

**THE WRITING ACADEMY®**

A SUBSIDIARY OF TEACH BIG®

GRADE



# Cluster 7

*Narrative and Poetry*

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**TEACHER LESSON PLAN GUIDE**



## Grade 4 • Cluster 7

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# Statement of Purpose

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Cluster 7 is a Narrative and Poetry unit. Students learn that ideas, stories, and traditions travel between people - connection - and across generations - legacy.

Using poems and narrative texts, students build the TRAILS narrative framework and explore what people carry with them and pass forward. Stamina grows from Low to Very High.

# Abstract

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Module 1, Paths Connect People, introduces connection and the TRAILS framework. Module 2, People Carry More Than Things, deepens the idea of legacy.

Module 3, Connections Create Change, follows how connections shape people over time, and Module 4, What Will We Carry Forward, brings students to reflect on their own legacy. Every day follows the Teach BIG GRADUATE routine, moving students from gathering and revealing the skill, through attempting, discussing, and using it, to awarding growth, targeting the next step, and explaining their thinking to others.

# Standards at a Glance

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

| TEKS  | STRAND          | MODULES        |
|-------|-----------------|----------------|
| 4.11B | Writing Process | M1, M2, M3, M4 |
| 4.11C | Revising        | M1, M2, M3, M4 |
| 4.11D | Editing         | M1, M2, M3, M4 |
| 4.12A | Writing Genre   | M1, M2, M3, M4 |

*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.*



GRADE 4 • CLUSTER 7 • NARRATIVE & POETRY

M O D U L E

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# Paths Connect People

Week 1 • Low Stamina

# Module 1: Paths Connect People

Week 1 - Low Stamina - Cluster 7 (Narrative & Poetry)

## Paths, People, and What We Carry Forward

### Teacher Script

*"People carry more than objects from place to place and generation to generation. They also carry knowledge, ideas, traditions, voices, experiences, and values."*

### Cluster Overarching Question

How do connections between people carry ideas, knowledge, culture, and values across places and generations?

### Module 1 Essential Question

What can travel from one person or place to another besides an object?

## Today We Will Look For

- things that travel that we can hold, and things that travel that we cannot hold
- how a poem uses lines and stanzas (LEAVES: Lines & Layout)
- how a narrative develops an experience in a setting (TRAILS: Topic & Setting)
- the difference between connection (place to place) and legacy (generation to generation)

Student reminder: Things travel. Ideas travel too.

## Why This Module Matters

Students first encounter these ideas concretely. Roads, rivers, pathways, hands, stories, songs, and ideas are tangible enough to visualize. Students recognize that poetry communicates through lines, stanzas, rhyme, and images, while narrative writing develops an experience through a setting and sequence. Using two poems - "The Roads Between Us" and "What We Carry Forward" - students learn that when pathways meet, thoughts can travel too, and that what one generation learns can continue into the next as a legacy.

## Module Source Texts — Low Stamina

Two poems anchor Cluster 7 and grow across all four modules at rising stamina: "The Roads Between Us" (poetry) and "What We Carry Forward" (poetry).

## Module Independent Product

Complete "A Path Can Carry More": answer source-understanding questions, write a short TRAILS mini-narrative about a traveler who carries an object AND something that cannot be held, then turn the same idea into a four-line LEAVES mini-poem.

## Module 1 — Family Communication

Purpose: Families are partners in this work. This page gives every family a clear picture of what their child is learning this week, a question to ask at home, and one simple way to help.

### This Week at a Glance

- The big idea: things can travel (objects), and so can ideas, stories, songs, and traditions - and what one generation learns can carry forward to the next.
- The two poems: "The Roads Between Us" (how routes carry goods AND ideas) and "What We Carry Forward" (how ideas and traditions pass across generations).
- What your child will produce: a short narrative and a four-line poem about something that travels without being held.

### One Question to Ask at Home



#### Teacher Script

*"What is something our family carries forward that you cannot hold in your hands?"*

### One Way to Help

Share a family story, song, saying, or tradition. Talk about who it came from and who might carry it next. That is legacy - a key idea this week.

## Family Letter

Dear Families,

This week your child is beginning Cluster 7 of our 4th-grade writing curriculum, a Narrative and Poetry unit called "Paths, People, and What We Carry Forward." Your child will explore a surprising idea: many things travel that we cannot hold in our hands - stories, songs, knowledge, traditions, and values. We read two poems, "The Roads Between Us" and "What We Carry Forward," and use two frameworks: TRAILS for narrative writing and LEAVES for poetry.

Your child will learn how a poem is built from lines and stanzas and how a narrative develops an experience in a setting, and will write a short narrative and a short poem of their own about something that travels between people or across generations.

Please try this at home: Share a family story, saying, song, or tradition, and talk about who first shared it and who might carry it next. That is exactly the "carry forward" thinking we practice this week.

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

## Carta para las Familias

Estimadas familias:

Esta semana su hijo o hija comienza el Grupo 7 de nuestro currículo de escritura de cuarto grado, una unidad de Narrativa y Poesía llamada "Paths, People, and What We Carry Forward." Su hijo o hija explorará una idea sorprendente: muchas cosas viajan sin que las podamos sostener en las manos: historias, canciones, conocimientos, tradiciones y valores. Leemos dos poemas, "The Roads Between Us" y "What We Carry Forward," y usamos dos marcos: TRAILS para la escritura narrativa y LEAVES para la poesía.

Su hijo o hija aprenderá cómo un poema se construye con versos y estrofas y cómo una narrativa desarrolla una experiencia en un escenario, y escribirá una narrativa corta y un poema corto sobre algo que viaja entre las personas o a través de las generaciones.

Por favor, intente esto en casa: Comparta una historia, un dicho, una canción o una tradición familiar, y hablen sobre quién la compartió primero y quién podría llevarla adelante. Ese es exactamente el pensamiento de "llevar adelante" que practicamos esta semana.

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

## Module 1 — Family Conversation Starters

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

- What is something that can travel even though you cannot put it in a box?
- What is the difference between a narrative and a poem?
- What does it mean to "carry something forward" to the next generation?
- Which poem did you like more, and what did it help you picture?

### Simple Family Activities

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

#### Family Activity - Echo and Add

Take turns: one person says a word that can travel (river, road, family), and the other repeats it and adds something that could travel with it (river - people; family - traditions).

#### Family Activity - Carry It Forward

Name one thing your family has carried forward - a recipe, a saying, a song. Talk about who it came from and how it might keep traveling.

# Module 1 — Lesson Overview and Standards

## Lesson Overview

Module 1 opens Cluster 7, a Narrative and Poetry unit. Students learn that ideas, stories, and traditions travel between people (connection) and across generations (legacy). Using two poems, students begin the TRAILS narrative framework (focus: Topic/Experience and Setting) and the LEAVES poetry framework (focus: Lines & Layout and Emotion & Experience), then write a short narrative and a short poem of their own.

**BIG Goal:** Students will explain how ideas can travel between people and across generations, and compose a short narrative and poem that show something less visible traveling.

## Writing TEKS for This Module

The Student Expectation column below is the exact, full wording of each Grade 4 TEKS breakout — quoted verbatim from the Grade 4 TEKS breakouts, not paraphrased or abbreviated.

| TEKS          | Student Expectation (verbatim TEKS breakout)                                                                                  |
|---------------|-------------------------------------------------------------------------------------------------------------------------------|
| (12)(A)(i)    | compose literary texts using genre characteristics                                                                            |
| (12)(A)(ii)   | compose literary texts using craft                                                                                            |
| (11)(A)(i)    | plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies             |
| (11)(B)(iv)   | develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details |
| (11)(C)(i)    | revise drafts to improve sentence structure                                                                                   |
| (11)(C)(ii)   | revise drafts to improve word choice                                                                                          |
| (11)(D)(i)    | edit drafts using standard English conventions, including complete simple sentences with subject-verb agreement               |
| (11)(D)(vii)  | edit drafts using standard English conventions, including singular nouns                                                      |
| (11)(D)(viii) | edit drafts using standard English conventions, including plural nouns                                                        |
| (11)(D)(xxxv) | edit drafts using standard English conventions, including correct spelling of high-frequency words                            |

## Where the Standards Are Visible in This Module

- Students compose literary texts - a short narrative and a short poem - using genre characteristics and craft.
- Students plan a narrative by choosing an experience and a setting before drafting.
- Students revise one sentence and one poetic line and edit for conventions during the independent work.

## Social Studies Correlations Supplied With the Poems

For "The Roads Between Us," the attachment identifies current Social Studies TEKS 4.1B, 4.9A, 4.11D, 4.19C, and 4.19G. For "What We Carry Forward," it identifies 4.15B, 4.17B, 4.19C, 4.19E, and 4.19G. Carry these correlations across the four modules while increasing the depth of application.

## Module 1 — TEKS and ELPS (Cluster 7 · from the Scope & Sequence)

These are the standards listed for Cluster 7 in the Teach BIG Scope and Sequence, in the same form the chart uses.

### TEKS — Cluster 7 (from the Scope & Sequence)

#### Writing Process

- (11)(B)(i) develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including an introduction
- (11)(B)(ii) develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including transitions
- (11)(B)(iii) develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including a conclusion
- (11)(B)(iv) develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details

#### Writing Genre

- (12)(A)(i) compose literary texts such as personal narratives and poetry using genre characteristics
- (12)(A)(ii) compose literary texts such as personal narratives and poetry using craft

#### Revising

- (11)(C)(i-x) revise drafts to improve sentence structure and word choice and to improve coherence and clarity by adding, deleting, combining, and rearranging ideas

#### Editing

- (11)(D)(i)-(xxxv) edit drafts using standard English conventions — complete simple and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments; irregular verbs, nouns, adjectives, adverbs, prepositions, pronouns, and coordinating conjunctions; capitalization; punctuation; and grade-appropriate spelling

### ELPS — Cluster 7 (from the Scope & Sequence)

#### Writing Process

- 4(D)(iii) write content-area texts using a variety of transition words
- 4(F)(i)-(ii), (v)-(vi) write to narrate, describe, explain, respond, or justify with supporting details using appropriate content and style for purpose and audience

#### Writing Genre

- 4(C)(i) write using a combination of both high-frequency words and content-area vocabulary

- 4(D)(i)–(iii) write content-area texts using a variety of sentence lengths, sentence types, and transition words
- 4(F)(i)–(viii) write to narrate, describe, explain, respond, or justify with supporting details using appropriate content, style, register, and conventions for purpose and audience

### Revising

- 4(C)(i) write using a combination of both high-frequency words and content-area vocabulary
- 4(D)(i)–(iii) write content-area texts using a variety of sentence lengths, sentence types, and transition words
- 4(E)(ii) write content-area-specific text using grammatical structures
- 4(F)(i)–(ii), (v)–(vi) write to narrate, describe, explain, respond, or justify with supporting details using appropriate content and style for purpose and audience

### Editing

- 4(A)(i) apply relationships between sounds and letters of the English language to represent sounds when writing [Teacher only]
- 4(B)(i)–(ii) write text following conventional spelling patterns and rules
- 4(C)(i) write using a combination of both high-frequency words and content-area vocabulary
- 4(D)(i)–(iii) write content-area texts using a variety of sentence lengths, sentence types, and transition words
- 4(E)(i)–(ii) write content-area-specific text using conventions and grammatical structures

## Language Domains

This module builds all four language domains as students listen, sort, write, and teach. 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 | In Echo and Add, students listen for a word and add something that could travel with it.     |
| Speaking  | Students prove each WHAT TRAVELS? placement and teach a partner about connection and legacy. |
| Reading   | Students read two poems and notice lines, stanzas, images, and what travels in each.         |
| Writing   | Students write a TRAILS mini-narrative and a LEAVES mini-poem about something that travels.  |

## Module 1 — Learning Destination

### I Can Statements

- I can explain that ideas, stories, and traditions can travel between people and across generations.
- I can identify the lines and stanzas of a poem (LEAVES: Lines & Layout).
- I can name the experience and the setting of a narrative (TRAILS: Topic & Setting).
- I can write a short narrative and a short poem that show something less visible traveling.

