answer key: Narrative; mapping or brainstorming. Accept another planning tool when students justify how it will help the selected genre.
- Card 2: Explain how Mrs. Green's class gathers information and listens to different perspectives before voting. Audience: students who are learning about group decision-making. Answer key: Informative; mapping. Accept another planning tool when students justify how it will help the selected genre.

- Card 3: Support the position that an extra movement break is a practical compromise. Audience: classmates. Answer key: Opinion/Argument; brainstorm or map. Accept another planning tool when students justify how it will help the selected genre.
- Card 4: Write a respectful message to Mrs. Green thanking her for giving every student a chance to share a viewpoint. Audience: Mrs. Green. Answer key: Correspondence; brainstorm. Accept another planning tool when students justify how it will help the selected genre.
- Card 5: Develop Lily's experience from sitting alone at recess to contributing an idea to the class discussion. Audience: a school anthology reader. Answer key: Narrative; freewrite or map. Accept another planning tool when students justify how it will help the selected genre.
- Card 6: Explain why listening respectfully matters when a community makes a decision. Audience: a younger grade. Answer key: Informative; brainstorm or map. Accept another planning tool when students justify how it will help the selected genre.

Challenge Round

Give every team the same topic—recess—but change only the audience. Teams explain whether their genre would stay the same or change and why.

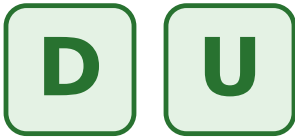
Day 2 Closing



Teacher Script

"Tomorrow we will discuss disagreements from the relay. Then each writer will use the process independently."

Day 3 - Discuss and Use



TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 12(A)(i)	compose literary texts, including personal narratives, using genre characteristics
TEKS 11(C)(i)	revise drafts to improve sentence structure by adding ideas
ELPS 4(F)(i)	write to narrate, describe, explain, respond, or persuade with detail in the content areas

Day 3 Purpose

D — Discuss and U — Use Independently.

★ Daily Deck Slide (M3-06 - Discuss the Hard Choices)

Write on the board: Discuss the cards that produced different genre choices. Ask which part of the writing job—topic, purpose, or audience—resolved the disagreement.

🔊 Teacher Script

“Two groups can notice the same topic and still disagree if they have not paid attention to purpose. Say the purpose out loud first. What does the writer need the response to DO?”

Now name the audience. Would this audience need to experience an event, learn an explanation, hear a supported viewpoint, or receive a direct message?”

★ Daily Deck Slide (M3-07 - Independent Use)

Write on the board: Writing task: Develop a narrative for third-grade readers that lets them experience Beth's changing thinking about the recess decision. Before drafting, record the topic, purpose, audience, chosen genre, and the planning strategy you will use.

Independent PREPARE Planning Record

- Topic: Beth's changing thinking about the recess decision.
- Purpose: develop an experience so the reader can follow how Beth's thinking changes.
- Audience: other third-grade readers.
- Genre: narrative.
- Genre justification stem: "Narrative fits because the purpose is to help the audience experience ____."
- Planning strategy: student selects brainstorming, freewriting, or mapping and states why the strategy will help.

TRAILS Expectations for the Draft

- T — clear experience
- R — Beth's relationships with classmates/teacher and the decision
- A — actions, thoughts, and purposeful dialogue
- I — the moment Beth recognizes more than one reasonable solution
- L — what Beth understands about community decisions
- S — school/recess/classroom setting

Teacher Conferring Questions

- Which part of your plan shows the important moment?
- Which detail helps the audience experience Beth's thinking instead of merely hearing a summary?
- Where can you add one idea that makes the sentence structure clearer or the moment more developed?
- Does every event help the narrative do its job?

Standards Application Check

Revise one sentence by adding a useful idea. Then edit the surrounding paragraph for complete simple sentences, subject-verb agreement, singular nouns, common nouns, and high-frequency spelling.

Day 3 Closing

Students place the planning record and narrative together in the writing folder so the teacher can see the connection between the prewriting decision and the draft.

Day 4 - Award Yourself and Target



TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 12(A)(ii)	compose literary texts, including personal narratives, using craft
ELPS 4(E)(ii)	write formal or informal text using grammatical structures

Day 4 Purpose

A — Award Yourself and T — Target.

★ Daily Deck Slide (M3-09 - Award the Preparation)

Write on the board: Choose two awards and point to evidence: Genre Matcher - Planning Pro - TRAILS Builder - Moment Maker - Sentence Grower.

Teacher Script

"Today the award can come from your planning page or your draft. Prepared writing begins before the first sentence, so good decisions deserve to be noticed too."

Award Stems

- I award myself the Genre Matcher Award because my purpose and audience clearly fit ____.
- I award myself the Planning Pro Award because my brainstorm/freewrite/map helped me ____.
- I award myself the Moment Maker Award because I slowed down and developed ____.
- I award myself the Sentence Grower Award because I added ____ and made the idea clearer.

★ Daily Deck Slide (M3-10 - Target the Next Route)

Write on the board: Target one next step: identifying purpose - identifying audience - choosing genre - selecting a planning strategy - building TRAILS - adding a useful idea - editing conventions.

 Teacher Script

"A target is a direction, not a penalty. Name the exact point in the process where your thinking needs another try."

Day 5 - Explain or Educate Others

E

TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 12(A)(i)	compose literary texts, including personal narratives, using genre characteristics
ELPS 2(E)	use comprehensible language to explain information orally with increasing specificity and detail

Day 5 Purpose

E — Explain / Educate Others.

★ Daily Deck Slide (M3-11 - PREPARE Coach)

Write on the board: Teach a partner the five decisions: topic -> purpose -> audience -> genre -> plan. Use your own narrative as the example.

Turn-and-Teach Protocol

- Partner A explains the assigned topic, purpose, and audience.
- Partner A explains why narrative fit the task.
- Partner A shows the planning strategy and one place where it influenced the draft.
- Partner A teaches one TRAILS feature from the draft.
- Partner B asks one genuine clarification question, then roles switch.

🔊 Teacher Script

"from memory: "Topic tells ___. Purpose tells ___. Audience tells ___. Genre is ___. Planning helps me ___."

Module 3 — Low, Medium, and High Exemplars

Prompt: Develop a narrative for third-grade readers that lets them experience Beth's changing thinking about the recess decision.

Low Exemplar

- Student Response: "Beth wanted longer recess. Then Mrs. Green talked about it. Beth changed her mind. The class voted."
- What Is Working: The student names the topic and a change.
- Teacher Notes: This summarizes rather than lets the reader experience Beth's thinking. There is no setting detail, no thought or dialogue, and the important moment (recognizing more than one solution) is not developed.
- What Needs Improvement: Add a setting and a thought or line of dialogue, and slow down the moment when Beth's thinking changes.

Medium Exemplar

- Student Response: "At recess, Beth was sure recess should be longer. In class, Mrs. Green made a chart with three columns. Max wanted longer recess, but Lily suggested a movement break. Beth thought that was a good idea. She realized there could be more than one answer."
- What Is Working: The student includes the class discussion, a relationship (Lily's idea), and Beth's realization.
- Teacher Notes: The narrative develops the experience but tells the important moment quickly ("She realized") without letting the reader feel the change.
- What Needs Improvement: Slow the important moment with Beth's thoughts, and add a detail that helps the reader picture the classroom.

High Exemplar

- Student Response: "When the whistle blew, Beth was certain: recess should be longer. She had felt the wind on her face and laughed with Ava, and she had even helped Lily jump rope for the first time. Back in class, Mrs. Green wrote three columns on the board and asked the class to list advantages and disadvantages before voting. Beth's pencil slowed. "Longer recess might mean less time for something else," she thought. Then Lily raised her hand and suggested a short movement break instead. Beth sat up. Maybe the answer was not simply longer or the same — maybe there was a third path. For the first time, Beth understood that a good decision in a community means listening to reasons, not only wanting what feels best."
- What Is Working: The narrative lets the reader experience Beth's change with setting, relationship, thought, dialogue, and a clearly developed important moment and lasting effect.
- Teacher Notes: Narrative was correctly chosen for the purpose, planned before drafting, and developed with all six TRAILS characteristics.

Module 3 — Assessment Opportunities

Field	Detail
Purpose	Determine whether students can select a genre and a planning strategy from the writing job and use them to draft a narrative.
Who Administers It	The classroom teacher during the lesson.
Materials Needed	Genre corner signs, Genre Route Relay cards, planning sheets, TRAILS planner, and the high-stamina excerpt.
Related TEKS Breakout	11(A)(i) plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies; 12(A)(i) compose literary texts, including personal narratives, using genre characteristics
Task	Students perform a formative check in the Genre Route Relay and an independent task by planning and drafting a narrative.
Expected Response	Students name purpose and audience, choose a genre, justify a planning strategy, and develop a narrative with TRAILS.

Informal Assessment

During the lesson, observe students in the Genre Route Relay. Listen for students naming the purpose and audience and justifying both the genre and the planning tool. Note whether students change a choice when they hear stronger evidence.

Formative Assessment

The Day 3 Independent PREPARE Planning Record paired with the narrative serves as the formative check. Students record topic, purpose, audience, genre, and planning strategy, then draft a narrative that lets the reader experience Beth's changing thinking.

Formative Check Rubric/Scaffolding

Component	Student Requirement
Genre Decision	Must name topic, purpose, and audience and choose narrative.
Planning Strategy	Must select and justify brainstorming, freewriting, or mapping.
Important Moment	Must develop the moment Beth's thinking changes.
TRAILS	Must include all six characteristics.

Relay Card	Purpose	Genre / Planning
Develop Beth's experience for another third-grade class	Experience a moment	Narrative; mapping or brainstorming
Explain how the class gathers information before voting	Teach how something works	Informative; mapping

Answer Key

Teacher Note: Accept another planning tool when students justify how it will help the selected genre.

Oral-Rehearsal Frame for Students: "I heard the writer needed to ___ for ___, so the genre that best fits is ___, and I will plan by ___."

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 that they can tell whether narrative fits a writing job's topic, purpose, and audience.
- Visual/Physical — Attempt — Sort It: Students sort detail cards under the six TRAILS elements and explain one placement aloud.
- Written — Discuss/Use — One-Sentence Justification: Students write one sentence that names the genre and the reason: "For this topic, purpose, and audience, narrative fits because ____."

Assessment Option

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

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

Intervention — Module 3

Use only two genre choices at first. Read the task aloud and have the student highlight or repeat the purpose verb. Give a sentence frame: "The writer needs to ____ for ____, so ____ fits." Then provide a partially completed map with three boxes: before -> important ____ moment -> after.