### I Will Statements

- I will listen for what can travel besides an object.
- I will talk about my thinking, record my work, and explain how a poem differs from a narrative.
- I will keep the same idea when I move from a narrative to a poem.
- I will revise one sentence and one poetic line to make them clearer.

## Success Criteria

- I can sort things that travel into goods, ideas/culture/knowledge, or both.
- I can point to the lines and stanzas in a poem and name an emotion it creates.
- I can give my narrative a clear experience and a setting a reader can picture.
- I can turn the same idea into a four-line poem.

## Evidence That Will Demonstrate Mastery

- The WHAT TRAVELS? sort with the connection chain (person, route, what travels, what changes).
- The "A Path Can Carry More" worksheet (source understanding + TRAILS mini-narrative + LEAVES mini-poem).
- The Turn-and-Teach explanation of connection and legacy.

# Module 1 — Rigor and Misconceptions

## Rigor Safeguard

You may read both poems aloud, reread them, and let students use the TRAILS chart, the LEAVES chart, the WHAT TRAVELS? category mats, and sentence stems. You may provide oral rehearsal. You may not choose a student's experience or setting, write their narrative, or compose their poem. The student must still choose what travels, establish the setting, and craft the lines.

## Rigor and Cognitive Demand

| Level of Thinking | What Students Must Do                                                                     | Expected Degree of Independence             | Evidence of the Thinking                                          |
|-------------------|-------------------------------------------------------------------------------------------|---------------------------------------------|-------------------------------------------------------------------|
| Literal           | Name things that physically travel and things that travel without being held.             | Supported. The teacher may reread a stanza. | The student lists an object and a non-object that travels.        |
| Inferential       | Explain how a poem shows an idea and how a narrative develops an experience in a setting. | Guided early, independent by Use.           | The student names lines/stanzas and a clear experience + setting. |
| Evaluative        | Keep one idea while moving from a narrative to a poem and explain the difference in form. | Independent by the mini-poem.               | The student's narrative and poem share an idea in two forms.      |

## Educator Insight

Students often think only objects can travel, so they miss that stories, songs, knowledge, and traditions move too. Some students confuse a poem with a paragraph and do not notice lines and stanzas. Others change topics entirely when moving from narrative to poem instead of keeping the same idea. Watch for students who retell the poem instead of writing their own experience. Prompt them with "What travels here that you could not put in a box?" and "Keep the idea; change the form."

## Module 1 — Thinking Levels

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

### The Five Thinking Levels

| Level   | Color  | Thinking Stage | Description                                                                                           |
|---------|--------|----------------|-------------------------------------------------------------------------------------------------------|
| Level 1 | Red    | Foundational   | Student follows directions or repeats information exactly as taught with little independent thinking. |
| Level 2 | Orange | Emergent       | Student begins trying ideas independently but may be uncertain or inconsistent.                       |
| Level 3 | Yellow | Visible        | Student connects ideas directly to textual evidence.                                                  |
| Level 4 | Green  | Independent    | Student combines evidence with personal reasoning, applying understanding to a claim.                 |
| Level 5 | Blue   | Reflective     | Student connects evidence to the world, morals, lessons, or broader understanding.                    |

### Growing Narrative and Poetry Thinking

| Level   | What the Response Does                                                              |
|---------|-------------------------------------------------------------------------------------|
| Level 1 | Names only an object that travels.                                                  |
| Level 2 | Names an object and a non-object that travels.                                      |
| Level 3 | Writes a narrative with a clear experience and setting, or a poem with clear lines. |
| Level 4 | Shows something less visible traveling and explains why it matters.                 |
| Level 5 | Connects the idea to legacy - what carries forward to the next generation.          |

Challenge: Move one response up a level by adding what travels that cannot be held, or by connecting it to legacy.

 **Teacher Script**

*“The goal is not more words. It is showing that ideas, not only objects, travel.”*

**Oral-Rehearsal Frame: Things Travel, Ideas Travel Too** **Teacher Script**

*“One thing that physically travels is \_\_\_\_\_. One thing that travels without being held is \_\_\_\_\_. This matters because \_\_\_\_\_. On the state writing assessment, noticing how writers develop ideas in narrative and poetry will help you all year.”*

# Module 1 — Vocabulary

## Vocabulary — Teacher Script

### Teacher Script

*“Before we begin, let's preview the words we will use to talk about paths, travel, and what we carry forward - everyday words, academic words, and words from our two poems.”*

## Tier 1 Vocabulary — Everyday Words

| Word   | Student-Friendly Definition                 | Oral Rehearsal Frame                 |
|--------|---------------------------------------------|--------------------------------------|
| road   | a path people travel on                     | A road can carry ____.               |
| river  | a large stream of moving water              | Along the river, ____.               |
| path   | a way from one place to another             | A path can lead to ____.             |
| carry  | to take something from one place to another | People carry ____.                   |
| travel | to move from one place to another           | Ideas can travel when ____.          |
| share  | to give part of what you have               | The travelers shared ____.           |
| learn  | to gain new knowledge                       | A traveler can learn ____.           |
| story  | an account of events, real or made up       | A story can travel because ____.     |
| song   | words set to music                          | A song travels when ____.            |
| seed   | a small thing that can grow into more       | An idea is like a seed because ____. |

## Tier 2 Vocabulary — Academic Words

| Word        | Student-Friendly Definition                       | Oral Rehearsal Frame                       |
|-------------|---------------------------------------------------|--------------------------------------------|
| connection  | a link between people or places                   | A connection forms when ____.              |
| legacy      | something important passed to the next generation | A legacy is ____.                          |
| generation  | all the people born around the same time          | One generation shares ____ with the next.  |
| tradition   | a custom passed down over time                    | A tradition my family carries is ____.     |
| culture     | shared beliefs, art, and ways of a group          | Culture travels when ____.                 |
| community   | a group of people connected in some way           | A community grows when ____.               |
| perspective | a way of seeing or understanding something        | This poem shows the perspective that ____. |
| sequence    | the order in which events happen                  | In my narrative, the sequence is ____.     |
| setting     | where and when a story happens                    | The setting of my narrative is ____.       |
| experience  | something that happens to a person                | The experience in my narrative is ____.    |

### Tier 3 Vocabulary — Passage-Specific Words

| Word     | Pronunciation | Student-Friendly Definition                 | Oral Rehearsal Frame                       |
|----------|---------------|---------------------------------------------|--------------------------------------------|
| pathway  | PATH-way      | a route or way from one place to another    | A pathway can carry ____.                  |
| traveler | TRAV-uh-lur   | a person who goes from place to place       | The traveler watches, listens, and ____.   |
| trade    | trayd         | the exchange of goods between people        | Trade helped neighbors ____.               |
| route    | root          | a way that people regularly travel          | A trade route carried ____.                |
| canoe    | kuh-NOO       | a narrow boat moved with paddles            | The canoes carried ____.                   |
| pottery  | POT-uh-ree    | objects shaped from clay                    | The pottery was tucked inside the ____.    |
| camel    | KAM-ul        | an animal that carries loads across deserts | The camels carried ____ across the desert. |
| cargo    | KAR-goh       | goods carried by a ship or vehicle          | The ship's cargo included ____.            |
| ancestor | AN-ses-tur    | a family member from long ago               | An ancestor passed down ____.              |
| heritage | HAIR-ih-tij   | traditions and history handed down          | Our heritage includes ____.                |

#### Teacher Resource

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

## Module 1 — Background Knowledge and Teacher Context

This module uses two Cluster 7 poems. "The Roads Between Us" describes how rivers, desert routes, and ocean voyages carry not only goods - food, pottery, salt, gold - but also stories, news, and ideas, concluding that when two pathways meet, new thoughts can travel too. "What We Carry Forward" shifts from connection to legacy: rules, songs, stories, lessons, and dreams travel from one generation to the next, and each generation decides what to preserve, question, improve, and pass along.

### More Background for the Teacher

Both poems stay the same across the four Cluster 7 modules; each grows in length, detail, and conceptual demand from module to module. In Module 1 (Low Stamina), students meet the ideas concretely - roads, rivers, hands, stories, songs. Two anchor ideas guide the month: PLACE to PLACE equals CONNECTION, and GENERATION to GENERATION equals LEGACY. Students begin TRAILS (Topic/Experience and Setting) and LEAVES (Lines & Layout and Emotion & Experience).

# Module 1 — Materials and Teacher Preparation

## Frameworks Used Throughout

- TRAILS (Narrative): T - Topic/Experience; R - Relationship; A - Actions, Thoughts & Dialogue; I - Important Moment; L - Lesson or Lasting Effect; S - Setting. Module 1 focus: T and S.
- LEAVES (Poetry): L - Lines & Layout; E - Emotion & Experience; A - Artistic Language; V - Voice; E - Echo & Sound; S - Significance. Module 1 focus: L and E.

## Anchor Charts to Create

- TRAILS chart (highlight T and S for Module 1)
- LEAVES chart (highlight L and E for Module 1)
- PLACE to PLACE = CONNECTION; GENERATION to GENERATION = LEGACY
- Big Idea: Things travel. Ideas travel too.

## Materials

- Copies of both poems
- Interactive notebooks, pencils, highlighters
- WHAT TRAVELS? category mats (GOODS; IDEAS / CULTURE / KNOWLEDGE; BOTH CAN TRAVEL)
- WHAT TRAVELS? cards: pottery, food, salt, gold, story, song, seed, custom, skill, knowledge, idea, tools, language, memory, tradition, book
- Exit tickets

## Quick Teacher Reference (Cluster 7)

This cluster teaches that people carry more than objects: they carry knowledge, ideas, traditions, voices, experiences, and values. Poetry communicates through lines, stanzas, and images; narrative develops an experience through setting and sequence. Module 1 focus: what travels (connection) and what lasts (legacy).

# 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 poems in our Interactive Notebooks. DOT stands for three steps: Dot, Discover, Drop."*

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

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

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

# Module 1 — TRAILS, LEAVES, and What Travels

## Teacher Script

*“This month we think about something that sounds simple: What travels? If I put a box on a truck, that box can travel. But can something travel even if you cannot put it in a box? Can a story travel? A song? An idea? A tradition?”*

## Things Travel, Ideas Travel Too

Some things we can hold and carry (objects). Others - stories, knowledge, experiences, and customs - travel between people even though we cannot put them in a box.

- PLACE to PLACE = CONNECTION
- GENERATION to GENERATION = LEGACY

## TRAILS — The Narrative Framework

| Letter | Part                         | Module 1 Focus                       |
|--------|------------------------------|--------------------------------------|
| T      | Topic / Experience           | Yes — what experience happens?       |
| R      | Relationship                 | Later modules                        |
| A      | Actions, Thoughts & Dialogue | Later modules                        |
| I      | Important Moment             | Later modules                        |
| L      | Lesson or Lasting Effect     | Later modules                        |
| S      | Setting                      | Yes — where and when does it happen? |

## LEAVES — The Poetry Framework

| Letter | Part                 | Module 1 Focus                                                          |
|--------|----------------------|-------------------------------------------------------------------------|
| L      | Lines & Layout       | Yes — poets choose where lines start, end, and group into stanzas.      |
| E      | Emotion & Experience | Yes — poetry helps us experience an idea, not just receive information. |
| A      | Artistic Language    | Later modules                                                           |
| V      | Voice                | Later modules                                                           |
| E      | Echo & Sound         | Later modules                                                           |
| S      | Significance         | Later modules                                                           |

## How a Poem Differs From a Narrative

A poem is built from lines and stanzas (not paragraphs) and helps us experience an idea. A narrative develops an experience through a setting and a sequence of events.