Module 3 — Embedded Checks and Student Support

Educator Insight

A common misconception is that planning strategies are interchangeable worksheets rather than thinking tools. Ask students to justify the planning tool as carefully as they justify the genre. Another misconception is that an audience is simply "the teacher." Name authentic audiences in the task so students can feel how audience affects language, detail, and form.

Embedded Checks for Understanding

Teacher Move	Expected Response	Common Misconception	Teacher Response
Ask students to name the writing job before the genre.	Students state topic, purpose, and audience first.	Students name a genre before the purpose.	Cover the genre signs; require purpose and audience first.
Ask students to justify a planning tool.	Students explain how the tool fits the genre and job.	Students treat all planning tools as the same worksheet.	Ask, "Why this route for this job?"
Ask students to identify the important moment.	Students point to Beth recognizing more than one solution.	Students choose an ordinary recess action.	Ask, "Where does Beth's thinking change?"

Student Support Quick Reference

If a student...	Support to Provide
Picks a genre before the purpose	Use the Topic-Purpose-Audience-Genre-Plan anchor chart in order.
Cannot choose a planning tool	Offer a partially completed map: before -> important moment -> after.
Summarizes instead of develops	Ask for one thought or line of dialogue that shows Beth's thinking.
Masters quickly	Route to Module 3 enrichment (three planning artifacts).

Enrichment — Module 3

Students take the same recess topic and create three different planning artifacts for three different writing jobs: a narrative map, an informative concept map, and an opinion brainstorm. They explain why each plan looks different even though the source passage is the same.

Module 3 — Additional Writing Opportunity: Plan and Draft

Writing Prompt

Develop a narrative for third-grade readers that lets them experience Beth's changing thinking about the recess decision.

Connection to This Module

This week you learned to plan a route before drafting. Name the topic, purpose, and audience; confirm narrative fits; choose brainstorming, freewriting, or mapping; then develop the experience with TRAILS.

Planning Support

1. Record the topic, purpose, and audience.
2. Confirm narrative fits and write your justification.
3. Choose a planning strategy and state why it fits.
4. Plan the important moment where Beth's thinking changes.

Step	Planning Guide
Step 1: The Genre Decision	Confirm narrative fits the topic, purpose, and audience.
Step 2: The Planning Route	Choose brainstorming, freewriting, or mapping and justify it.
Step 3: The Important Moment	Plan how you will show Beth's change in thinking.

Drafting Space

Write your narrative so the reader experiences Beth's changing thinking.

Model Opening: "When the whistle blew, Beth was certain: recess should be longer."

Success Criteria

- I named the topic, purpose, and audience and confirmed the genre.
- I chose and justified a planning strategy.
- My important moment is developed.
- My narrative uses all six TRAILS characteristics.

Additional Writing Opportunity: Revise, Edit, and Share

Revise

Read your narrative aloud. Add one useful idea that makes a sentence clearer or the important moment more developed.

Edit

Check for complete simple sentences, subject-verb agreement, singular and common nouns, and correctly spelled high-frequency words.

Share

Teach a partner your five decisions: topic, purpose, audience, genre, and plan.

Module 3 — Auditory Engagement (Active Participation)

Approach: Human Genre Sort.

Purpose: Students listen to a writing situation, move to the genre area that best fits it, and verbally defend the choice.

Listening Target: Listen for the purpose verb and the named audience before deciding where to move.

- Post room signs: Narrative, Informative, Opinion/Argument, Correspondence.
- Read one statement task aloud, such as "Explain to a new student how Beth's class made a respectful group decision."
- Students move to the genre sign they believe fits best, then pair with someone in that area.
- Pairs give a ten-second defense using topic, purpose, and audience.
- Allow students to change areas after hearing a stronger justification; changing a mind because of evidence is celebrated.

Fresh Recall: Without looking at notes, students complete, "I heard the writer needed to ___ for ___, so the genre that best fits 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 Choosing a Genre

Stop and think: What is the writing job really asking me to do? Name the topic, the purpose, and the audience in your own words before you choose a genre. Remember the HABIT: prepared writers begin with a decision about what their writing needs to do. For example, if the purpose is to let a reader experience a discovery, narrative fits and you switch to TRAILS.

|| Pause Point — Midway

Stop and think: Am I developing an experience or just listing events? Check: Do I have a setting, an action or a thought, and an important moment where the character's thinking changes? For example, the moment Beth recognizes that a community problem can have more than one reasonable solution is the important moment. If your narrative reads like a list, slow down and develop the important moment now, not later.

|| Pause Point — Before You Finish

Stop and think: Would a reader who was not there still understand and picture my narrative? Add the one detail or line of dialogue that makes it clear, and end with a feeling, realization, or lasting effect. For example, "It was more than an object. It was a clue from the past and a story waiting to speak." Make sure your setting, actions, important moment, and lasting effect all connect.

Module 3 — At-Home Connection

Purpose

These at-home tasks turn your child into a prepared writer at home. They need little or no materials and each one ends in a short conversation, not a worksheet. When a child explains the learning to you, the learning gets stronger. The HABIT is: prepared writers begin with a decision about what their writing needs to do — they name the topic, purpose, and audience, then choose the genre that fits.

Feature	Detail
Time	A few minutes each
Materials	None needed

Teacher Information - Task Card 1

Teacher note: send this ice-blue card home first. It practices naming the writing job before choosing a genre.



Task Card 1 - Name the Writing Job

TEKS 11(A)(i). Think of something you might write about your day. Tell a family member the topic, the purpose (what the writing should do), and the audience (who would read it). Then decide: is this a narrative, an informative piece, an opinion, or a letter? Explain why. Family signature: _____



Teacher Information - Task Card 2

Teacher note: this pale-green card practices developing an experience with TRAILS instead of listing events.



Task Card 2 - Tell the Experience

TEKS 12(A)(i). Tell a family member about a small moment from your day as a narrative. Include where it happened (setting), what you did (actions), and one thing you thought or said. End by telling what the moment meant to you. Family signature: _____



Teacher Information - Task Card 3

Teacher note: Card 3 is the same assignment with built-in language support — a word bank and a frame. It is not a reduced standard.

**Task Card 3 - The TRAILS Frame**

TEKS 12(A)(i). Tell someone at home a narrative about finding something. Ask them to point to your setting, your important moment, and your lasting effect. Word bank: Setting, Important Moment, Lasting Effect. Frame: "The setting is _____. The important moment is _____. The lasting effect is _____." Family signature:



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 plan and write a narrative using "The Recess Question," 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
Name the topic, purpose, and audience before I choose a genre.			
Choose a genre that fits the writing job and justify it.			
Choose a planning strategy (brainstorm, freewrite, or map) and say why.			
Use my plan to develop the important moment.			
Write a narrative with all six TRAILS characteristics.			

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

"Today you learned that planning is where a writer decides where the thinking is going. You named the topic, purpose, and audience, chose a genre, and selected a planning route — brainstorming, freewriting, or mapping — before you drafted."

✓ Module Essential Question - Answered

How does a writer choose a clear route before drafting? Writers use the topic to know what they are writing about, the purpose to know what the writing must accomplish, and the audience to know who needs the response. Those decisions guide the genre choice; brainstorming, freewriting, or mapping then gives the writer a route into the draft.

Teacher Reflection - Module 3

Which students still pick a genre before naming the purpose and audience?

Which planning strategy did students choose most, and did they justify it?

Which students need a partially completed map to plan?

Who is ready for the very-high-stamina independent synthesis in Module 4?

Teacher Notes

Teacher Artifacts of Effectiveness

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

- Genre Route Relay recording sheets
 - Independent PREPARE Planning Records paired with the drafts
 - Award and Target cards
 - The Module 3 My Progress Tracker
-
-
-

Virtual Classroom Adjustment



Virtual Classroom Adjustment for Remote Learners

Teaching this module to computer or remote learners? Keep every activity — just adjust HOW students share and respond as they decide when narrative fits and develop the experience with TRAILS:

- Display four short writing situations on screen; students use the chat or reaction buttons to signal the purpose (tell an experience, explain, state a viewpoint, or communicate to a person) before naming a genre.
- Keep the Topic-Purpose-Audience-Genre steps on screen so remote students name the writing job in the same order every time.
- Use a shared slide with six TRAILS boxes; students drag detail cards into the boxes and type one reason for a placement.
- Screen-share one line from the passage — the moment Beth recognizes there may be more than one reasonable solution — and ask remote learners to explain why it is the important moment.
- Keep the Pause Points — a few seconds of quiet think-time works the same on camera.
- Have remote students complete the frame in the chat at the same time: "For this topic, purpose, and audience, the best genre is ___ because ___."
- For the independent write, students draft their narrative in a shared doc; screen-share one to model how a thought or line of dialogue develops the experience.
- Run Author-Educator Circles in small breakout groups of three, using the Listener Card stems in the chat so every student responds with specific evidence.

MODULE

4

**Choose, Justify, Draft, Revise,
and Teach: The Complete
Response Ecosystem**

**Week 4 · Very High Stamina Synthesis · approximately 1,058
words**

Module 4: Choose, Justify, Draft, Revise, and Teach: The Complete Response Ecosystem

Week 4 - Very High Stamina Synthesis - approximately 1,058 words

Independence Is Knowing Which Tool to Choose

Teacher Script

"Independence is not writing without tools. Independence is knowing which tool to choose and why."

Why This Module Matters

Module 4 is the cumulative PREPARE experience. Students return to the complete "The Recess Question" anchor and independently move through the entire decision chain. The teacher gradually reduces prompting so students prove that they can choose a genre rather than wait to be told one. The formal written product is a developed narrative response because narrative is the cluster composition focus, but students must also explain how a different purpose would have changed the response genre.

Module Overarching Statement

Demonstrate the complete prepare-to-write process by choosing and justifying a genre, planning the response, drafting with genre characteristics and craft, revising and editing, and teaching the decision to another writer.

Module Essential Question

How does a prepared writer independently choose the right genre for a writing job, develop it well, and explain the decision to another writer?

Module 4 — Family Communication

Purpose

Students are learning that prepared writers begin with a decision about what their writing needs to do. They name the topic, purpose, and audience, then choose the genre that fits. This is the first step of the PREPARE Cluster, which comes before Cluster 1.

How to Send It

Read this page together and invite your child to practice naming a writing job aloud and choosing a genre. This oral practice supports clear writing for the state writing assessment.

This Week's Learning

Students are learning that one topic can support different written responses. They name the topic, purpose, and audience, decide that narrative fits when the purpose is to let a reader experience a discovery, and develop the experience with TRAILS.

Table: The Prepared-Writer Steps

Part	What it does	Student-Friendly Explanation
Topic	Names what the writing is about	Say what you are writing about.
Purpose	Names what the writing must do	Tell what your writing needs to do.
Audience	Names who will read it	Say who will read your writing.
Genre	The form that fits the job	Choose narrative, informative, opinion, or a letter.