### Teacher Script

*“To transform one idea from the poem into a narrative, ask: What experience will happen? Where and when will it happen? That is the T and S of TRAILS.”*

## Module 1 — TRACKS: Reading the Poems for Evidence

Alongside TRAILS and LEAVES, students read "The Roads Between Us" and "What We Carry Forward" and TAP the TRACKS to find six kinds of measurable evidence. This helps students gather the exact words they will use when they write and explain.

### The Six Types of Measurable Evidence: TRACKS

As students read each poem, they TAP the TRACKS — they hunt for the six kinds of evidence and highlight each with the TRACKS color below. 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.      | 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 each poem, 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. The exact words we highlight become the evidence we use when we write and explain."*

### Before Students Read

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

## The Six Types of Measurable Evidence: TRACKS

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

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

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

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

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

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

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

**POEM 1 — The Roads Between Us**

A river bends, a pathway turns,  
A traveler watches, listens, learns.  
A basket, story, song, or seed  
Can travel far to meet a need.

Along the rivers, canoes glide,  
With food and pottery tucked inside.  
Neighbors meet and goods are shared,  
And friendships grow because they cared.

Across the desert, camels go,  
Beneath the sun's bright golden glow.  
They carry salt and precious gold,  
And news of places yet untold.

Across the water, ships may sail,  
Through morning sun or stormy gale.  
They carry people, goods, and views,  
And sometimes change the lives they choose.

A road is more than dirt or stone;  
It reaches farther than we've known.  
For when two different pathways meet,  
New thoughts can travel with our feet.

## Student Annotation Guide — The Roads Between Us

### **T — Time**

Across the desert, camels go

### **R — Reactions**

New thoughts can travel with our feet

### **A — Actions**

canoes glide

### **C — Character/Concept/Creature**

A traveler

### **K — Key Knowledge**

They carry salt and precious gold

### **S — Scenery/Setting**

Along the rivers

**TRACKS EVIDENCE HIGHLIGHTING — The Roads Between Us**

A river bends, a pathway turns,  
A traveler watches, listens, learns.  
A basket, story, song, or seed  
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And sometimes change the lives they choose.

A road is more than dirt or stone;  
It reaches farther than we've known.  
For when two different pathways meet,  
New thoughts can travel with our feet.

**POEM 2 — What We Carry Forward**

A rule is written, strong and clear,  
Its meaning travels year to year.  
A song is sung, a story told;  
New hands can carry what is old.

A grandparent shares a family way,  
A child remembers what they say.  
A lesson learned from long ago  
Can plant a seed that starts to grow.

A painter's work, a writer's page,  
Can speak to people age to age.  
Though years may pass and times may change,  
Good ideas can still remain.

A dream can travel heart to heart;  
One helpful choice can make a start.  
The things we learn and things we do  
May someday travel beyond us too.

We take the past and learn what's true,  
Then choose what we will say and do.  
For what we carry, share, and send  
Can help shape what will happen next.

## Student Annotation Guide — What We Carry Forward

### **T — Time**

year to year

### **R — Reactions**

Can plant a seed that starts to grow

### **A — Actions**

A song is sung, a story told

### **C — Character/Concept/Creature**

A grandparent

### **K — Key Knowledge**

A painter's work, a writer's page

### **S — Scenery/Setting**

A dream can travel heart to heart

**TRACKS EVIDENCE HIGHLIGHTING — What We Carry Forward**

A rule is written, strong and clear,  
Its meaning travels year to year.

A song is sung, a story told;  
New hands can carry what is old.

A grandparent shares a family way,  
A child remembers what they say.  
A lesson learned from long ago  
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We take the past and learn what's true,  
Then choose what we will say and do.  
For what we carry, share, and send  
Can help shape what will happen next.

## Day 1 - Gather and Reveal



### TEKS and ELPS for Today

| Standard        | Student Expectation (verbatim breakout)                                                                                                                                                                           |
|-----------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| TEKS (12)(A)(i) | compose literary texts 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 1(E)(i)    | demonstrate listening comprehension from information presented orally during formal classroom interactions by restating, responding, paraphrasing, summarizing, or asking for clarification or additional details |
| ELPS 4(F)(i)    | write to narrate, describe, explain, respond, or justify with supporting details using appropriate content for [a] specific purpose                                                                               |

### Day 1 Purpose

Students gather the idea that more than objects can travel, then reveal both poems and begin TRAILS (T + S) and LEAVES (L + E).

#### G — Gather: Auditory Engagement — Echo and Add

When I say a word, repeat it and add something that could travel with it.

Teacher Script: "When I say a word, repeat it and add something that could travel with it."

- Teacher: "River." Students: "River - people!"

- Teacher: "Road." Students: "Road - ideas!"

- Teacher: "Family." Students: "Family - traditions!"

Teacher: "Notice what just happened. Some things we named are objects. Others are ideas, knowledge, experiences, and customs."

#### ★ Daily Deck Slide (Five Slides for Day 1)

Write on the board: (1) Module Question - What can travel besides an object? (2) Visual Concept - ROAD to RIVER to OCEAN to PEOPLE. (3) TRAILS - highlight T and S. (4) LEAVES - highlight L and E. (5) Big Idea - Things travel. Ideas travel too.

**R — Reveal: Both Poems + TRAILS and LEAVES**

Read "The Roads Between Us" aloud. Ask: "What physically traveled?" Record. "What traveled that we could not put on a scale or inside a box?" Record. Then display TRAILS and begin with T (Topic/Experience) and S (Setting): "To transform one idea from this poem into a narrative, ask what experience will happen and where and when it will happen."

Read "What We Carry Forward" aloud. This poem changes the direction of travel - from place to place to generation to generation. "A grandparent tells something to a child. A writer leaves words on a page. A song continues after the first singer is gone. That is called a legacy." Display: PLACE to PLACE = CONNECTION; GENERATION to GENERATION = LEGACY.

Poetry Reveal: "Look at the poem instead of only listening to its meaning. Do you see paragraphs? No - you see lines and stanzas. That is the L in LEAVES: Lines & Layout. The first E is Emotion & Experience - poetry helps us experience an idea, not just receive information."

★ **Daily Deck Slide (Connection and Legacy)**

Write on the board: PLACE to PLACE = CONNECTION. GENERATION to GENERATION = LEGACY. Things travel. Ideas travel too.

**Day 1 Exit Ticket**

Complete: "One thing people can physically carry is \_\_\_\_\_. One thing people can carry without holding it is \_\_\_\_\_. One difference between a narrative and a poem is \_\_\_\_\_."

## Day 2 - Attempt

**A**

### TEKS and ELPS for Today

| Standard         | Student Expectation (verbatim breakout)                                                                                                  |
|------------------|------------------------------------------------------------------------------------------------------------------------------------------|
| TEKS (12)(A)(ii) | compose literary texts using craft                                                                                                       |
| TEKS (11)(B)(iv) | develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details            |
| ELPS 2(E)(i)     | narrate, describe, explain, justify, discuss, elaborate, or evaluate orally with increasing specificity in academic context or discourse |

### Day 2 Purpose

Students attempt the module idea through WHAT TRAVELS?: sort cards into goods, ideas/culture/knowledge, or both, then build a connection chain.

#### ★ Daily Deck Slide (WHAT TRAVELS? — Directions)

Write on the board: (1) ATTEMPT. (2) Categories - Goods / Ideas / Both. (3) "Prove your placement." (4) TRAILS Challenge - Where could this happen? (5) LEAVES Challenge - How could a poet show it?

### WHAT TRAVELS? — Partner Game

Each pair receives three category mats: GOODS; IDEAS / CULTURE / KNOWLEDGE; BOTH CAN TRAVEL. Cards: pottery, food, salt, gold, story, song, seed, custom, skill, knowledge, idea, tools, language, memory, tradition, book.

#### Teacher Script

*"Every card must be placed into one category. But placing a card earns you nothing unless you can explain your decision."*

- Model: "'Pottery' goes under Goods because it is a physical object that can be carried and traded."
- Model: "'Story' goes under Ideas, Culture, and Knowledge because a story can travel from person to person even though it is not a physical object."
- "Some cards may create disagreement. That is useful. Your job is not to agree immediately - your job is to explain."

Answer Key Guidance: Goods = physical objects (pottery, food, salt, gold, seed, tools,

book). Ideas/Culture/Knowledge = things carried without holding (story, song, custom, skill, knowledge, idea, language, memory, tradition). Both = many cards can travel as an object AND carry an idea (for example, a book is an object that also carries ideas) - accept placements students can justify.

## Round 2 — Connection Chain

Partners select four cards and arrange: PERSON to ROUTE to WHAT TRAVELS to WHAT CHANGES.

- Example: Traveler to River to Story to Another person learns it.

Teacher: "Now you are showing connection, not simply categorizing vocabulary."

## Day 2 Closing

Partners record their strongest connection chain in the interactive notebook.

## Day 3 - Discuss and Use Again



### TEKS and ELPS for Today

| Standard         | Student Expectation (verbatim breakout)                      |
|------------------|--------------------------------------------------------------|
| TEKS (12)(A)(i)  | compose literary texts using genre characteristics           |
| TEKS (11)(C)(i)  | revise drafts to improve sentence structure                  |
| TEKS (11)(C)(ii) | revise drafts to improve word choice                         |
| ELPS 4(D)(iii)   | write content-area texts using a variety of transition words |

### Day 3 Purpose

Students discuss the game's thinking, then independently complete "A Path Can Carry More": source understanding, a TRAILS mini-narrative, and a LEAVES mini-poem.

#### D — Discuss Tuesday's Game

Display three disputed cards from the game. Ask: "Which card caused the greatest disagreement? Could a book belong in more than one category? A physical book travels, but what else travels inside it? What did the game help us understand about the phrase 'carry forward'?"

#### U — Use Again: A Path Can Carry More (Independent)

Part 1 — Source Understanding: Name one physical object that travels in The Roads Between Us. Name one nonphysical thing that travels. What is the central experience of the poem? Identify one setting suggested by the poem. What does What We Carry Forward suggest can move from one generation to another?

Part 2 — TRAILS Mini-Narrative: Imagine a fictional traveler carrying an object along a road, river, or waterway. During the trip, the traveler also learns or shares something that cannot be placed inside a bag. Requirements: identify the experience, establish the setting, 8-10 sentences.

- Teacher: "Right now I am looking especially for T and S. Give me a clear experience and a setting I can picture."

Part 3 — LEAVES Mini-Poem: Turn the same idea into one four-line stanza. Keep the idea and change the form.

## Standards Application Check — Module 1 (Revise a Sentence and a Line)

Choose one sentence from your narrative and one line from your poem. Improve sentence structure and word choice so each is clearer. Then edit for conventions: complete sentences with subject-verb agreement, singular and plural nouns, and high-frequency spelling.

- Teacher Model / Look-Fors: A revision should make the picture clearer, not merely longer. Example: "The man went on the river." becomes "The traveler paddled his canoe down the wide, quiet river." Check capitalization and spelling.

### Day 3 Closing

Students underline the experience (T) and circle the setting (S) in their mini-narrative.

## Day 4 - Award and Target



### TEKS and ELPS for Today

| Standard           | Student Expectation (verbatim breakout)                                                            |
|--------------------|----------------------------------------------------------------------------------------------------|
| TEKS (11)(C)(ii)   | revise drafts to improve word choice                                                               |
| TEKS (11)(D)(xxxv) | edit drafts using standard English conventions, including correct spelling of high-frequency words |
| ELPS 4(C)(i)       | write using a combination of both high-frequency words and content-area vocabulary                 |

### Day 4 Purpose

Students identify what they can now do (with evidence) and set a target for growth. This is a know-yourself-as-a-learner day, not a grade-yourself day.

#### A — Award

Complete: "I award myself for \_\_\_\_\_. My evidence is \_\_\_\_\_."

- I named something that travels without being held.
- I gave my narrative a clear experience and setting.
- I turned my idea into a four-line poem.
- I noticed lines and stanzas in a poem.

#### ★ Daily Deck Slide (Award + Target)

Write on the board: AWARD = What can I prove I did well? TARGET = Where will I grow? TRAILS: T + S. LEAVES: L + E.

#### T — Target

Complete: "My target is \_\_\_\_\_. I became confused when \_\_\_\_\_. I am curious about \_\_\_\_\_."

- Teacher: "A curiosity is not a mistake. A strong question is evidence that your brain is trying to connect something new."
- Students revise one sentence and one poetic line.

### Day 4 Closing

Complete the sentence: "One thing I am curious about is \_\_\_\_\_."

## Day 5 - Explain to Others

### E

#### TEKS and ELPS for Today

| Standard         | Student Expectation (verbatim breakout)                                                                                                  |
|------------------|------------------------------------------------------------------------------------------------------------------------------------------|
| TEKS (12)(A)(ii) | compose literary texts using craft                                                                                                       |
| ELPS 2(E)(i)     | narrate, describe, explain, justify, discuss, elaborate, or evaluate orally with increasing specificity in academic context or discourse |

### Day 5 Purpose

Students teach a partner about connection and legacy and about how a poem communicates differently from a narrative.

### E — Turn and Teach: Connection Experts

- Student A teaches: How can something travel without being a physical object?
- Student B teaches: How does a poem communicate differently from a narrative?

Then switch partners.

#### Teacher Script

*"Your job is not to read your worksheet to someone. Your job is to make another person understand." Stems: "One thing I learned about connection is \_\_\_\_." "Evidence from The Roads Between Us is \_\_\_\_." "One thing I learned about legacy is \_\_\_\_." "A narrative develops the idea by \_\_\_\_." "A poem communicates the idea by \_\_\_\_."*

### Cluster Overarching Question — Connection to This Module

How do connections between people carry ideas, knowledge, culture, and values across places and generations?

This week we discovered that routes can connect places, but connections can also move ideas, knowledge, stories, and culture. We also discovered that what people learn may continue beyond one generation - a legacy.

### ★ Daily Deck Slide (Module Closure)

Write on the board: Routes connect places, but connections also move ideas, knowledge, stories, and culture. What people learn may continue beyond one generation. Finish: "One thing I can carry forward is \_\_\_\_."

## Teacher Closing Encouragement

### Teacher Script

*"This week we discovered that routes can connect places, but connections can also move ideas, knowledge, stories, and culture. We also discovered that what people learn may continue beyond one generation. You are learning to notice what travels - and what lasts."*

## Module 1 — Low, Medium, and High Exemplars

Prompt: Write a short TRAILS mini-narrative about a traveler who carries an object AND something that cannot be held. Show a clear experience (T) and setting (S).

### Low Exemplar

- Student Response: "A man walked on a road. He had a bag. The end." (Level 1)
- What Is Working: The student names a traveler and a road.
- Teacher Notes: There is no clear experience, little setting, and nothing less visible traveling.
- What Needs Improvement: Add a clear experience, a setting a reader can picture, and something that travels without being held.

### Medium Exemplar

- Student Response: "A girl paddled her canoe down the river. She carried baskets of food. She also sang a song her grandmother taught her. A boy on the bank heard it and smiled." (Level 2-3)
- What Is Working: A clear experience, a setting, an object (baskets), and something less visible (a song/tradition) traveling.
- Teacher Notes: The setting and the traveling idea are present but could be developed with more sensory detail.
- What Needs Improvement: Add one detail that shows where and when, and show what changes because the song traveled.

### High Exemplar

- Student Response: "As the morning sun rose over the wide, slow river, Mateo loaded his canoe with baskets of dried corn. But he also carried something he could not pack: the trading song his father taught him. When he reached the next village, he traded the corn - and taught the song to a child who hummed it back. The song would travel farther than the corn ever could." (Level 4)
- What Is Working: A vivid setting (morning sun, wide river), a clear experience (a trading journey), an object (corn) AND something less visible (a song/tradition) that travels and changes someone.
- Teacher Notes: The narrative shows TRAILS T and S clearly and captures the module's big idea: ideas travel too.

## Module 1 — Assessment Opportunities

| Field                 | Detail                                                                                                        |
|-----------------------|---------------------------------------------------------------------------------------------------------------|
| Purpose               | Determine whether students can explain what travels besides objects and compose a short narrative and poem.   |
| Who Administers It    | The classroom teacher during the lesson.                                                                      |
| Materials Needed      | Both poems, the TRAILS and LEAVES charts, WHAT TRAVELS? mats and cards, and student notebooks.                |
| Related TEKS Breakout | (12)(A)(i) compose literary texts using genre characteristics; (12)(A)(ii) compose literary texts using craft |
| Task                  | Students play WHAT TRAVELS? and complete the "A Path Can Carry More" worksheet.                               |
| Expected Response     | Students sort and justify cards, then write a TRAILS mini-narrative and a LEAVES mini-poem.                   |

### Informal Assessment

During the lesson, observe Echo and Add and WHAT TRAVELS? Note whether students can tell objects from ideas and justify each placement.

### Formative Assessment

The Day 3 "A Path Can Carry More" worksheet serves as the formative check.

Formative Check Rubric/Scaffolding

| Component             | Student Requirement                                               |
|-----------------------|-------------------------------------------------------------------|
| Source Understanding  | Must name an object and a non-object that travels, and a setting. |
| TRAILS Mini-Narrative | Must have a clear experience (T) and setting (S), 8-10 sentences. |
| LEAVES Mini-Poem      | Must keep the same idea in a four-line stanza.                    |
| Craft                 | Must show something less visible traveling.                       |

### Answer Key — What Travels Categories

Goods (objects): pottery, food, salt, gold, seed, tools, book. Ideas/Culture/Knowledge: story, song, custom, skill, knowledge, idea, language, memory, tradition. Both: accept any card students can justify as both an object and a carrier of ideas.

## 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 — Echo and Add: Students echo a word and add something that could travel with it.
- Visual/Physical — Attempt — Sort and Prove: In WHAT TRAVELS?, students place a card and prove the placement aloud.
- Written — Discuss/Use — Two Kinds of Travel: Students write one object and one non-object that travels in the poems.

### Assessment Option

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

- Listen — assess through Echo and Add and the connection-chain explanations.
- Look — observe a WHAT TRAVELS? sort or a mini-poem's lines and stanzas.
- Collect — have students produce the "A Path Can Carry More" worksheet you can examine.

# Intervention — Module 1

## Object or Idea? Build the Chain

For students who need more support telling objects from ideas and building a connection.

Steps:

- Give students a small set of WHAT TRAVELS? cards (pottery, story, seed, song, book).
- Sort each into "I can hold it" or "I cannot hold it," then read the completed set aloud.
- Build one connection chain together: PERSON to ROUTE to WHAT TRAVELS to WHAT CHANGES (for example, Traveler to River to Story to Another person learns it).
- Orally rehearse one sentence: "A \_\_\_ traveled along the \_\_\_, and \_\_\_ also traveled with it."

Teacher Support: "A physical book travels, but what else travels inside it?" Guide students to see that an object can also carry an idea.

Additional Support: color-code objects one color and ideas another, and provide the sentence stem so students can say the chain before writing it.

## Module 1 — Embedded Checks and Student Support

### Embedded Checks for Understanding

| Teacher Move                        | Expected Response                          | Common Misconception                | Teacher Response                                          |
|-------------------------------------|--------------------------------------------|-------------------------------------|-----------------------------------------------------------|
| Ask what traveled in the poem.      | Students name an object AND an idea.       | Students name only objects.         | Ask, "What traveled that you could not put in a box?"     |
| Ask how a poem looks different.     | Students point to lines and stanzas.       | Students call the poem a paragraph. | Point to the line breaks: that is LEAVES Lines & Layout.  |
| Ask for the experience and setting. | Students name what happens and where/when. | Students retell the poem instead.   | Ask, "What is YOUR experience, and where does it happen?" |

### Student Support Quick Reference

| If a student...                | Support to Provide                                                |
|--------------------------------|-------------------------------------------------------------------|
| Names only objects             | Use Echo and Add and the "cannot hold it" sort.                   |
| Writes a paragraph, not a poem | Show line breaks and stanzas on the LEAVES chart.                 |
| Retells the poem               | Prompt for their own traveler, experience, and setting.           |
| Masters quickly                | Route to Module 1 enrichment (add legacy - what carries forward). |

## Enrichment — Module 1

### Carry It Forward

Challenge students to connect their narrative to legacy.

Students:

- Extend the TRAILS mini-narrative so the traveler passes what they learned to someone in a later generation.
- Add a fifth line to the LEAVES mini-poem that shows the idea continuing beyond one person.
- Explain how their piece shows both connection (place to place) AND legacy (generation to generation).

Teacher Look-For: Students should show an idea traveling not just between two people, but forward in time. Advanced challenge: name what the next generation might preserve, question, improve, or pass along.

# Module 1 — Additional Writing Opportunity: A Path Can Carry More

## Writing Prompt

Write a short narrative and a short poem about something that travels without being held.

- Narrative: a traveler carries an object along a road, river, or waterway and also shares or learns something that cannot be placed in a bag.
- Poem: turn the same idea into a four-line stanza.

## Connection to This Module

This week you learned that ideas, stories, and traditions travel too. Now show that in your own writing - keep the idea and change the form.

## Planning Support

1. Choose your experience (TRAILS T): what happens on the journey?
2. Establish your setting (TRAILS S): where and when?
3. Name what travels that cannot be held (a story, song, skill, or idea).
4. Write the poem: keep the same idea in four lines with clear line breaks (LEAVES L) and an emotion (LEAVES E).

| Step                         | Planning Guide                             |
|------------------------------|--------------------------------------------|
| Step 1: Experience + Setting | Name what happens and where/when.          |
| Step 2: What Travels         | Name an object AND something less visible. |
| Step 3: Poem                 | Same idea, four lines, clear layout.       |

## Drafting Space

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## Success Criteria

- My narrative has a clear experience and a setting a reader can picture.
- Something less visible travels in my writing.
- My poem keeps the same idea in a four-line stanza with clear lines.

## Additional Writing Opportunity: Revise and Edit

### Revise

Read your narrative and poem aloud. Improve one sentence and one poetic line so each is clearer.

### Edit

Run the Conventions Sweep: complete sentences with subject-verb agreement, singular and plural nouns, capitalization, and high-frequency spelling.

## Module 1 — Auditory Engagement (Active Participation)

Approach: Echo and Add.

Purpose: Students do not passively listen. They hear a word, repeat it, and actively add something that could travel with it - sorting objects from ideas in real time.

Listening Target: Listen for whether the thing that travels is an object or something you cannot hold (an idea, story, knowledge, or custom).

Student Materials: interactive notebook.



### Teacher Script

*"When I say a word, repeat it and add something that could travel with it."*

| Teacher Says | Students Echo and Add  | What Traveled               |
|--------------|------------------------|-----------------------------|
| River        | "River - people!"      | People (can be held/seen)   |
| Road         | "Road - ideas!"        | Ideas (cannot be held)      |
| Family       | "Family - traditions!" | Traditions (cannot be held) |

Fresh Recall: "Notice what just happened. Some things we named are objects. Others are ideas, knowledge, experiences, and customs." Students name one of each from the round.

## 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 — Can It Travel Without a Box?**

Stop and think: Is this something you can hold, or an idea, story, or tradition that travels between people?

### **|| Pause Point — Lines, Not Paragraphs**

Stop and think: How is a poem's layout different from a paragraph? Where do the lines and stanzas break?