Dinner Table Conversation Starters

- When you write about your day, what is your purpose — to tell a story, explain something, or share an opinion?
- How is a story (narrative) different from a piece that only explains facts?
- What would make a small moment feel like a real story instead of a list?

Family Activity: Tell the Experience

The Challenge: Tell about a small moment as a narrative using this order: setting, actions, one thought or line of dialogue, and why it mattered.

1. Choose a real moment from today.
2. Tell it as a story, slowing down at the most important part.

Family Letter

Dear Families,

This week your child is beginning our PREPARE Cluster, the unit that comes before Cluster 1 and teaches children to prepare as writers. The big focus of this module is learning that one topic can be written about in different ways, and that a prepared writer decides what the writing needs to do before starting. Our HABIT is: prepared writers begin with a decision about what their writing needs to do. They name the topic, the purpose (what the writing must do), and the audience (who will read it), and then choose the genre — narrative, informative, opinion, or correspondence — that fits.

We are practicing with a narrative called "The Recess Question," about a student named Beth whose class decides whether recess should be longer. Beth learns that a community problem can have more than one reasonable solution. Your child learns that a narrative is the best choice when the purpose is to let a reader experience an event or discovery, and then uses a tool called TRAILS to develop the experience instead of just listing events.

Your child is learning that a strong narrative does more than list what happened — it develops an experience with a setting, actions, thoughts, an important moment, and a lasting effect.

Please try this at home: Ask your child to tell you about a small moment from the day as a story. Encourage them to include where it happened, what they did or said, and why it mattered. Celebrating their storytelling is a wonderful way to help them become confident, prepared writers!

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 PREPARAR, la unidad que va antes del Grupo 1 y que enseña a los niños a prepararse como escritores. El enfoque principal de este módulo es aprender que un mismo tema se puede escribir de diferentes maneras, y que un escritor preparado decide qué debe lograr su escritura antes de comenzar. Nuestro HÁBITO es: los escritores preparados comienzan con una decisión sobre lo que su escritura debe lograr. Nombran el tema, el propósito (lo que la escritura debe hacer) y el público (quién la leerá), y luego eligen el género — narrativo, informativo, de opinión o correspondencia — que mejor cumple esa función.

Practicaremos con una narración llamada "The Recess Question", sobre una estudiante llamada Beth cuya clase decide si el recreo debería ser más largo. Beth aprende que un problema de la comunidad puede tener más de una solución razonable. Su hijo o hija aprende que la narración es la mejor opción cuando el propósito es que el lector viva un acontecimiento o un descubrimiento, y luego usa una herramienta llamada TRAILS para desarrollar la experiencia en lugar de solo enumerar los hechos.

Su hijo o hija está aprendiendo que una buena narración hace más que enumerar lo que pasó: desarrolla una experiencia con un escenario, acciones, pensamientos, un momento importante y un efecto duradero.

Por favor, intente esto en casa: Pídale a su hijo o hija que le cuente un pequeño momento del día como si fuera un cuento. Anímelo a incluir dónde ocurrió, qué hizo o dijo y por qué fue importante. ¡Celebrar su manera de contar historias es una forma maravillosa de ayudarlo a convertirse en un escritor preparado y seguro!

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 does it mean to decide what your writing needs to do before you start?
- How is a narrative (a story) different from a piece that only explains information?
- If you found a mysterious object, how would you turn that moment into a story?
- What makes an important moment in a story feel important?

Simple Family Activities

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

Family Activity - Name the Writing Job

Think of something your child could write about (a trip to the store, a pet, a favorite meal). Ask: What is the topic? What is the purpose? Who is the audience? Then decide together which genre fits best — a story, an explanation, an opinion, or a letter — and why.

Family Activity - Tell the Experience

Ask your child to tell a small moment from the day as a narrative. Encourage them to include where it happened (setting), what they did (actions), one thing they thought or said, and why the moment mattered (the lasting effect). For example: a story about finding something unexpected and what it turned out to be.

Module 4 — Lesson Overview and Standards

Lesson Overview

Module 4 is the cumulative PREPARE experience. Students return to the complete "The Recess Question" anchor (Beth, Lily, and Mrs. Green's class reaching a group decision by ballot) and independently move through the entire decision chain: read the task, name topic, purpose, and audience, select a genre, choose a planning strategy, draft, revise, edit, and explain the decision. The teacher gradually reduces prompting so students prove they can choose a genre rather than wait to be told one.

BIG Goal: Students will independently complete the full prepare-to-write process — choosing and justifying a genre, planning, drafting a narrative with genre characteristics and craft, revising and editing, and teaching the decision to another writer.

Required stamina application for Module 4: Very High Stamina. The reading demand grows across the cluster while the writing decision remains anchored in topic, purpose, audience, genre, and plan.

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
11(A)(i)	plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies	Days 1-3: students independently select and justify a genre and a planning strategy.
12(A)(i)	compose literary texts, including personal narratives, using genre characteristics	Days 3-5: students draft a narrative using TRAILS.
12(A)(ii)	compose literary texts, including personal narratives, using craft	Days 3-4: students develop and revise narrative craft.

Writing Process TEKS

TEKS	Student Expectation (verbatim TEKS breakout)	Where It Is Taught and Practiced in This Module
11(C)(i)	revise drafts to improve sentence structure by adding ideas	Day 3-4: students add a useful idea in the revision sweep.
11(D)(i)	edit drafts using standard English conventions, including complete simple sentences with subject-verb agreement	Day 3: editing sweep.
11(D)(vi)	edit drafts using standard English conventions, including singular nouns	Day 3: editing sweep.
11(D)(viii)	edit drafts using standard English conventions, including common nouns	Day 3: editing sweep.
11(D)(xxxii)	edit drafts using standard English conventions, including correct spelling of high-frequency words	Day 3: editing sweep.

Writing Genre ELPS Breakouts

ELPS	Student Expectation (verbatim ELPS breakout)
4(B)(ii)	spell words following conventional spelling rules
4(C)(i)	write using high-frequency words [Teacher only]
4(C)(ii)	write using content-area vocabulary
4(D)(i)	write using a variety of grade-appropriate sentence lengths
4(D)(ii)	write using a variety of grade-appropriate sentence types
4(D)(iii)	write using a variety of grade-appropriate connecting words
4(E)(ii)	write formal or informal text using grammatical structures
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 independently complete the full prepare-to-write sequence: analyze the writing job, select genre, choose a planning strategy, draft, revise, edit, and explain the decision.
- The culminating narrative applies both genre characteristics and craft while responding to the full anchor passage.
- Revision and editing are cumulative and occur inside the student's own authentic response rather than as isolated conventions only.
- The final Explain/Educate stage requires academic speaking with purpose, audience, genre, craft, and evidence vocabulary.

Module 4 — ELPS Correlations

Matched from the approved K-12 ELPS/ELAR Crosswalk to the actual language demands of this module. The final column names the day or days on which each expectation is explicitly addressed, so no searching is required.

ELPS	Domain	Language Pattern	Complete ELPS Student Expectation	Day Addressed
4(C)(ii)	Writing	Content-Area Vocabulary	Write using content-area vocabulary.	Days 1, 3, and 5
4(D)(i)	Writing	Language Structures / Syntax	Write using a variety of grade-appropriate sentence lengths.	Days 3 and 4
4(D)(iii)	Writing	Connecting Words	Write using a variety of grade-appropriate connecting words.	Days 2 and 3
4(F)(i)	Writing	Purposeful Writing	Write to narrate, describe, explain, respond, or persuade with detail in the content areas.	Days 3, 4, and 5

ELPS Woven Into Intervention

ELPS	Domain	Complete ELPS Student Expectation	Day Addressed
4(C)(ii)	Writing	Write using content-area vocabulary.	Intervention, after Day 3
4(F)(i)	Writing	Write to narrate, describe, explain, respond, or persuade with detail in the content areas.	Intervention, after Day 3

ELPS Woven Into Enrichment

ELPS	Domain	Complete ELPS Student Expectation	Day Addressed
4(D)(iii)	Writing	Write using a variety of grade-appropriate connecting words.	Enrichment, after Day 4
4(F)(i)	Writing	Write to narrate, describe, explain, respond, or persuade with detail in the content areas.	Enrichment, after Day 4

Module 4 — ELPS Linguistic Accommodations

Purpose: These accommodations maintain grade-level rigor while opening clear avenues to success for emergent bilingual students as they learn to choose a genre and develop a narrative with TRAILS.

Level	Language Objective
Pre-Production	Point to the genre cards and the TRAILS elements using gestures and icons.
Beginning	Sort detail cards under the TRAILS elements and point to the element label before speaking.
Intermediate	Say aloud the genre decision using the frame: "The best genre is ___ because ___."
High Intermediate	Explain one TRAILS element using the frame: "This shows the ___ because ___."
Advanced	Use oral rehearsal to plan a narrative before writing.

Teacher Script & Oral Rehearsal Scaffolding

To support students in moving from oral rehearsal to written stamina, use the following HABITS:

- Oral Rehearsal Frames: Before writing, have students pair up to practice their ideas using these frames:
- "For this topic, purpose, and audience, the best genre is [narrative] because [the reader should experience Beth's changing thinking]."
- "The setting is [the playground]. The important moment is [when Beth recognizes more than one solution]."
- "My narrative is about ___ and the important moment is ___."
- Sentence Stems for Support: Post these stems so students can borrow the language while they build the idea: "The topic is ___," "The purpose is ___," "The audience is ___," "One action is ___."
- Partner Rehearsal: Have students say their genre decision and TRAILS plan aloud to a partner before writing, so the plan is clear before the pencil moves.

Language Domains

This module builds all four language domains as students decide when narrative fits a writing job and develop the experience with TRAILS. 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 writing situations read aloud and identify the purpose (tell an experience, explain, state a viewpoint, or communicate to a person) before naming a genre.
Speaking	Students say their genre decision aloud to a partner using the frame "For this topic, purpose, and audience, the best genre is ___ because ___" before they write.
Reading	Students read "The Recess Question" closely and mark the details that let the reader experience Beth's changing thinking.
Writing	Students plan with a TRAILS planner and write a narrative, moving from a spoken genre decision to a developed written experience.

Module 4 — Learning Destination

Module Learning Objective

Students will independently complete the full prepare-to-write process: choose and justify a genre, plan, draft a narrative with genre characteristics and craft, revise and edit, and teach the decision to another writer.

I Will Statements

- I will read the writing job and name the topic, purpose, and audience.
- I will select a genre and justify it with evidence.
- I will choose a planning strategy, draft, revise, and edit independently.
- I will teach another writer how I made my decision.

I Can Statements

- I can choose a genre by studying the topic, purpose, and audience.
- I can justify my genre with evidence, not preference.
- I can complete the whole decision chain on my own.
- I can explain how a different purpose would change the genre.

★ 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

- My genre justification uses purpose and audience evidence.
- My plan, draft, revision, and editing are my own.
- My narrative develops Beth's change with all six TRAILS characteristics.
- I can teach the decision chain to a partner.

Evidence That Will Demonstrate Mastery

- A Genre Court/Genre Pitch record with evidence-based justifications.
- A complete PREPARE evidence set (decision record + plan + draft + revision + editing).
- The Day 5 Genre Expert Fair teach-back.

Module 4 — Rigor and Misconceptions

Rigor Safeguard

You may read a writing situation aloud, repeat it, and let students use the anchor charts. You may provide a sentence frame. You may not tell a student which genre a writing job needs or which detail belongs under a TRAILS element. The student must still decide whether narrative fits the topic, purpose, and audience, and must still develop the experience.

Rigor and Cognitive Demand

Level of Thinking	What Students Must Do	Expected Degree of Independence	Evidence of the Thinking
Literal	Identify the topic, purpose, audience, and the TRAILS elements in the mentor passage.	Supported. The teacher may read the passage aloud twice.	The student correctly names the writing job and matches details to TRAILS.
Inferential	Explain why narrative fits a purpose and how a detail develops the experience.	Guided on Days 1 and 2, independent by Day 5.	The student explains why the writer chose narrative and how an action or thought moves the narrative.
Evaluative	Judge whether a response develops an experience or only lists events.	Partner discussion on Day 3, independent on Day 5.	The student explains what a list is missing and what a developed narrative adds.

Possible Teacher Misconceptions

The Misconception	What a Teacher Might Misunderstand	A Practical Way to Self-Correct
The passage genre is the response genre.	A teacher may tell students the passage is informative because it contains facts.	Point to Beth's actions, thoughts, and important moment and ask what the writer's main purpose is.
Genre choice is a quick matching game.	Because students can name genres quickly, it may be treated as a simple sort.	Require students to name topic, purpose, and audience and to justify the choice out loud.
A narrative is just events in order.	A teacher may accept a correctly ordered list as a finished narrative.	Ask, "Where is the setting, the thought or dialogue, and the important moment?"

Possible Student Misconceptions

What Students May Misunderstand	What a Teacher Might Notice	A Practical Way to Correct or Reteach It
Facts in a passage make it informative.	The student labels "The Recess Question" informative.	Reread one line where the reader experiences Beth's changing thinking and ask about the writer's purpose.
Any ordered list is a narrative.	The student writes "Beth wanted recess. The class voted. Beth changed her mind."	Ask, "What is missing — setting, a thought, an important moment?"
Genre comes before purpose.	The student names a genre and then invents a reason.	Cover the genre cards and require topic, purpose, and audience first.

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 textual evidence or proof from the passage.
Level 4	Green	Independent	Student combines evidence with personal inference, applying understanding to self or deeper meaning.
Level 5	Blue	Reflective	Student connects evidence to the world, morals, lessons, themes, or broader life understanding.

Module 4: The Complete Response Ecosystem

Focus: Very high stamina, independent synthesis.

Level	Student Thinking	HABIT / Task
Recall	Name the decision chain and the TRAILS elements.	Identify: Locate topic, purpose, and audience in a task.
Skill	Select a genre and a planning tool for a task.	Categorize: Match a writing job to a genre and route.
Strategic	Justify the genre with evidence and defend it against an alternate.	Connect: Argue which genre does this exact job most effectively.
Extended	Independently plan, draft, revise, edit, and teach the decision.	Analyze & Revise: Produce a full PREPARE evidence set and teach it.

Teacher Script

"Class, this week you work independently. We start at Recall, naming the decision chain. Then Skill, selecting a genre and route. At the Strategic level, you justify the genre with evidence and defend it against a plausible alternate. Finally, at the Extended level, you complete the entire process on your own and teach your decision to a partner. This is how we build our writing stamina!"

Oral-Rehearsal Frame: The Independent Decision

Teacher Script

"Let's rehearse out loud. For this topic and audience, choose ___ because the purpose is to ___. My plan is ___. My important moment is ___. If the purpose changed to ___, the genre would change to ___. On the state writing assessment, you will make these decisions independently, so practicing the whole chain now prepares you for any writing task."

Module 4 — Vocabulary

Vocabulary — Teacher Script

Teacher Script

"Before we begin, let's preview some words you will use as you prepare, draft, revise, and explain your writing independently."

Tier 1 Vocabulary

Word	Student-Friendly Definition	Oral Rehearsal Frame
choose	To pick one thing from a group.	"I _____ the genre that fits the job."
reason	Why you think or do something.	"My _____ for choosing narrative is _____."
decide	To make up your mind.	"First I _____ the purpose and audience."
plan	To decide the parts before drafting.	"I _____ my route before I write."
draft	A first version of writing.	"I use my plan to write my _____."
change	To make something different.	"I _____ one sentence to make it clearer."
check	To look closely to make sure.	"I _____ my sentences during editing."
teach	To help someone understand.	"I _____ my partner how I decided."
tool	Something used to do a job.	"I choose the right _____ for the writing job."
proof	Evidence that supports a choice.	"My justification gives _____ for my genre."

Tier 2 Vocabulary

Word	Student-Friendly Definition	Oral Rehearsal Frame
select	To choose carefully from options.	"I ____ narrative because the purpose is to develop an experience."
justify	To give reasons that support a choice.	"I can ____ my genre with evidence."
effective	Working well to do a job.	"Narrative is the most ____ genre for this task."
revise	To improve a draft by changing ideas or sentences.	"I ____ by adding a useful idea."
sentence structure	The way words are put together in a sentence.	"I improved my ____ by adding an idea."
subject-verb agreement	Matching the subject and verb in a sentence.	"I checked my ____ during editing."
singular noun	A noun that names one person, place, or thing.	"I used the correct ____ here."
common noun	A general, not specific, naming word.	"I checked each ____ in my draft."
high-frequency word	A word used very often in reading and writing.	"I spelled each ____ correctly."
reflection	Careful thinking about what you learned.	"My ____ names what I can do independently."

Tier 3 Vocabulary

Teacher Script

"These words connect to the passage and to making decisions as a group."

Word	Pronunciation	Student-Friendly Definition	Oral Rehearsal Frame
perspective	per-SPEK-tiv	A person's way of seeing an issue.	"Each classmate shared a ____."
ballot	BAL-ut	A paper used to cast a vote.	"Each student placed a ____ in the box."
community	kuh-MYOO-nuh-tee	A group of people who live, learn, or work together.	"A ____ makes decisions together."
compromise	KOM-pruh-myz	A solution where each side gives a little.	"Lily's movement break was a ____."
democratic	dem-uh-KRAT-ik	Making decisions as a group, often by voting.	"Voting is a ____ way to decide."
respectful	ri-SPEKT-ful	Treating others with care.	"The class listened in a ____ way."
solution	suh-LOO-shun	An answer to a problem.	"There can be more than one ____."
decision	dih-SIZH-un	A choice a group or person makes.	"The class made a group ____."
information	in-fer-MAY-shun	Facts used to make a good choice.	"We gathered ____ before we voted."
citizen	SIT-uh-zun	A member of a community who takes part in decisions.	"A good ____ listens to others."

Teacher Resource

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

Module 4 — Background Knowledge and Teacher Context

The complete "The Recess Question" anchor follows Beth through recess (where she invites the new student, Lily, to jump rope) and into a class discussion led by Mrs. Green. The class lists advantages and disadvantages of longer recess, keeping recess the same, or another solution; Lily proposes an extra movement break; Mrs. Green connects the process to the long history of citizens participating in decisions; and the class finally votes by ballot. Beth moves from being certain that longer recess is the only good answer to recognizing that a community problem can have more than one reasonable solution. The passage ends with Beth realizing recess had "become a question about choices, communities, and how people make decisions together."

More Background for the Teacher

Module 4 is the capstone of the PREPARE Cluster. Across Modules 1-3, students learned to recognize when narrative fits, to develop a narrative with purposeful craft, and to plan a route before drafting. Module 4 asks students to do all of it independently: read a writing job, name topic/purpose/audience, select and justify a genre, choose a planning strategy, draft a narrative with TRAILS, revise and edit, and teach the decision to a peer.

The key teaching stance is independence in DECISIONS, not merely writing volume. Keep two skills diagnostically separate: "Did the writer choose the right tool?" (genre selection, 11(A)(i)) and "Did the writer use the tool well?" (narrative craft, 12(A)). A student may write a long narrative but not be able to justify why narrative fits, or may select the genre correctly but need craft support. During the independent write, reduce prompting: answer procedural questions only, and do not supply the planning strategy or the narrative details.

Module 4 — Materials and Module at a Glance

Teacher Preparation

- Complete anchor passage copy
- Genre ecosystem chart
- Genre Pitch task cards
- PREPARE decision record
- Choice of brainstorm/freewrite/map planning pages
- TRAILS narrative planner
- Revision/editing checklist
- Award/Target cards
- Peer-teaching feedback slips
- Student writing folders

Module at a Glance

Day	GRADUATE Stage	What Happens
Day 1	G — Gather + R — Reveal	The complete writer decision chain; four possible jobs; a near-miss model.
Day 2	A — Attempt	Genre Court: advocate for a genre and test a plausible alternate.
Day 3	D — Discuss + U — Use	Discuss what made a verdict strong, then independently plan and draft the culminating narrative.
Day 4	A — Award + T — Target	Award the complete process and target the next level of independence.
Day 5	E — Explain / Educate Others	Genre Expert Fair.

Quick Teacher Reference — This Module

- Topic = content. Purpose = job. Audience = receiver. Genre = form. Plan = route before drafting.
- Do not let students pick a genre until they can name the purpose and audience.
- Do not let students begin the draft until they have completed a visible planning move.
- Narrative remains the formal writing application; other genres are used for comparison and selection practice.
- Prompt wording remains a statement/command rather than a question.

Teacher Passage Use Note

The wording of the passage is taken verbatim from the supplied "The Recess Question" anchor passage. Module 3 uses the excerpt as a higher-demand instructional selection; Module 4 returns to the complete anchor for independent synthesis.

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 prepared-writer HABIT: prepared writers begin with a decision about what their writing needs to do. Use one whenever the class changes activities, when energy dips, or right before a new writing task.

This Module's Routine: "Purpose Signal Freeze"

Teacher Script

"Tiny Time! I will read a quick writing job. Freeze and show the signal for the purpose you hear — hands make a trail for NARRATIVE, open-book hands for INFORMATIVE, thumbs-to-heart for OPINION, or a pretend envelope for CORRESPONDENCE — then whisper the genre to a neighbor in one sentence."