### **|| Pause Point — Experience and Setting**

Stop and think: What is the experience in my narrative, and where and when does it happen?

### **|| Pause Point — Keep the Idea, Change the Form**

Stop and think: Did I keep the same idea when I turned my narrative into a poem?

## Module 1 — My Progress Tracker

### Teacher Script

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

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

| I Can...                                          | Not yet | Getting set | I can do it |
|---------------------------------------------------|---------|-------------|-------------|
| Name something that travels without being held.   |         |             |             |
| Point to the lines and stanzas in a poem.         |         |             |             |
| Give my narrative a clear experience and setting. |         |             |             |
| Turn my idea into a four-line poem.               |         |             |             |
| Explain connection and legacy.                    |         |             |             |

One thing I am proud of:

One thing I want to get better at:

# Module 1 — Teacher Closure and Reflection

## Teacher Closure Script

### Teacher Script

*"This week we discovered that routes can connect places, but connections can also move ideas, knowledge, stories, and culture. We also discovered that what people learn may continue beyond one generation. Things travel - and ideas travel too."*

### Cluster Overarching Question — Connection

How do connections between people carry ideas, knowledge, culture, and values across places and generations? Routes and pathways connect places, and along those connections travel not only goods but also ideas, stories, and culture. What one generation learns can carry forward to the next as a legacy.

## Teacher Reflection - Module 1

Which students can name what travels besides objects?

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Which students notice lines and stanzas in a poem?

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Which students wrote a narrative with a clear experience and setting?

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Who is ready for Module 2, exploring who carries ideas and how?

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## Teacher Notes

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## Module 1 — Remote Learning



### Virtual Classroom Adjustment for Remote Learners

Use these adjustments to run Module 1 fully online without losing rigor or participation. For Echo and Add, say a word and have students unmute or type the word plus something that could travel with it, then flag whether it is an object or an idea. Post both poems, the TRAILS chart, and the LEAVES chart in the class stream so students can read the lines and stanzas and keep a digital copy. Run WHAT TRAVELS? on a shared slide with three columns (Goods; Ideas/Culture/Knowledge; Both) and have each group drag cards in and type a one-sentence justification; build the connection chain (person, route, what travels, what changes) on the same slide. For "A Path Can Carry More," students draft the mini-narrative and mini-poem in a shared or private doc; use private comments to ask "What travels here that you could not put in a box?" rather than writing it for them. Collect the revise-a-sentence-and-a-line check as a one-photo or typed submission.



GRADE 4 • CLUSTER 7 • NARRATIVE & POETRY

MODULE

2

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# People Carry More Than Things

Week 2 • Medium Stamina

## Module 2: People Carry More Than Things

Week 2 - Medium Stamina - Cluster 7 (Narrative & Poetry)

### PEOPLE CARRY MORE THAN THINGS

#### Teacher Script

*"People carry more than objects from place to place and generation to generation. They also carry knowledge, ideas, traditions, voices, experiences, and values."*

### Cognitive Movement

Who carries ideas, and how?

#### Cluster Overarching Question

How do connections between people carry ideas, knowledge, culture, and values across places and generations?

#### Module 2 Essential Question

How do people help ideas, knowledge, and traditions travel?

### Today We Will Look For

- people whose actions help goods, ideas, knowledge, and traditions travel
- relationships and actions, thoughts, and dialogue in narrative (TRAILS R + A)
- emotion and voice in poetry (LEAVES E + V)
- evidence that explains why a narrator matters

### Why This Module Matters

Roads, riverways, and trade routes cannot teach or remember by themselves. People make connections possible. In "The Roads Between Us," Caddo riverways, Sahara caravans, Mali's markets, ocean contacts, and modern ports connect people while goods and knowledge move. In "What We Carry Forward," rulers, families, children, thinkers, artists, and citizens carry laws, traditions, learning, art, fairness, and service forward.

### Module Source Texts — Medium Stamina

#### Teacher Script

*"The Roads Between Us" and "What We Carry Forward," both Level 2 poems."*

## Module Independent Product

Create "A Voice Along the Route": a two- to three-paragraph perspective narrative grounded in a context from the poems, then transform it into two four-line rhyming stanzas in the same character's voice.

## Module 2 — Family Communication

### This Week at a Glance

- Big idea: Ideas travel because people teach, write, speak, demonstrate, and remember them.
- Reading: "The Roads Between Us" and "What We Carry Forward."
- Writing: a perspective narrative and a voice poem grounded in a context from the poems.
- Framework focus: TRAILS Relationship + Actions, Thoughts & Dialogue; LEAVES Emotion & Experience + Voice.

### One Question to Ask at Home



#### Teacher Script

*"Who helped an idea, skill, or tradition reach you, and how did that person carry it?"*

### One Way to Help

Tell how someone in your family taught, showed, wrote, sang, or remembered something important. Ask your child to retell the experience from that person's point of view.

## Family Letter

Dear Families,

This week your child continues Cluster 7, "Paths, People, and What We Carry Forward." Our essential question is: How do people help ideas, knowledge, and traditions travel? While reading "The Roads Between Us" and "What We Carry Forward," students will notice that routes connect places, but people carry stories, skills, customs, knowledge, laws, art, and values.

Students will use TRAILS to develop a relationship and a character's actions, thoughts, and dialogue. They will use LEAVES to shape emotion and voice. Their main work is a realistic fictional scene grounded only in details supported by the poems, followed by two four-line rhyming stanzas in the same character's voice.

At home, share one idea, skill, story, song, or tradition that another person helped you learn. Discuss how that person's voice and relationship affected what you understood.

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

## Carta para las Familias

Estimadas familias:

Esta semana su hijo o hija continúa el Grupo 7, "Paths, People, and What We Carry Forward." Nuestra pregunta esencial es: ¿Cómo ayudan las personas a que viajen las ideas, los conocimientos y las tradiciones? Al leer "The Roads Between Us" y "What We Carry Forward," los estudiantes observarán que las rutas conectan lugares, pero las personas llevan historias, habilidades, costumbres, conocimientos, leyes, arte y valores.

Los estudiantes usarán TRAILS para desarrollar una relación y las acciones, los pensamientos y el diálogo de un personaje. Usarán LEAVES para dar forma a la emoción y la voz. Su trabajo principal será una escena de ficción realista basada únicamente en detalles apoyados por los poemas, seguida de dos estrofas de cuatro versos con rima y con la voz del mismo personaje.

En casa, compartan una idea, habilidad, historia, canción o tradición que otra persona les ayudó a aprender. Hablen sobre cómo la voz y la relación de esa persona influyeron en lo que entendieron.

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

## Module 2 — Family Conversation Starters

- Who helps knowledge travel in our family or community?
- How can a relationship change what a narrator says and does?
- What makes a poetic voice sound hopeful, thoughtful, questioning, proud, curious, cautious, or determined?
- If another person told the same experience, what might the reader learn?

### Family Activity — Pass-the-Paraphrase

One person tells a short family memory. The next person paraphrases it to someone else. Compare the final version with the first and discuss how information traveled from person to person.

### Family Activity — Voice Switch

Retell one familiar event from two people's points of view. Ask what each person knows, feels, and helps the listener understand.

## Module 2 — Lesson Overview and Standards

### Lesson Overview

Module 2 asks who carries ideas and how. Students study Relationship and Actions, Thoughts & Dialogue in TRAILS and Emotion & Experience and Voice in LEAVES. They match people, routes, and legacies using poem evidence; write a perspective narrative grounded in a poem context; and transform it into a voice poem.

**BIG Goal:** Explain how people help ideas, knowledge, and traditions travel, then compose a perspective narrative and voice poem that make a narrator's relationship, actions, thoughts, dialogue, emotion, and voice visible.

### Writing TEKS for This Module

| TEKS          | Student Expectation (verbatim TEKS breakout)                                                                                  |
|---------------|-------------------------------------------------------------------------------------------------------------------------------|
| (12)(A)(i)    | compose literary texts using genre characteristics                                                                            |
| (12)(A)(ii)   | compose literary texts using craft                                                                                            |
| (11)(A)(i)    | plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies             |
| (11)(B)(iv)   | develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details |
| (11)(C)(i)    | revise drafts to improve sentence structure                                                                                   |
| (11)(C)(ii)   | revise drafts to improve word choice                                                                                          |
| (11)(D)(i)    | edit drafts using standard English conventions, including complete simple sentences with subject-verb agreement               |
| (11)(D)(vii)  | edit drafts using standard English conventions, including singular nouns                                                      |
| (11)(D)(viii) | edit drafts using standard English conventions, including plural nouns                                                        |
| (11)(D)(xxxv) | edit drafts using standard English conventions, including correct spelling of high-frequency words                            |

### Social Studies Correlations Supplied With the Poems

For "The Roads Between Us," the attachment identifies current Social Studies TEKS 4.1B, 4.9A, 4.11D, 4.19C, and 4.19G, with anticipated correlations 4.4B, 4.5D, and §113.5(b)(6)(C), (E), and (G). For "What We Carry Forward," it identifies 4.15B, 4.17B, 4.19C, 4.19E, and 4.19G, with anticipated correlations 4.3J-K, 4.6B, and §113.5(b)(6)(C), (E), and (G).

## Module 2 — TEKS and ELPS (Cluster 7 · from the Scope & Sequence)

These are the standards listed for Cluster 7 in the Teach BIG Scope and Sequence, in the same form the chart uses.

### TEKS — Cluster 7 (from the Scope & Sequence)

#### Writing Process

- (11)(B)(i) develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including an introduction
- (11)(B)(ii) develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including transitions
- (11)(B)(iii) develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including a conclusion
- (11)(B)(iv) develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details

#### Writing Genre

- (12)(A)(i) compose literary texts such as personal narratives and poetry using genre characteristics
- (12)(A)(ii) compose literary texts such as personal narratives and poetry using craft

#### Revising

- (11)(C)(i-x) revise drafts to improve sentence structure and word choice and to improve coherence and clarity by adding, deleting, combining, and rearranging ideas

#### Editing

- (11)(D)(i)-(xxxv) edit drafts using standard English conventions — complete simple and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments; irregular verbs, nouns, adjectives, adverbs, prepositions, pronouns, and coordinating conjunctions; capitalization; punctuation; and grade-appropriate spelling

### ELPS — Cluster 7 (from the Scope & Sequence)

#### Writing Process

- 4(D)(iii) write content-area texts using a variety of transition words
- 4(F)(i)-(ii), (v)-(vi) write to narrate, describe, explain, respond, or justify with supporting details using appropriate content and style for purpose and audience

#### Writing Genre

- 4(C)(i) write using a combination of both high-frequency words and content-area vocabulary

- 4(D)(i)–(iii) write content-area texts using a variety of sentence lengths, sentence types, and transition words
- 4(F)(i)–(viii) write to narrate, describe, explain, respond, or justify with supporting details using appropriate content, style, register, and conventions for purpose and audience

### Revising

- 4(C)(i) write using a combination of both high-frequency words and content-area vocabulary
- 4(D)(i)–(iii) write content-area texts using a variety of sentence lengths, sentence types, and transition words
- 4(E)(ii) write content-area-specific text using grammatical structures
- 4(F)(i)–(ii), (v)–(vi) write to narrate, describe, explain, respond, or justify with supporting details using appropriate content and style for purpose and audience

### Editing

- 4(A)(i) apply relationships between sounds and letters of the English language to represent sounds when writing [Teacher only]
- 4(B)(i)–(ii) write text following conventional spelling patterns and rules
- 4(C)(i) write using a combination of both high-frequency words and content-area vocabulary
- 4(D)(i)–(iii) write content-area texts using a variety of sentence lengths, sentence types, and transition words
- 4(E)(i)–(ii) write content-area-specific text using conventions and grammatical structures

## Language Domains

| Domain    | How This Module Builds It                                                            |
|-----------|--------------------------------------------------------------------------------------|
| Listening | Students hear and relay a stanza in Pass-the-Paraphrase.                             |
| Speaking  | Groups justify evidence chains and teach a partner through VOICE SWITCH.             |
| Reading   | Students gather evidence about people, movement, emotion, and voice from both poems. |
| Writing   | Students compose and revise a perspective narrative and a voice poem.                |

## Module 2 — Learning Destination

### I Can Statements

- I can explain how people help ideas, knowledge, and traditions travel.
- I can develop a relationship through actions, thoughts, and dialogue in a perspective narrative.
- I can create emotion and a specific voice in a poem.
- I can use evidence from the poems without adding unsupported historical claims.