How to run it:

- Signal the class and get all eyes on you.
- Read a fast writing job (for example, "Tell about the time you found something strange.").
- Students freeze in the matching purpose signal, then whisper: "The best genre is ____ because ____."
- Call two or three writing jobs in a row, then have students return quietly to their seats.

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

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 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 4 — Mentor Moves: The Complete Writer Decision Chain

Teacher Script

"This week I will not tell you the genre first. I will give you the writing job, and you will prove which genre belongs there. A prepared writer moves through a full decision chain before and after drafting."

The Complete Writer Decision Chain

READ THE TASK -> NAME TOPIC -> NAME PURPOSE -> NAME AUDIENCE -> SELECT GENRE -> CHOOSE PLAN -> DRAFT -> REVISE -> EDIT -> EXPLAIN.

One Anchor, Four Possible Jobs

Writing Job	Purpose	Best Genre
Develop Beth's experience as she listens to several perspectives and makes a decision.	Let a reader experience a moment.	Narrative
Explain the steps the class uses to make a respectful group decision.	Teach how a process works.	Informative
Support the recess solution that would best balance movement and learning time.	Take and support a viewpoint.	Opinion / Argument
Write a respectful message to a school leader proposing a solution and explaining why it could help.	Communicate directly to a specific audience.	Correspondence

Teacher Script

"None of these is automatically the right response to the passage. Each is right for a different writing job. The exact task decides the genre."

Model a Near-Miss

Task statement: Explain the steps the class uses before voting.

Teacher Script

"I could tell Beth's experience, but that would not be the most direct way to teach the steps. Informative writing is the stronger match because the purpose is to explain a process."

What a Strong Justification Sounds Like

A strong genre justification sounds like evidence, not preference. "I like stories" is not enough. "The purpose is to develop Beth's changing experience for third-grade readers, so narrative lets the audience follow her thinking and important moment" is evidence.

When you complete your Module 4 narrative, move through the whole chain independently: read the task, name the topic, purpose, and audience, select and justify the genre, choose a planning strategy, draft with TRAILS, revise and edit, and be ready to teach your decision to another writer.

Module 4 — TRACKS: Reading the Passage for Evidence

Before students plan their culminating narratives, they read the complete anchor and TAP the TRACKS to find the six kinds of measurable evidence. In Module 4 this evidence helps students collect the experiences, explanations, and viewpoints a single source can support.

The Six Types of Measurable Evidence: TRACKS

As students read each passage, they TAP the TRACKS — they hunt for the six kinds of evidence and highlight each with the TRACKS color below. TRACKS marks the evidence in the passage; the shapes are used only to analyze the prompt. Use the same six categories, the same wording, and the same colors in every module.

Letter	Category	What to Look For	Highlight Color
T	Time	Age, era, dates, cultural details, or historical details. Often associated with adjectives.	Pastel Green
R	Reactions	Reactions, solutions, resolutions, or effects. Often associated with verbs and adverbs.	Pastel Purple
A	Actions	Actions, problems, conflicts, or causes. Often associated with verbs and adverbs.	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.	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).	Pastel Orange
S	Scenery / Setting	Setting characteristics that are acknowledged or measured through the five senses.	Pastel Green

How to Use TRACKS

Teacher Script

“As we read, we hunt for all six kinds of evidence and highlight each one in its TRACKS color. Time is green, Reactions are purple, Actions are yellow, Character/Concept/Creature is yellow, Key Knowledge is orange, and Scenery/Setting is green. When we have marked the TRACKS, we can see the evidence a single source offers for many possible written responses.”

TRACKS in "The Recess Question" (Very High Stamina)

Here is the evidence students should find and highlight as they TAP the TRACKS in this module's passage:

Letter	Category	Evidence from the Passage
T	Time	People have been making group decisions for a very long time; thousands of years ago, some citizens in ancient Greece gathered to discuss important questions and vote; their ideas helped influence democratic governments that came much later
R	Reactions	Beth smiled; Everyone cheered; at first, she had been certain that longer recess was the only good answer; now she was not so sure; then Beth made her choice; she had a lot to think about
A	Actions	She ran toward the jump ropes; Beth walked over to her; Mrs. Green drew three columns on the board; Mrs. Green handed each student a small paper ballot; one by one, the students placed their ballots in a box
C	Character, Concept, Creature	Beth; Mrs. Green; Lily; citizens
K	Key Knowledge	good citizens listen to one another, consider the reasons, and make decisions respectfully; a good decision should not be based only on what we want; we looked at a problem, gathered information, considered different solutions, and listened to one another; you may disagree with someone, but you must listen respectfully
S	Scenery / Setting	spilled onto the playground; on the blacktop, basketballs went bounce, bounce, bounce; the swings moved gently in the wind; Beth looked out the window at the empty playground

Before Students Read

Preview the passage with students before reading. It appears twice: first a plain copy to read, then a color-coded copy. As you read, students TAP the TRACKS — they hunt for the six kinds of evidence and highlight each with the TRACKS color below. TRACKS marks the evidence in the passage; the shapes are used only to analyze the prompt.

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.)

PASSAGE 1 — The Recess Question

[1] The bell rang.

[2] “Recess!” Beth shouted.

[3] Chairs scooted back. Sneakers hurried across the floor. A moment later, Beth and her classmates spilled onto the playground.

[4] The sun felt warm on Beth’s face. A light wind moved through the trees beside the fence. On the blacktop, basketballs went bounce, bounce, bounce. Near the swings, children called to one another.

[5] “Push me higher!”

[6] “Catch me!”

[7] “Race you to the slide!”

[8] Beth smiled. Recess was one of her favorite parts of the school day.

[9] She ran toward the jump ropes where her friend Ava was waiting.

[10] “Want to jump?” Ava asked.

[11] “Of course!” Beth said.

[12] Ava and Beth began turning the rope together.

[13] “Ready?” Ava called.

[14] Their friend Max jumped into the middle.

[15] “One, two, three, four!”

[16] Max jumped higher each time the rope came around.

[17] Then Beth noticed someone sitting alone near the fence.

[18] It was Lily. She had joined their class only a few days earlier.

[19] Beth stopped turning the rope.

[20] “What’s wrong?” Ava asked.

[21] “I think Lily might need someone to play with,” Beth said.

[22] Beth walked over to her.

[23] “Do you want to jump rope with us?” Beth asked.

[24] Lily looked surprised.

[25] “Really?”

[26] “Really,” Beth said.

[27] Soon Lily was jumping while Beth and Ava turned the rope.

[28] Lily missed the rope on her first try.

[29] Then she missed again.

[30] On the third try, she made it over.

[31] Everyone cheered.

[32] "I did it!" Lily yelled.

[33] Beth laughed.

[34] For a few minutes, the playground seemed full of nothing but running feet, swinging ropes, bouncing balls, and happy voices.

[35] Then the whistle blew.

[36] Recess was over.

[37] "Awww!" several children groaned.

[38] As the class lined up, Max said, "Recess always feels too short."

[39] "I think we should have a longer recess," Ava said.

[40] Beth nodded. "Me too."

[41] Their teacher, Mrs. Green, heard them.

[42] "Why do you think recess should be longer?" she asked.

[43] "Because we get to move," Max said. "We sit a lot in class."

[44] "And we get to play with our friends," Ava added.

[45] Beth looked at Lily.

[46] "Sometimes recess gives us time to get to know someone new," she said.

[47] Mrs. Green smiled.

[48] "Those are thoughtful reasons," she said. "Recess can give children time to move, play games, talk with friends, and take a break from classroom work."

[49] Max grinned.

[50] "So can we have recess all afternoon?"

[51] Mrs. Green laughed.

[52] "Not quite."

[53] "Why not?" Max asked.

[54] "Because a school community has many needs," Mrs. Green explained. "We need time to read, write, learn mathematics, study science and social studies, and do many other important things."

[55] "So longer recess might mean less time for something else?" Beth asked.

[56] "That could happen," Mrs. Green said.

[57] Beth thought about that as they walked back to the classroom.

[58] She loved recess. She liked running outside and feeling the wind on her face. She liked laughing with Ava and Max. Most of all, she was glad she had asked Lily to join them.

[59] But now there was more to think about.

[60] When everyone was seated, Mrs. Green wrote a question on the board:

[61] Should our recess be longer?

[62] “People in a community do not always agree,” she explained. “Sometimes one person wants one thing while someone else wants something different. Good citizens listen to one another, consider the reasons, and make decisions respectfully.”

[63] Mrs. Green drew three columns on the board.

[64] Longer Recess

[65] Keep Recess the Same

[66] Another Solution

[67] “We are not going to vote yet,” she said.

[68] Max raised his hand. “Why not?”

[69] “Because a good decision should not be based only on what we want,” Mrs. Green replied. “First, we need information. We should consider the advantages and disadvantages of each choice.”

[70] The class began making a list.

[71] Under Longer Recess, they wrote:

[72] - more time for physical activity

[73] - more time with friends

[74] - more opportunities to include someone new

[75] - a longer break from sitting and working

[76] - Under Keep Recess the Same, they wrote:

[77] - enough time for all school subjects

[78] - more classroom learning time

[79] - time for other activities during the school day

[80] Then Lily raised her hand.

[81] “What if we could have another short movement break instead of making recess a lot longer?”

[82] Mrs. Green smiled. “That is exactly why we have a third column.”

[83] Beth liked Lily’s idea.

[84] Mrs. Green added it to Another Solution.

[85] “People have been making group decisions for a very long time,” Mrs. Green continued. “Thousands of years ago, some citizens in ancient Greece gathered to discuss important questions and vote. Their ideas about citizens participating in decisions helped influence democratic governments that came much later.”

[86] “So voting is really old?” Max asked.

[87]

"The idea certainly is," Mrs. Green said. "Today, voting is still one way groups make decisions."

[88] Ava looked at the board.

[89] "Can we vote now?"

[90] "Almost," Mrs. Green said. "First, everyone gets a chance to explain a point of view. You may disagree with someone, but you must listen respectfully."

[91] Beth listened as her classmates spoke.

[92] Max still wanted longer recess.

[93] Ava agreed with him.

[94] One student thought recess should stay exactly the same.

[95] Lily explained her idea for an extra movement break.

[96] No one shouted. No one laughed at another person's answer. They asked questions and listened.

[97] Finally, Mrs. Green handed each student a small paper ballot.

[98] "Now you have heard several perspectives," she said. "Choose the solution you believe would work best for our class."

[99] Beth looked at the three choices.

[100] At first, she had been certain that longer recess was the only good answer.

[101] Now she was not so sure.

[102] She thought about running and jumping.

[103] She thought about Lily's smile.

[104] She thought about all the things they needed to learn during the school day.

[105] Then Beth made her choice.

[106] One by one, the students placed their ballots in a box.

[107] Mrs. Green did not announce the result immediately.

[108] "Whatever the class decides," she said, "the most important thing is what we just practiced."

[109] "What was that?" Max asked.

[110] "We looked at a problem. We gathered information. We considered different solutions. We listened to one another. Then we used voting to help make a group decision."

[111] Beth looked out the window at the empty playground.

[112] The swings moved gently in the wind.

[113] Recess had started as something simple.

[114] Now it had become a question about choices, communities, and how people make

decisions together.

[115] Beth smiled.

[116] She had a lot to think about.

Student Annotation Guide — The Recess Question

T — Time

People have been making group decisions for a very long time; Thousands of years ago, some citizens in ancient Greece gathered to discuss important questions and vote; Their ideas about citizens participating in decisions helped influence democratic governments that came much later

R — Reactions

Beth smiled; Everyone cheered; At first, she had been certain that longer recess was the only good answer; Now she was not so sure; Then Beth made her choice; She had a lot to think about

A — Actions

She ran toward the jump ropes where her friend Ava was waiting; Beth walked over to her; Mrs. Green drew three columns on the board; Finally, Mrs. Green handed each student a small paper ballot; One by one, the students placed their ballots in a box

C — Character/Concept/Creature

Beth; Mrs. Green; Lily; citizens

K — Key Knowledge

Good citizens listen to one another, consider the reasons, and make decisions respectfully; a good decision should not be based only on what we want; We looked at a problem. We gathered information. We considered different solutions. We listened to one another; You may disagree with someone, but you must listen respectfully

S — Scenery/Setting

spilled onto the playground; On the blacktop, basketballs went bounce, bounce, bounce; The swings moved gently in the wind; Beth looked out the window at the empty playground

TRACKS EVIDENCE HIGHLIGHTING — The Recess Question

[1] The bell rang.

[2] “Recess!” Beth shouted.

[3] Chairs scooted back. Sneakers hurried across the floor. A moment later, Beth and her classmates spilled onto the playground.

[4] The sun felt warm on Beth’s face. A light wind moved through the trees beside the fence. On the blacktop, basketballs went bounce, bounce, bounce. Near the swings, children called to one another.

[5] “Push me higher!”

[6] “Catch me!”

[7] “Race you to the slide!”

[8] Beth smiled. Recess was one of her favorite parts of the school day.

[9] She ran toward the jump ropes where her friend Ava was waiting.

[10] “Want to jump?” Ava asked.

[11] “Of course!” Beth said.

[12] Ava and Beth began turning the rope together.

[13] “Ready?” Ava called.

[14] Their friend Max jumped into the middle.

[15] “One, two, three, four!”

[16] Max jumped higher each time the rope came around.

[17] Then Beth noticed someone sitting alone near the fence.

[18] It was Lily. She had joined their class only a few days earlier.

[19] Beth stopped turning the rope.

[20] “What’s wrong?” Ava asked.

[21] “I think Lily might need someone to play with,” Beth said.

[22] Beth walked over to her.

[23] “Do you want to jump rope with us?” Beth asked.

[24] Lily looked surprised.

[25] “Really?”

[26] “Really,” Beth said.

[27] Soon Lily was jumping while Beth and Ava turned the rope.

[28] Lily missed the rope on her first try.

[29] Then she missed again.

[30] On the third try, she made it over.

[31] Everyone cheered.

[32] “I did it!” Lily yelled.

[33] Beth laughed.

[34] For a few minutes, the playground seemed full of nothing but running feet, swinging ropes, bouncing balls, and happy voices.

[35] Then the whistle blew.

[36] Recess was over.

[37] “Awww!” several children groaned.

[38] As the class lined up, Max said, “Recess always feels too short.”

[39] “I think we should have a longer recess,” Ava said.

[40] Beth nodded. “Me too.”

[41] Their teacher, Mrs. Green, heard them.

[42] “Why do you think recess should be longer?” she asked.

[43] “Because we get to move,” Max said. “We sit a lot in class.”

[44] “And we get to play with our friends,” Ava added.

[45] Beth looked at Lily.

[46] “Sometimes recess gives us time to get to know someone new,” she said.

[47] Mrs. Green smiled.

[48] “Those are thoughtful reasons,” she said. “Recess can give children time to move, play games, talk with friends, and take a break from classroom work.”

[49] Max grinned.

[50] “So can we have recess all afternoon?”

[51] Mrs. Green laughed.

[52] “Not quite.”

[53] “Why not?” Max asked.

[54] “Because a school community has many needs,” Mrs. Green explained. “We need time to read, write, learn mathematics, study science and social studies, and do many other important things.”

[55] “So longer recess might mean less time for something else?” Beth asked.

[56] “That could happen,” Mrs. Green said.

[57] Beth thought about that as they walked back to the classroom.

[58] She loved recess. She liked running outside and feeling the wind on her face. She liked laughing with Ava and Max. Most of all, she was glad she had asked Lily to join them.

[59] But now there was more to think about.

[60] When everyone was seated, Mrs. Green wrote a question on the board:

[61] Should our recess be longer?

[62] “People in a community do not always agree,” she explained. “Sometimes one person wants one thing while someone else wants something different. Good citizens listen to one another, consider the reasons, and make decisions respectfully.”

[63] Mrs. Green drew three columns on the board.

[64] Longer Recess

[65] Keep Recess the Same

[66] Another Solution

[67] “We are not going to vote yet,” she said.

[68] Max raised his hand. “Why not?”

[69] “Because a good decision should not be based only on what we want,” Mrs. Green replied. “First, we need information. We should consider the advantages and disadvantages of each choice.”

[70] The class began making a list.

[71] Under Longer Recess, they wrote:

[72] - more time for physical activity

[73] - more time with friends

[74] - more opportunities to include someone new

[75] - a longer break from sitting and working

[76] - Under Keep Recess the Same, they wrote:

[77] - enough time for all school subjects

[78] - more classroom learning time

[79] - time for other activities during the school day

[80] Then Lily raised her hand.

[81] “What if we could have another short movement break instead of making recess a lot longer?”

[82] Mrs. Green smiled. “That is exactly why we have a third column.”

[83] Beth liked Lily’s idea.

[84] Mrs. Green added it to Another Solution.

[85] “People have been making group decisions for a very long time,” Mrs. Green continued. “Thousands of years ago, some citizens in ancient Greece gathered to discuss important questions and vote. Their ideas about citizens participating in decisions helped influence democratic governments that came much later.”

[86] “So voting is really old?” Max asked.

[87]

"The idea certainly is," Mrs. Green said. "Today, voting is still one way groups make decisions."

[88] Ava looked at the board.

[89] "Can we vote now?"

[90] "Almost," Mrs. Green said. "First, everyone gets a chance to explain a point of view. You may disagree with someone, but you must listen respectfully."

[91] Beth listened as her classmates spoke.

[92] Max still wanted longer recess.

[93] Ava agreed with him.

[94] One student thought recess should stay exactly the same.

[95] Lily explained her idea for an extra movement break.

[96] No one shouted. No one laughed at another person's answer. They asked questions and listened.

[97] Finally, Mrs. Green handed each student a small paper ballot.

[98] "Now you have heard several perspectives," she said. "Choose the solution you believe would work best for our class."

[99] Beth looked at the three choices.

[100] At first, she had been certain that longer recess was the only good answer.

[101] Now she was not so sure.

[102] She thought about running and jumping.

[103] She thought about Lily's smile.

[104] She thought about all the things they needed to learn during the school day.

[105] Then Beth made her choice.

[106] One by one, the students placed their ballots in a box.

[107] Mrs. Green did not announce the result immediately.

[108] "Whatever the class decides," she said, "the most important thing is what we just practiced."

[109] "What was that?" Max asked.

[110] "We looked at a problem. We gathered information. We considered different solutions. We listened to one another. Then we used voting to help make a group decision."

[111] Beth looked out the window at the empty playground.

[112] The swings moved gently in the wind.

[113] Recess had started as something simple.

[114] Now it had become a question about choices, communities, and how people make

decisions together.

[115] Beth smiled.

[116] She had a lot to think about.

Day 1 - Gather and Reveal



TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 11(A)(i)	plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies
TEKS 12(A)(i)	compose literary texts, including personal narratives, using genre characteristics
ELPS 4(F)(i)	write to narrate, describe, explain, respond, or persuade with detail in the content areas

Day 1 Purpose

G — Gather and R — Reveal. Students return to the complete anchor and prove which genre fits each writing job.

★ Daily Deck Slide (M4-01 - Module Launch)

Put on the slide: PREPARE - Module 4 - Very High Stamina Synthesis. I can: choose a genre by studying the topic, purpose, and audience before I plan and draft. I will: justify my genre choice, use a planning strategy, create a response, revise and edit it, and teach another writer how I made the decision.

★ Daily Deck Slide (M4-02 - Reading Purpose)

Write on the board: Read the complete anchor passage and collect evidence of experiences, explanations, viewpoints, and audience-specific communication. Notice how a single source can support many possible written responses.

★ Daily Deck Slide (M4-04 - The Complete Writer Decision Chain)

Write on the board: READ THE TASK -> NAME TOPIC -> NAME PURPOSE -> NAME AUDIENCE -> SELECT GENRE -> CHOOSE PLAN -> DRAFT -> REVISE -> EDIT -> EXPLAIN.

G — Gather and R — Reveal

 Teacher Script

"This week I will not tell you the genre first. I will give you the writing job. Your job is to prove which genre belongs there."

Reveal Four Possible Jobs from the Full Anchor

- Narrative job: Develop Beth's experience as she listens to several perspectives and makes a decision.
- Informative job: Explain the steps the class uses to make a respectful group decision.
- Opinion/argument job: Support the recess solution that would best balance movement and learning time.
- Correspondence job: Write a respectful message to a school leader proposing a solution and explaining why it could help.

 Teacher Script

"None of these is automatically the 'right' response to the passage. Each is right for a different writing job. The exact task decides the genre."

Model a Near-Miss

Task statement: Explain the steps the class uses before voting. The teacher intentionally chooses narrative and says: "I could tell Beth's experience, but that would not be the most direct way to teach the steps. Informative writing is the stronger match because the purpose is to explain a process."

Day 1 Closing

Students complete a no-notes oral chain with a partner: topic -> purpose -> audience -> genre -> plan.

Day 2 - Attempt

A

TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 11(A)(i)	plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies
ELPS 2(E)	use comprehensible language to explain information orally with increasing specificity and detail

Day 2 Purpose

A — Attempt Collaboratively.