### I Will Statements

- I will match people and places to what moved and what was carried forward.
- I will write a clear narrator, one relationship, two actions, one thought, and at least two lines of dialogue.
- I will transform the narrative into two four-line rhyming stanzas in the same character's voice.
- I will explain how the narrator changes what the reader sees and understands.

### Success Criteria

- My evidence chain is supported by the poems.
- My narrative includes TRAILS R + A and a setting from the poems.
- My poem includes LEAVES E + V and keeps the same perspective.
- I can explain what another narrator might help the reader learn.

## Module 2 — Rigor and Misconceptions

### Rigor Safeguard

Teachers may reread poems, provide framework charts, model how to cite a supported detail, and allow oral rehearsal. Teachers may not invent a historical detail, choose a narrator, write dialogue, or supply a character's voice for a student.

| Thinking    | Student Work                                                    | Evidence                       |
|-------------|-----------------------------------------------------------------|--------------------------------|
| Literal     | Identify who carries something and what moves.                  | Accurate poem details.         |
| Inferential | Explain what a relationship, action, emotion, or voice reveals. | Evidence plus reasoning.       |
| Evaluative  | Compare what two narrators could help a reader understand.      | A supported perspective claim. |

### Educator Insight

Students may treat a route as if it carries ideas by itself, add unsupported history, or make every narrator sound the same. Return to the questions: Who teaches, writes, speaks, demonstrates, or remembers? What does the poem actually support? What does this person know and feel?

## Module 2 — Thinking Levels

| Level   | Color  | Thinking Stage | Description                                                  |
|---------|--------|----------------|--------------------------------------------------------------|
| Level 1 | Red    | Foundational   | Repeats a fact or names a person.                            |
| Level 2 | Orange | Emergent       | Links a person to what moved.                                |
| Level 3 | Yellow | Visible        | Connects a relationship or action to textual evidence.       |
| Level 4 | Green  | Independent    | Uses evidence and reasoning to explain voice or perspective. |
| Level 5 | Blue   | Reflective     | Explains how another narrator could change understanding.    |

### Growing Narrative and Poetry Thinking

| Level | What the Response Does                                                |
|-------|-----------------------------------------------------------------------|
| 1     | Names a route or object.                                              |
| 2     | Names who carried it and how.                                         |
| 3     | Shows a relationship through an action, thought, or dialogue.         |
| 4     | Creates a specific voice and explains its effect.                     |
| 5     | Compares perspectives and connects them to what people carry forward. |



#### Teacher Script

*“More words do not automatically mean deeper thinking. Look for supported relationships, specific voice, and reasoning.”*

## Module 2 — Vocabulary

### Tier 1 Vocabulary — Everyday Words

| Word   | Student-Friendly Definition                  | Oral Rehearsal Frame                   |
|--------|----------------------------------------------|----------------------------------------|
| person | a human being                                | A person helps an idea travel by ____. |
| road   | a path for travel                            | Along the road, people ____.           |
| river  | moving water that can be traveled            | The river connects ____.               |
| family | people related to or caring for one another  | A family carries forward ____.         |
| child  | a young person                               | The child learns by ____.              |
| story  | an account of events                         | The story travels when ____.           |
| song   | words and music                              | A song carries ____.                   |
| teach  | to help someone learn                        | People teach knowledge by ____.        |
| share  | to let another person have or know something | A traveler can share ____.             |
| learn  | to gain knowledge or skill                   | I learn from someone when ____.        |

## Tier 2 Vocabulary — Academic Words

| Word           | Student-Friendly Definition               | Oral Rehearsal Frame             |
|----------------|-------------------------------------------|----------------------------------|
| riverway       | a river used as a travel route            | The riverway helped ___ move.    |
| caravan        | a group traveling together                | The caravan carried ___.         |
| merchant       | a person who buys and sells goods         | A merchant exchanged ___.        |
| exchange       | to give one thing and receive another     | People exchange goods and ___.   |
| preserve       | to protect something so it lasts          | A generation may preserve ___.   |
| citizen        | a member of a community or country        | A citizen can contribute by ___. |
| responsibility | something a person is expected to do      | One responsibility is ___.       |
| culture        | shared ways, art, beliefs, and traditions | Culture travels through ___.     |
| influence      | the power to affect someone or something  | A voice can influence ___.       |
| contribution   | something given to help or add value      | A contribution may be ___.       |

### Tier 3 Vocabulary — Domain-Specific Words

| Word        | Pronunciation   | Student-Friendly Definition                                           | Oral Rehearsal Frame                    |
|-------------|-----------------|-----------------------------------------------------------------------|-----------------------------------------|
| Caddo       | KAD-oh          | Indigenous peoples whose riverways and traditions appear in the poems | The Caddo used riverways to ____.       |
| Sahara      | suh-HAIR-uh     | a vast desert crossed by caravans in the poem                         | Across the Sahara, travelers ____.      |
| Mali        | MAH-lee         | the place whose markets connect people in the poem                    | In Mali's markets, ____ traveled.       |
| Runnymede   | RUN-ee-meed     | the place connected to Magna Carta in the poem                        | At Runnymede, an idea about ____ grew.  |
| Magna Carta | MAG-nuh KAR-tuh | the document linked to the idea that rulers obey laws                 | Magna Carta carried an idea about ____. |
| Renaissance | REN-uh-sahns    | a period when thinkers examined older ideas anew                      | Renaissance thinkers studied ____.      |
| perspective | per-SPEK-tiv    | a person's way of seeing an experience                                | This perspective reveals ____.          |
| narrator    | NAIR-ay-tur     | the voice that tells a narrative                                      | The narrator knows ____.                |
| dialogue    | DIE-uh-log      | words characters speak to one another                                 | The dialogue shows ____.                |
| stanza      | STAN-zuh        | a group of poetic lines                                               | This stanza's voice sounds ____.        |



#### Teacher Resource

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

## Module 2 — Background Knowledge and Teacher Context

Level 2 broadens the poems to Caddo riverways and trade, Sahara routes, Mali's markets, overseas connections, modern ports, Magna Carta, traditions, Renaissance learning, Texas culture, fairness, and service. The instructional point is not a separate history lesson. Students use only what the poems support to examine how people carry goods, customs, stories, knowledge, laws, art, and values.

Module 2 moves from WHAT travels to WHO carries it. A road cannot tell a story by itself; people make connections possible. In narrative, relationships give events somewhere to grow, while actions, thoughts, and dialogue make perspective visible. In poetry, emotion shapes experience and voice communicates an attitude toward the past.

## Module 2 — Materials and Teacher Preparation

### Frameworks Used Throughout

- TRAILS — Narrative: T Topic/Experience; R Relationship; A Actions, Thoughts & Dialogue; I Important Moment; L Lesson or Lasting Effect; S Setting. Module 2 focus: R + A.
- LEAVES — Poetry: L Lines & Layout; E Emotion & Experience; A Artistic Language; V Voice; E Echo & Sound; S Significance. Module 2 focus: E + V.

### Prepare

- Copies of both Level 2 poems and TRACKS highlighters
- TRAILS and LEAVES charts with R, A, E, and V highlighted
- ROUTE AND LEGACY MATCH-UP cards in three types: PLACE/PERSON; WHAT MOVED; WHAT WAS CARRIED FORWARD
- Color keys for Relationship, Action, Thought, Dialogue, Voice, and Emotion
- Interactive notebooks and exit tickets

### Evidence Chains From the Source

Caddo / riverway / goods + customs; Sahara / caravans / salt + gold + stories; Mali / markets / goods + knowledge; Runnymede / Magna Carta / idea that rulers are subject to law; family / generation / tradition; Renaissance / thinkers / older ideas examined anew; Texas music / song / cultural voice.

## Module 2 — The DOT Reading Habit

### The DOT Reading Habit



#### Teacher Script

*"DOT stands for Dot, Discover, Drop."*

| Step         | What It Means                                        |
|--------------|------------------------------------------------------|
| D — Dot      | Place a small dot above an unfamiliar word.          |
| O — Discover | Discover its meaning through reading and discussion. |
| T — Drop     | Erase the dot once the meaning is known.             |

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

Apply DOT to riverway, caravan, merchant, exchange, preserve, citizen, responsibility, culture, influence, and contribution as needed.

## Module 2 — TRAILS, LEAVES, and People Who Carry Ideas

### Teacher Script

*“A road cannot tell a story by itself. A river cannot teach someone a skill. A trading route does not share an idea. People do.”*

### TRAILS — Narrative

| Letter | Part                         | Module 2 Application                                  |
|--------|------------------------------|-------------------------------------------------------|
| T      | Topic / Experience           | Maintain a focused experience.                        |
| R      | Relationship                 | Focus: give the narrative somewhere to grow.          |
| A      | Actions, Thoughts & Dialogue | Focus: show what the narrator does, thinks, and says. |
| I      | Important Moment             | Developed later.                                      |
| L      | Lesson or Lasting Effect     | Developed later.                                      |
| S      | Setting                      | Use a context actually present in the poems.          |

### LEAVES — Poetry

| Letter | Part                 | Module 2 Application                                                                    |
|--------|----------------------|-----------------------------------------------------------------------------------------|
| L      | Lines & Layout       | Shape lines and stanzas.                                                                |
| E      | Emotion & Experience | Focus: communicate what the experience feels like.                                      |
| A      | Artistic Language    | Developed later.                                                                        |
| V      | Voice                | Focus: sound hopeful, thoughtful, questioning, proud, curious, cautious, or determined. |
| E      | Echo & Sound         | Use rhyme in the transformation.                                                        |
| S      | Significance         | Developed later.                                                                        |

### Teacher Script

*“Relationships change narratives. Emotion tells us what the experience feels like. Voice tells us how the speaker sounds.”*

## Module 2 — TRACKS: Reading the Poems for Evidence

Students TAP the TRACKS in both poems before composing. Evidence must support each ROUTE AND LEGACY MATCH-UP chain and every factual setting detail.

| Letter | Category                     | What to Look For                                          | Highlight Color |
|--------|------------------------------|-----------------------------------------------------------|-----------------|
| T      | Time                         | Age, era, dates, cultural details, or historical details. | Pastel Green    |
| R      | Reactions                    | Reactions, solutions, resolutions, or effects.            | Pastel Purple   |
| A      | Actions                      | Actions, problems, conflicts, or causes.                  | Pastel Yellow   |
| C      | Character, Concept, Creature | People, animals, or major concepts.                       | Pastel Yellow   |
| K      | Key Knowledge                | Important meaning not covered elsewhere.                  | Pastel Orange   |
| S      | Scenery / Setting            | Setting characteristics measured through the senses.      | Pastel Green    |



### Teacher Script

*"Ask: What evidence from the text allows us to connect these? Do not guess simply because cards sound as though they belong together."*

### Before Students Read

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

## The Six Types of Measurable Evidence: TRACKS

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

**T**

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

**R**

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

**A**

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

**C**

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

**K**

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

**S**

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

**POEM 1 — The Roads Between Us**

A river bends, a pathway turns,  
A traveler watches, listens, learns.  
A basket, story, song, or seed  
Can travel far to meet a need.