★ Daily Deck Slide (M4-05 - Genre Court)

Write on the board: Teams hear a task. One student argues for the strongest genre; another tests a plausible alternate. The group judge decides which genre best matches the exact purpose and audience.

Activity: Genre Court

Roles: Task Reader - Genre Advocate - Alternate Advocate - Evidence Judge. Rotate roles after every case.

Teacher Script

"Genre Court is not about proving that only one form of writing could ever mention the topic. It is about proving which genre does this exact job most effectively."

Cases

- Case 1: Develop the moment Lily moves from being the new student on the edge of recess to a class member whose idea becomes one possible solution. Audience: students reading a school story collection. Best match: Narrative. Require evidence from purpose and audience language.
- Case 2: Explain how the class moves from a recess complaint to a respectful decision-making process. Audience: a younger class. Best match: Informative. Require evidence from purpose and audience language.

- Case 3: Support one solution for balancing movement and classroom learning time. Audience: classmates and teacher. Best match: Opinion/Argument. Require evidence from purpose and audience language.
- Case 4: Write a respectful proposal to the principal describing one change that could support movement without removing needed learning time. Audience: principal. Best match: Correspondence. Require evidence from purpose and audience language.
- Case 5: Develop Beth's internal change from "longer recess is the only good answer" to considering several perspectives. Audience: third-grade readers. Best match: Narrative. Require evidence from purpose and audience language.

Planning Tool Round

After each verdict, the judge also names a useful planning tool. Students may disagree on brainstorm/freewrite/map when their reasoning is sound; the genre verdict must stay tied to the task.

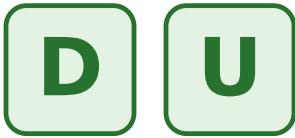
Day 2 Closing



Teacher Script

"Tomorrow the court disappears. You will make the decision independently and prove it with your own planning and writing."

Day 3 - Discuss and Use



TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 12(A)(i)	compose literary texts, including personal narratives, using genre characteristics
TEKS 12(A)(ii)	compose literary texts, including personal narratives, using craft
TEKS 11(C)(i)	revise drafts to improve sentence structure by adding ideas
ELPS 4(F)(i)	write to narrate, describe, explain, respond, or persuade with detail in the content areas

Day 3 Purpose

D — Discuss and U — Use Independently.

★ Daily Deck Slide (M4-06 - Discuss What Made the Verdict Strong)

Write on the board: Discuss which evidence was most useful in Genre Court: the topic, purpose verb, audience, or expected product. Explain why purpose usually carries the heaviest decision-making weight.

🔊 Teacher Script

"A strong genre justification sounds like evidence, not preference. 'I like stories' is not enough. 'The purpose is to develop Beth's changing experience for third-grade readers, so narrative lets the audience follow her thinking and important moment' is evidence."

★ Daily Deck Slide (M4-07 - Culminating Independent Use)

Write on the board: Writing task: Develop a narrative for third-grade readers that allows them to experience the moment Beth recognizes that a community problem can have more than one reasonable solution. Begin by recording the topic, purpose, audience, genre, genre justification, and chosen planning strategy.

Independent PREPARE Decision Record

- Topic — Beth's changing understanding of the recess decision.
- Purpose — develop an experience that shows how listening to perspectives affects her thinking.
- Audience — third-grade readers.
- Genre — narrative.
- Justification — student explains how narrative allows the audience to experience Beth's actions, thoughts, relationships, important moment, and lasting understanding.
- Planning strategy — brainstorming, freewriting, or mapping, selected and justified by the student.

Culminating Narrative Expectations

- clear beginning that places Beth in the experience
- relationships with classmates/teacher
- actions, thoughts, and purposeful dialogue
- logical sequence
- developed important moment
- meaningful lesson or lasting effect
- setting details that orient the reader
- sentence variety appropriate to Grade 3
- evidence of revision by adding a useful idea
- editing for the cluster's sentence and word foundations

Teacher Independence Rule

During the first five minutes, answer procedural questions only. Do not tell students which planning strategy to use or supply the narrative details. The goal is to observe whether they can use the process independently.

Standards Application Check

Revision: add one idea that improves sentence structure, clarity, or narrative development. Editing: check complete simple sentences, subject-verb agreement, singular nouns, common nouns, and high-frequency spelling.

Day 3 Closing

Students staple or digitally group the decision record, planning artifact, draft, revision evidence, and editing check as one PREPARE evidence set.

Day 4 - Award Yourself and Target



TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 11(C)(i)	revise drafts to improve sentence structure by adding ideas
ELPS 4(E)(ii)	write formal or informal text using grammatical structures

Day 4 Purpose

A — Award Yourself and T — Target.

★ Daily Deck Slide (M4-09 - Award the Complete Process)

Write on the board: Choose evidence from any stage: Genre Decision - Planning Choice - TRAILS Craft - Revision Growth - Editing Accuracy - Independence.

Award Evidence Protocol

Students place one sticky note on the decision record, one on the plan, and two on the draft. They choose the two strongest pieces of evidence and complete: "I award myself for ___ because this evidence shows ___."

★ Daily Deck Slide (M4-10 - Target the Next Level)

Write on the board: Select one target that would make the next writing task more independent: reading the purpose precisely - naming the real audience - choosing a genre - choosing a planning tool - developing narrative craft - revising with purpose - editing accurately.

🔊 Teacher Script

"A PREPARE target should tell you where in the process you need support next time. Be specific enough that another teacher could understand exactly what you are working on."

Reflection Statement

Students complete: "The part of PREPARE I can now do independently is ___. The part I will deliberately practice next is ___ because ___."

Day 5 - Explain or Educate Others

E

TEKS and ELPS for Today

Standard	Student Expectation (verbatim breakout)
TEKS 12(A)(i)	compose literary texts, including personal narratives, using genre characteristics
ELPS 2(E)	use comprehensible language to explain information orally with increasing specificity and detail

Day 5 Purpose

E — Explain / Educate Others.

★ Daily Deck Slide (M4-11 - Genre Expert Fair)

Write on the board: Teach the complete decision chain using your own evidence set. Your partner should be able to explain not only what you wrote, but why this genre was the right tool for the job.

Genre Expert Fair Protocol

- Display the task statement and point to the topic, purpose, and audience.
- State the selected genre and defend it with one sentence of reasoning.
- Show the planning artifact and explain why that planning strategy helped.
- Read one short section of the narrative and identify the TRAILS feature it demonstrates.
- Show the revision addition and explain how it improved the sentence or idea.
- Name one editing convention you checked.
- Finish by explaining which genre would fit if the purpose changed from "develop an experience" to "explain the decision-making process."

Peer Listener Feedback

Listeners complete one statement: "I can tell your genre fits because ____." and one question: "The next thing I would like to hear you explain is ____."

 Module 4 Overarching Statement - Answer

A prepared writer reads the writing job closely, names the topic, purpose, and audience, selects the genre that can accomplish that job most effectively, chooses a planning strategy, drafts with the characteristics and craft of the genre, revises and edits the response, and can explain the reasoning to another writer.

Module 4 — Low, Medium, and High Exemplars

Prompt: Develop a narrative for third-grade readers that allows them to experience the moment Beth recognizes that a community problem can have more than one reasonable solution.

Low Exemplar

- Student Response: "Beth wanted longer recess. The class talked and voted. Beth learned there can be more than one answer."
- What Is Working: The student names the topic and the lasting idea.
- Teacher Notes: This summarizes the passage instead of letting the reader experience Beth's change. There is no setting, no thought or dialogue, and the important moment is not developed. It also does not show independent craft.
- What Needs Improvement: Add a setting and a thought, and slow the moment when Beth's thinking changes.

Medium Exemplar

- Student Response: "At recess, Beth was sure recess should be longer. Back in class, Mrs. Green made three columns and the class listed advantages and disadvantages. Lily suggested a movement break. Beth thought about it and voted. She realized a problem can have more than one solution."
- What Is Working: The student includes the decision process, Lily's idea, and Beth's realization.
- Teacher Notes: The narrative develops the experience but tells the important moment quickly ("She realized") without letting the reader feel the change, and the ending idea is stated rather than shown.
- What Needs Improvement: Slow the important moment with Beth's thoughts at the ballot, and end by showing what stays with her.

High Exemplar

- Student Response: "When the whistle ended recess, Beth was certain: recess should be longer. She had felt the wind, laughed with Ava and Max, and watched Lily land her first jump. But back in class, Mrs. Green drew three columns and asked the class to weigh advantages and disadvantages before voting. Beth's certainty wobbled.

"Longer recess might mean less time for something else," she admitted to herself. Then Lily raised her hand and offered a third path — a short movement break. When Mrs. Green handed out the ballots, Beth held her pencil above the three choices for a long moment. She thought about running and jumping, about Lily's smile, and about everything the class needed to learn. For the first time, Beth understood that a community problem does not always have a single right answer — sometimes the best decision comes from listening, weighing, and choosing together. She made her mark, dropped her ballot in the box, and looked out at the quiet playground with a lot to think about."

- What Is Working: The narrative lets the reader experience Beth's change with setting, relationships, thought, dialogue, a clearly developed important moment (the ballot), and a lasting understanding — produced independently through the full PREPARE chain.

- Teacher Notes: Genre was independently selected and justified, planned, drafted with all six TRAILS characteristics, and developed with craft. This meets the culminating expectation for the cluster.

Module 4 — Assessment Opportunities

Field	Detail
Purpose	Determine whether students can independently complete the full prepare-to-write process and justify their decisions.
Who Administers It	The classroom teacher during the lesson.
Materials Needed	Complete anchor passage, Genre Pitch/Genre Court cards, PREPARE decision record, planning pages, TRAILS planner, revision/editing checklist.
Related TEKS Breakout	11(A)(i) plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies; 12(A)(i) compose literary texts, including personal narratives, using genre characteristics
Task	Students perform a formative check in Genre Court and an independent culminating task producing a full PREPARE evidence set.
Expected Response	Students select and justify a genre, plan, draft a narrative with TRAILS, revise, edit, and explain the decision.

Informal Assessment

During the lesson, observe Genre Court and the Genre Pitch Relay. Listen for evidence-based justifications (purpose + audience) rather than preference, and note whether students can name which genre would fit a changed purpose.

Formative Assessment

The Day 3 culminating narrative and the full PREPARE evidence set serve as the formative check. Students record topic, purpose, audience, genre, justification, and planning strategy, then draft, revise, and edit a narrative independently.

Formative Check Rubric/Scaffolding

Component	Student Requirement
Genre Decision + Justification	Must select a genre and justify it with purpose/audience evidence.
Planning Strategy	Must select and justify brainstorming, freewriting, or mapping.
Narrative Craft	Must develop the important moment with all six TRAILS characteristics.
Revision + Editing	Must add a useful idea and complete the editing sweep.

Genre Court Case	Purpose	Best Match
Develop Beth's internal change for third-grade readers	Experience a moment	Narrative
Explain how the class reaches a respectful decision for a younger class	Teach a process	Informative
Support the best solution for classmates and teacher	Support a viewpoint	Opinion/Argument
Propose a change to the principal	Communicate directly	Correspondence

Answer Key

Teacher Note: Keep genre selection and craft diagnostically separate — "Did the writer choose the right tool?" and "Did the writer use the tool well?"

Oral-Rehearsal Frame for Students: "For this topic and audience, choose ___ because the purpose is to ___."

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 that they can tell whether narrative fits a writing job's topic, purpose, and audience.
- Visual/Physical — Attempt — Sort It: Students sort detail cards under the six TRAILS elements and explain one placement aloud.
- Written — Discuss/Use — One-Sentence Justification: Students write one sentence that names the genre and the reason: "For this topic, purpose, and audience, narrative fits because ____."

Assessment Option

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

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

Intervention — Module 4

Reduce the decision record to a five-box strip with icons and oral rehearsal: TOPIC -> PURPOSE -> AUDIENCE -> GENRE -> PLAN. Let the student point and speak before writing. For the narrative, provide TRAILS sentence starters without supplying content. Complete revision/editing one sentence at a time with a cover sheet that hides the rest of the page.

Module 4 — Embedded Checks and Student Support

Educator Insight

At the end of PREPARE, independence should be visible in decisions, not merely in writing volume. A student who can produce a long narrative but cannot explain why narrative fits the task still needs work on 11(A)(i). Conversely, a student may accurately select the genre but need support developing narrative craft. Keep those two skills diagnostically separate: "Did the writer choose the right tool?" and "Did the writer use the tool well?"

Embedded Checks for Understanding

Teacher Move	Expected Response	Common Misconception	Teacher Response
Ask students to justify the genre with evidence.	Students cite purpose and audience, not preference.	Students say "I like stories" instead of giving evidence.	Ask, "What does the task's purpose verb require?"
Ask which decision carries the most weight.	Students explain that purpose usually decides the genre.	Students choose based on topic alone.	Have them compare two jobs with the same topic but different purposes.
Ask students to complete the full decision chain independently.	Students move task -> topic -> purpose -> audience -> genre -> plan -> draft -> revise -> edit -> explain.	Students wait to be told the genre.	Reduce prompting; answer procedural questions only.

Student Support Quick Reference

If a student...	Support to Provide
Cannot justify the genre	Use the frame: "The purpose is to ___, so ___ fits because ___."
Waits to be told the genre	Provide the five-box decision strip and have them point and speak first.
Writes volume but weak craft	Give TRAILS sentence starters without supplying content.
Masters quickly	Route to Module 4 enrichment (alternate-purpose companion).

Enrichment — Module 4

Students create an "alternate-purpose companion." They keep the same passage and topic but select a different purpose and audience, choose the new genre, create a planning artifact, and write only the opening. They then compare the alternate opening with the completed narrative and explain exactly what changed because the writing job changed.

Module 4 — Additional Writing Opportunity: Plan and Draft

Writing Prompt

Develop a narrative for third-grade readers that allows them to experience the moment Beth recognizes that a community problem can have more than one reasonable solution.

Connection to This Module

This week you completed the whole prepare-to-write process independently. Read the task, name the topic, purpose, and audience, select and justify the genre, choose a planning strategy, draft with TRAILS, then revise and edit.

Planning Support

1. Record the topic, purpose, and audience.
2. Select the genre and write your evidence-based justification.
3. Choose brainstorming, freewriting, or mapping and justify it.
4. Plan the important moment at the ballot where Beth's thinking settles.

Step	Planning Guide
Step 1: The Genre Decision	Select the genre and justify it with purpose and audience evidence.
Step 2: The Planning Route	Choose a planning strategy and justify it.
Step 3: The Important Moment	Plan how you will show Beth's decision at the ballot.

Drafting Space

Write your narrative so the reader experiences Beth's recognition that a problem can have more than one reasonable solution.

Model Opening: "When the whistle ended recess, Beth was certain: recess should be longer."

Success Criteria

- I selected and justified the genre with evidence.
- I chose and justified a planning strategy.
- My important moment is developed and my ending shows a lasting understanding.
- My narrative uses all six TRAILS characteristics.

Additional Writing Opportunity: Revise, Edit, and Share

Revise

Read your narrative aloud. Add one idea that improves sentence structure, clarity, or narrative development.

Edit

Check for complete simple sentences, subject-verb agreement, singular and common nouns, and correctly spelled high-frequency words.

Share

Teach a partner your complete decision chain, and explain which genre would fit if the purpose changed to explaining the decision-making process.

Module 4 — Auditory Engagement (Active Participation)

Approach: Genre Pitch Relay.

Purpose: Students listen to a complete task and deliver a concise oral pitch for the genre that will accomplish it best.

Listening Target: Listen for all three decision clues—topic, purpose, and audience—and use them in the pitch.

- Teacher reads a task aloud once; students listen without writing.
- Teams get 20 seconds to prepare an oral pitch beginning, "For this topic and audience, choose ___ because the purpose is to ___."
- One speaker delivers the pitch. Another team names the strongest piece of evidence in the pitch.
- If two genres are plausible, students explain which one better matches the exact purpose verb.
- Final round is silent planning followed by individual pitches so the teacher can hear independent genre reasoning.

Fresh Recall: Without looking at notes, students complete, "I heard the writer needed to ___ for ___, so the genre that best fits 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.

II Pause Point — Before Choosing a Genre

Stop and think: What is the writing job really asking me to do? Name the topic, the purpose, and the audience in your own words before you choose a genre. Remember the HABIT: prepared writers begin with a decision about what their writing needs to do. For example, if the purpose is to let a reader experience a discovery, narrative fits and you switch to TRAILS.

II Pause Point — Midway

Stop and think: Am I developing an experience or just listing events? Check: Do I have a setting, an action or a thought, and an important moment where the character's thinking changes? For example, the moment Beth recognizes that a community problem can have more than one reasonable solution is the important moment. If your narrative reads like a list, slow down and develop the important moment now, not later.

II Pause Point — Before You Finish

Stop and think: Would a reader who was not there still understand and picture my narrative? Add the one detail or line of dialogue that makes it clear, and end with a feeling, realization, or lasting effect. For example, "It was more than an object. It was a clue from the past and a story waiting to speak." Make sure your setting, actions, important moment, and lasting effect all connect.

Module 4 — At-Home Connection

Purpose

These at-home tasks turn your child into a prepared writer at home. They need little or no materials and each one ends in a short conversation, not a worksheet. When a child explains the learning to you, the learning gets stronger. The HABIT is: prepared writers begin with a decision about what their writing needs to do — they name the topic, purpose, and audience, then choose the genre that fits.

Feature	Detail
Time	A few minutes each
Materials	None needed

Teacher Information - Task Card 1

Teacher note: send this ice-blue card home first. It practices naming the writing job before choosing a genre.



Task Card 1 - Name the Writing Job

TEKS 11(A)(i). Think of something you might write about your day. Tell a family member the topic, the purpose (what the writing should do), and the audience (who would read it). Then decide: is this a narrative, an informative piece, an opinion, or a letter? Explain why. Family signature: _____



Teacher Information - Task Card 2

Teacher note: this pale-green card practices developing an experience with TRAILS instead of listing events.



Task Card 2 - Tell the Experience

TEKS 12(A)(i). Tell a family member about a small moment from your day as a narrative. Include where it happened (setting), what you did (actions), and one thing you thought or said. End by telling what the moment meant to you. Family signature: _____



Teacher Information - Task Card 3

Teacher note: Card 3 is the same assignment with built-in language support — a word bank and a frame. It is not a reduced standard.

**Task Card 3 - The TRAILS Frame**

TEKS 12(A)(i). Tell someone at home a narrative about finding something. Ask them to point to your setting, your important moment, and your lasting effect. Word bank: Setting, Important Moment, Lasting Effect. Frame: "The setting is _____. The important moment is _____. The lasting effect is _____." Family signature:



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 independently prepare, draft, revise, and teach using the full "The Recess Question" anchor, 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
Read a writing job and name the topic, purpose, and audience.			
Select a genre and justify it with evidence.			
Choose and justify a planning strategy on my own.			
Draft, revise, and edit a narrative independently.			
Teach another writer how I made my decision.			

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 proved that you can prepare to write on your own. You read the writing job, named the topic, purpose, and audience, chose and justified a genre, planned a route, drafted a narrative with craft, revised and edited it, and taught your decision to another writer. That is what a prepared, independent writer does.”

Module Essential Question - Answered

How does a prepared writer independently choose the right genre and explain the decision? A prepared writer reads the writing job closely, names the topic, purpose, and audience, selects the genre that can accomplish that job most effectively, chooses a planning strategy, drafts with the characteristics and craft of the genre, revises and edits the response, and can explain the reasoning to another writer.

Teacher Reflection - Module 4

Which students can now justify a genre with evidence rather than preference?

Which students chose the genre well but need craft support (or the reverse)?

Which students completed the full decision chain independently?

Which students are ready to carry the PREPARE process into Cluster 1 and beyond?

Teacher Notes

Teacher Artifacts of Effectiveness

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

- Genre Court records and Genre Pitch notes
- Independent PREPARE Decision Records with justifications
- Full PREPARE evidence sets (decision record + plan + draft + revision + editing)
- Award/Target cards and reflection statements
- The Module 4 My Progress Tracker

Virtual Classroom Adjustment

Virtual Classroom Adjustment for Remote Learners

Teaching this module to computer or remote learners? Keep every activity — just adjust HOW students share and respond as they decide when narrative fits and develop the experience with TRAILS:

- Display four short writing situations on screen; students use the chat or reaction buttons to signal the purpose (tell an experience, explain, state a viewpoint, or communicate to a person) before naming a genre.
- Keep the Topic-Purpose-Audience-Genre steps on screen so remote students name the writing job in the same order every time.
- Use a shared slide with six TRAILS boxes; students drag detail cards into the boxes and type one reason for a placement.
- Screen-share one line from the passage — the moment Beth recognizes there may be more than one reasonable solution — and ask remote learners to explain why it is the important moment.
- Keep the Pause Points — a few seconds of quiet think-time works the same on camera.
- Have remote students complete the frame in the chat at the same time: "For this topic, purpose, and audience, the best genre is ___ because ___."
- For the independent write, students draft their narrative in a shared doc; screen-share one to model how a thought or line of dialogue develops the experience.
- Run Author-Educator Circles in small breakout groups of three, using the Listener Card stems in the chat so every student responds with specific evidence.