The Caddo traveled riverways,  
To trade their goods on busy days.  
A pot, a tool, some food to share  
Could build a bond from here to there.

Each visitor brought something new—A story, skill, or different view.  
The goods they carried had a part,  
But so did knowledge, mind, and heart.

Across the Sahara, camels went,  
On journeys where long weeks were spent.  
They carried salt and shining gold,  
While travelers shared the tales they told.

Through Mali's markets, people came,  
From distant lands with different names.  
They traded goods from place to place,  
And knowledge traveled at the same pace.

Across the ocean, wooden ships  
Made long and often difficult trips.  
New contacts formed across the sea,  
Changing lives and history.

Some meetings brought new things to share,  
While others brought conflict and despair.  
Connection could bring loss or gain;  
Not every meeting stayed the same.

Today, at ports along our shore,  
Huge ships arrive with goods once more.  
Our highways, railways, ports, and skies  
Still keep communities tied.

A road is more than where we roam;

It links a distant place to home.  
For when two different pathways meet,  
Ideas can journey with our feet.

## Student Annotation Guide — The Roads Between Us

### **T — Time**

A river bends, a

### **R — Reactions**

Could build a bond

### **A — Actions**

While travelers shared the

### **C — Character/Concept/Creature**

Across the ocean, wooden

### **K — Key Knowledge**

Not every meeting stayed

### **S — Scenery/Setting**

A road is more

**TRACKS EVIDENCE HIGHLIGHTING — The Roads Between Us**

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A road is more than where we roam;

It links a distant place to home.  
For when two different pathways meet,  
Ideas can journey with our feet.

**POEM 2 — What We Carry Forward**

A rule is written, strong and clear,  
Its meaning travels year to year.  
A song is sung, a story told;  
New hands can carry what is old.

At Runnymede, long years ago,  
An important idea began to grow: Even a ruler must obey  
The laws that guide a fairer way.

The Magna Carta did not make  
Every wrong disappear in its wake.  
But ideas about law and right  
Continued traveling toward the light.

The Caddo passed traditions on,  
From evening fire to morning dawn.  
Children watched, then learned to do  
The work their families taught them too.

In books and classrooms, knowledge stayed;  
New thinkers studied what others made.  
The Renaissance looked back to find  
Old questions for a changing mind.

A painting made in years gone by  
Can still make modern viewers ask why.  
A thought from centuries before  
Can open up a future door.

A Texas song can carry pride,  
Keeping a people's voice alive.  
A melody may help us know  
What mattered many years ago.

A dream of fairness can be shared;  
A call to serve can show we cared.  
One generation starts a flame;  
The next may carry on its aim.

We do not simply copy the past;

We ask which lessons should still last.  
We learn, improve, and make things new,  
Then leave a path for others too.

What we carry, what we share,  
Shows future generations that we care.  
The past gives us a place to start;  
The future grows from mind and heart.

## Student Annotation Guide — What We Carry Forward

### **T — Time**

A rule is written,

### **R — Reactions**

The Magna Carta did

### **A — Actions**

In books and classrooms,

### **C — Character/Concept/Creature**

A thought from centuries

### **K — Key Knowledge**

One generation starts a

### **S — Scenery/Setting**

What we carry, what

**TRACKS EVIDENCE HIGHLIGHTING — What We Carry Forward**

A rule is written, strong and clear,  
Its meaning travels year to year.  
A song is sung, a story told;  
New hands can carry what is old.

At Runnymede, long years ago,  
An important idea began to grow: Even a ruler must obey  
The laws that guide a fairer way.

The Magna Carta did not make  
Every wrong disappear in its wake.  
But ideas about law and right  
Continued traveling toward the light.

The Caddo passed traditions on,  
From evening fire to morning dawn.  
Children watched, then learned to do  
The work their families taught them too.

In books and classrooms, knowledge stayed;  
New thinkers studied what others made.  
The Renaissance looked back to find  
Old questions for a changing mind.

A painting made in years gone by  
Can still make modern viewers ask why.

A thought from centuries before  
Can open up a future door.

A Texas song can carry pride,  
Keeping a people's voice alive.  
A melody may help us know  
What mattered many years ago.

A dream of fairness can be shared;  
A call to serve can show we cared.

One generation starts a flame;  
The next may carry on its aim.

We do not simply copy the past;

We ask which lessons should still last.  
We learn, improve, and make things new,  
Then leave a path for others too.

What we carry, what we share,  
Shows future generations that we care.  
The past gives us a place to start;  
The future grows from mind and heart.

## Day 1 - Gather and Reveal



### TEKS and ELPS for Today

| Standard        | Student Expectation (verbatim breakout)                                                                                                                                                                           |
|-----------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| TEKS (12)(A)(i) | compose literary texts 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 1(E)(i)    | demonstrate listening comprehension from information presented orally during formal classroom interactions by restating, responding, paraphrasing, summarizing, or asking for clarification or additional details |
| ELPS 4(F)(i)    | write to narrate, describe, explain, respond, or justify with supporting details using appropriate content for [a] specific purpose                                                                               |

#### ★ Daily Deck Slide (M2-01)

Write on the board: People make connections possible. Caddo -> riverways.  
Sahara/Mali -> trade routes. TRAILS R + A. LEAVES E + V.

#### ★ Daily Deck Slide (M2-02)

Write on the board: WHAT travels? -> WHO carries it?

### G — Gather: Pass-the-Paraphrase

Student 1 hears a four-line stanza and paraphrases it to Student 2 without rereading.  
Student 2 paraphrases to Student 3.

#### 🔊 Teacher Script

*"That activity demonstrates our content. Information just traveled from person to person."*

**R — Reveal: The Roads Between Us**

Read Level 2. Pause at the Caddo section: "What physical goods are moving? What else is moving?" At Mali ask: "Does a market only exchange objects? What does the poem say about knowledge?"

**★ Daily Deck Slide (M2-03)**

Write on the board: R is Relationship. A represents Actions, Thoughts, and Dialogue. If two people meet along a route, their relationship gives the narrative somewhere to grow.

**R — Reveal: What We Carry Forward**

Read Level 2. Teacher: "Notice how many kinds of people carry something forward: rulers, families, children, thinkers, artists, citizens." Ask who seems to be speaking and what attitude the speaker has toward the past.

**★ Daily Deck Slide (M2-04)**

Write on the board: Emotion tells us what the experience feels like. Voice tells us how the speaker sounds: hopeful, thoughtful, questioning, proud, curious, cautious, or determined.

**Exit Ticket**

Complete: One person in the poems helps \_\_\_ travel by \_\_\_. The speaker's voice sounds \_\_\_ because \_\_\_.

## Day 2 - Attempt

**A**

### TEKS and ELPS for Today

| Standard         | Student Expectation (verbatim breakout)                                                                                                  |
|------------------|------------------------------------------------------------------------------------------------------------------------------------------|
| TEKS (12)(A)(ii) | compose literary texts using craft                                                                                                       |
| TEKS (11)(B)(iv) | develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details            |
| ELPS 2(E)(i)     | narrate, describe, explain, justify, discuss, elaborate, or evaluate orally with increasing specificity in academic context or discourse |

### ★ Daily Deck Slide (M2-05)

Write on the board: ROUTE AND LEGACY MATCH-UP: PLACE/PERSON + WHAT MOVED + WHAT WAS CARRIED FORWARD.

### Small-Group Game: ROUTE AND LEGACY MATCH-UP

Groups receive three card types: PLACE/PERSON; WHAT MOVED; WHAT WAS CARRIED FORWARD.

### Teacher Script

*"Your group must construct historically sensible chains using only information available in our poems. Do not guess simply because cards sound as though they belong together. Ask: What evidence from the text allows us to connect these?"*

### Answer Key / Supported Matches

- Caddo / riverway / goods + customs
- Sahara / caravans / salt + gold + stories
- Mali / markets / goods + knowledge
- Runnymede / Magna Carta / idea that rulers are subject to law
- family / generation / tradition
- Renaissance / thinkers / older ideas examined anew
- Texas music / song / cultural voice

**★ Daily Deck Slide (M2-06)**

Write on the board: Choose one chain. Create a 30-second oral narrative with a character, relationship, action, and thought or dialogue.

Teacher: "This is where TRAILS begins moving from analysis into composition."

## Day 3 - Discuss and Use



### TEKS and ELPS for Today

| Standard         | Student Expectation (verbatim breakout)                                                                                       |
|------------------|-------------------------------------------------------------------------------------------------------------------------------|
| TEKS (12)(A)(i)  | compose literary texts using genre characteristics                                                                            |
| TEKS (11)(B)(iv) | develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details |
| ELPS 4(D)(iii)   | write content-area texts using a variety of transition words                                                                  |

### ★ Daily Deck Slide (M2-07)

Write on the board: Which match required the most evidence? What difference did a person make in each chain?

### D — Discuss

Ask: "Can knowledge travel if nobody teaches, writes, speaks, demonstrates, or remembers it? What does that tell us about human relationships?"

### U — Independent Activity: A VOICE ALONG THE ROUTE

Students select one context actually present in the poems. They write a fictionalized scene based only on details supported by the poem, without adding unsupported historical claims.

Requirements: clear narrator; one relationship; 2 actions; 1 thought; at least 2 lines of dialogue; setting; 2–3 developed paragraphs.

### 🔊 Teacher Script

*"We are writing realistic historical fiction, not changing history. The factual setting comes from the poem. Your fictional character gives us a way to imagine an experience. If the poem does not tell you a historical fact, do not present your invention as a fact."*

**★ Daily Deck Slide (M2-08)**

Write on the board: Poetry Transformation — Write two four-line rhyming stanzas in the same character's voice.

Teacher: "Now ask yourself: What does this person feel? How would that affect the voice of the poem?"

**Standards Application Check**

Underline the relationship, box two actions, star one thought, and bracket two lines of dialogue. Then read the poem aloud and label its emotion and voice.

## Day 4 - Award and Target



### TEKS and ELPS for Today

| Standard         | Student Expectation (verbatim breakout)                                            |
|------------------|------------------------------------------------------------------------------------|
| TEKS (11)(C)(i)  | revise drafts to improve sentence structure                                        |
| TEKS (11)(C)(ii) | revise drafts to improve word choice                                               |
| ELPS 4(C)(i)     | write using a combination of both high-frequency words and content-area vocabulary |

### ★ Daily Deck Slide (M2-09)

Write on the board: Color-code Relationship, Action, Thought, Dialogue, Voice, and Emotion.

### A — Award

#### Teacher Script

*“Find one place where your reader can clearly understand the relationship. Award it. Find one place where your character's voice sounds specific rather than generic. Award it.”*

### T — Target

#### Teacher Script

*“Now find one place where the reader needs more information. That becomes your target.”*

Complete:

- My strongest narrative evidence is...
- My strongest poetic voice is...
- My target is...
- A question I still have is...

**★ Daily Deck Slide (M2-10)**

Write on the board: AWARD = evidence of strength. TARGET = the next place to grow.

## Day 5 - Educate / Explain

### E

#### TEKS and ELPS for Today

| Standard         | Student Expectation (verbatim breakout)                                                                                                  |
|------------------|------------------------------------------------------------------------------------------------------------------------------------------|
| TEKS (12)(A)(ii) | compose literary texts using craft                                                                                                       |
| ELPS 2(E)(i)     | narrate, describe, explain, justify, discuss, elaborate, or evaluate orally with increasing specificity in academic context or discourse |

#### ★ Daily Deck Slide (M2-11)

Write on the board: VOICE SWITCH — Who is speaking? What do they know? What do they feel? What does their relationship help the reader understand? How does voice change between narrative and poem?

### E — VOICE SWITCH

Student teaches a partner using the five questions on the slide.

#### Teacher Script

*"Do not simply tell your partner what happened. Teach your partner why the narrator matters."*

Then require: "If another person told this same experience, the reader might learn \_\_\_\_\_ because \_\_\_\_\_."

#### ★ Daily Deck Slide (M2-12)

Write on the board: Ideas travel because people carry them: objects, stories, traditions, knowledge, art, laws, and values.

### Module Closure

#### Teacher Script

*"Ideas travel because people carry them. Sometimes they carry objects. Sometimes they carry stories, traditions, knowledge, art, laws, or values. Who tells the experience changes what the reader sees and understands."*

## Module 2 — Low, Medium, and High Exemplars

Prompt: Write a fictionalized scene in a context from the poems. Include a narrator, relationship, two actions, one thought, two lines of dialogue, setting, and specific voice.

### Low Exemplar

- Student Response: "A traveler went to a market. Goods moved. People talked."
- What Is Working: The response uses a traveler and market, both supported by "The Roads Between Us."
- Teacher Notes: The narrator's relationship, thought, dialogue, emotion, and specific voice are missing.
- What Needs Improvement: Establish one relationship; add two actions, a thought, and two lines of dialogue; show how knowledge travels.

### Medium Exemplar

- Student Response: "I came to Mali's market with goods. Another traveler stood beside me. 'What did you learn on your journey?' I asked. The traveler shared a story. I thought that knowledge could travel at the same pace as goods. 'I will remember it,' I said."
- What Is Working: The setting, relationship, actions, thought, and two lines of dialogue are grounded in the poem's market, travelers, goods, stories, and knowledge.
- Teacher Notes: The narrator has a thoughtful voice, but the relationship and emotion could be more developed.
- What Needs Improvement: Add a second paragraph that shows how the exchange affects the relationship and sharpen the emotion.

### High Exemplar

- Student Response: "At Mali's market, I watched people come from distant lands while goods moved from place to place. A traveler stopped beside me and shared a tale from the long journey. 'What will you carry away from this market?' the traveler asked. I thought about the goods before us, but I also remembered that knowledge traveled at the same pace.\n\n'I will carry your story,' I answered. I listened, repeated the tale, and promised to share it. The market had brought us together, and our new relationship gave the knowledge another path."
- What Is Working: The response stays within poem-supported facts and uses a clear narrator, relationship, two actions, a thought, two lines of dialogue, and a thoughtful, determined voice.
- Teacher Notes: TRAILS R + A are integrated, and the narrator's emotion and voice explain how a person helps knowledge travel.

## Module 2 — Assessment Opportunities

| Field    | Detail                                                                                                                      |
|----------|-----------------------------------------------------------------------------------------------------------------------------|
| Purpose  | Determine whether students can explain how people carry ideas and compose a supported perspective narrative and voice poem. |
| Task     | ROUTE AND LEGACY MATCH-UP, A VOICE ALONG THE ROUTE, and VOICE SWITCH.                                                       |
| Evidence | Accurate chain, narrative requirements, two four-line rhyming stanzas, and perspective explanation.                         |

### Formative Rubric

| Component   | Requirement                                                                                     |
|-------------|-------------------------------------------------------------------------------------------------|
| Evidence    | Context and factual details come from the poems.                                                |
| TRAILS      | Clear narrator, one relationship, two actions, one thought, two lines of dialogue, and setting. |
| LEAVES      | Two four-line rhyming stanzas with identifiable emotion and specific voice.                     |
| Explanation | Explains why the narrator matters and what another narrator might reveal.                       |

### Answer Key — ROUTE AND LEGACY MATCH-UP

Caddo / riverway / goods + customs; Sahara / caravans / salt + gold + stories; Mali / markets / goods + knowledge; Runnymede / Magna Carta / idea that rulers are subject to law; family / generation / tradition; Renaissance / thinkers / older ideas examined anew; Texas music / song / cultural voice.

## Check the Learning

- Verbal — Pass-the-Paraphrase: Does the student preserve the stanza's meaning?
- Visual/Physical — ROUTE AND LEGACY MATCH-UP: Does each chain use poem evidence?
- Written — A VOICE ALONG THE ROUTE: Are TRAILS R + A and LEAVES E + V visible?
- Oral Explanation — VOICE SWITCH: Can the student explain why the narrator matters?

Assessment options: listen to a chain justification, look at color-coding, or collect the narrative and poem.

## Intervention — Module 2

### Who Carried It?

Use one supported chain at a time. Place cards in three columns: PLACE/PERSON; WHAT MOVED; WHAT WAS CARRIED FORWARD. Read the matching poem stanza and underline the evidence.

Orally rehearse: "At/in \_\_\_, \_\_\_ helped \_\_\_ travel by \_\_\_." Then add a relationship and one spoken line: "The relationship is \_\_\_. The person says, '\_\_\_.'"

Teacher Support: Ask what the poem states directly before asking the student to imagine a character. Keep invented character speech clearly fictional and keep historical claims limited to the poem.

## Module 2 — Embedded Checks and Student Support

| Teacher Move              | Expected Response                | Misconception         | Response                                                     |
|---------------------------|----------------------------------|-----------------------|--------------------------------------------------------------|
| Ask who carries the idea. | Names a person and action.       | Names only a route.   | Ask who teaches, writes, speaks, demonstrates, or remembers. |
| Ask for evidence.         | Points to poem language.         | Adds outside claims.  | Return to what the poem supports.                            |
| Ask how voice sounds.     | Names an attitude and evidence.  | Names only the topic. | Ask what the speaker feels and how the words sound.          |
| Ask why narrator matters. | Explains what this person knows. | Retells events.       | Use VOICE SWITCH questions.                                  |

## Enrichment — Module 2

### A Second Voice Along the Route

Retell the same poem-supported scene from the other person's perspective. Keep the factual setting unchanged, but change what the narrator knows, notices, feels, thinks, and says. Write one new four-line stanza in that second voice, then compare what each perspective helps the reader understand.

## Module 2 — Additional Writing Opportunity: A Voice Along the Route

## Writing Prompt

Select one context actually present in the poems. Write a fictionalized scene based only on supported details, then write two four-line rhyming stanzas in the same character's voice.

## Planning Guide

| Step         | Question                                                                     |
|--------------|------------------------------------------------------------------------------|
| Narrator     | Who is speaking, and what does that person know?                             |
| Relationship | Who is connected to the narrator?                                            |
| TRAILS A     | What two actions, one thought, and two lines of dialogue reveal perspective? |
| Setting      | Which poem-supported place or context grounds the scene?                     |
| LEAVES E + V | What does the character feel, and how should the voice sound?                |

## Drafting Space

## Revise and Edit

Color-code Relationship, Action, Thought, Dialogue, Voice, and Emotion. Revise one generic sentence so the narrator sounds specific. Edit complete sentences, subject-verb agreement, singular and plural nouns, capitalization, and high-frequency spelling.

## Module 2 — Auditory Engagement (Active Participation)

### Pass-the-Paraphrase

Approach: Student 1 hears a four-line stanza and paraphrases it to Student 2 without rereading. Student 2 paraphrases to Student 3.

Purpose: Students experience the module's content as information travels from person to person.

Listening Target: Preserve the important meaning while using your own words.



#### Teacher Script

*"That activity demonstrates our content. Information just traveled from person to person."*

Fresh Recall: The third student states the main idea heard. The first student compares it with the original stanza and names what remained, shifted, or disappeared.

## Pause Points

### **|| Pause Point — People Make Connections Possible**

Who teaches, writes, speaks, demonstrates, or remembers?

### **|| Pause Point — Evidence Before Invention**

Which details does the poem support? Is an imagined detail clearly part of the fictional character rather than presented as historical fact?

### **|| Pause Point — Relationship and Action**

How does the relationship give the narrative somewhere to grow? What do action, thought, and dialogue reveal?

### **|| Pause Point — Emotion and Voice**

What does this person feel? Does the voice sound hopeful, thoughtful, questioning, proud, curious, cautious, or determined?

## Module 2 — My Progress Tracker

### Teacher Script

*“Use this tracker to notice what you can prove and choose your next target.”*

| I Can...                                                            | Not yet | Getting set | I can do it |
|---------------------------------------------------------------------|---------|-------------|-------------|
| Explain how a person helps an idea, knowledge, or tradition travel. |         |             |             |
| Use poem evidence for a route-and-legacy chain.                     |         |             |             |
| Develop a relationship through actions, thought, and dialogue.      |         |             |             |
| Create emotion and a specific poetic voice.                         |         |             |             |
| Explain why the narrator matters.                                   |         |             |             |

My strongest narrative evidence is: \_\_\_\_\_

My strongest poetic voice is: \_\_\_\_\_

My target is: \_\_\_\_\_

A question I still have is: \_\_\_\_\_

## Module 2 — Teacher Closure and Reflection

### Teacher Closure Script

#### Teacher Script

*"Ideas travel because people carry them. Sometimes they carry objects. Sometimes they carry stories, traditions, knowledge, art, laws, or values. Who tells the experience changes what the reader sees and understands."*

#### Essential Question

How do people help ideas, knowledge, and traditions travel?  
People teach, write, speak, demonstrate, remember, create, and share. Their relationships, actions, thoughts, dialogue, emotions, and voices affect what reaches another person or generation.

### Teacher Reflection

Which students supported match-up chains with poem evidence?

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Which students developed TRAILS Relationship and Actions, Thoughts & Dialogue?

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Which students created LEAVES Emotion & Experience and Voice?

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Who can explain how another narrator might change understanding?

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## Module 2 — Remote Learning



### Virtual Classroom Adjustment for Remote Learners

Post both Level 2 poems and the TRAILS, LEAVES, and TRACKS references in the class stream. Run Pass-the-Paraphrase in breakout rooms with one student privately receiving a four-line stanza, paraphrasing it aloud, and passing the meaning through the group before comparison. Build ROUTE AND LEGACY MATCH-UP on shared slides with three movable card columns and require a typed poem-evidence note under each chain. Students draft A VOICE ALONG THE ROUTE in private documents, use comments to label relationship, actions, thought, dialogue, emotion, and voice, and perform the two rhyming stanzas aloud or by audio recording. Finish with VOICE SWITCH in pairs and collect the sentence explaining what another narrator might reveal.

GRADE 4 • CLUSTER 7 • NARRATIVE & POETRY

M O D U L E

3

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# Connections Create Change

Week 3 • High Stamina

## Module 3: Connections Create Change

Week 3 - High Stamina - Cluster 7 (Narrative & Poetry)

### Paths, People, and What We Carry Forward

People carry more than objects from place to place and generation to generation. They also carry knowledge, ideas, traditions, voices, experiences, and values.

#### Cluster Overarching Question

How do connections between people carry ideas, knowledge, culture, and values across places and generations?

#### Module 3 Essential Question

How can one connection, idea, or experience create effects that last beyond the moment?

### Cognitive Movement

How do connections and legacies create change?

### Today We Will Look For

- cause, connection, immediate consequence, and longer consequence
- more than one perspective on a historical connection
- an Important Moment and a Lesson or Lasting Effect in narrative (TRAILS: I + L)
- Artistic Language and Echo & Sound in poetry (LEAVES: A + E)

### Why This Module Matters

Level 3 asks students to think beyond what moved and who carried it. Students examine what happened because people, knowledge, customs, and ideas moved. They also consider that one connection may affect people differently. In writing, students build a three-paragraph perspective narrative around an important moment and lasting effect, then compress that effect into three four-line rhyming stanzas with imagery, comparison, repetition or echo, and a central emotion.

### Module Source Texts — High Stamina

- "The Roads Between Us"
- "What We Carry Forward"

### Module Independent Products

Students compose "The Moment Something Changed," a three-paragraph perspective narrative, and transform its lasting effect into a voice poem of three four-line rhyming stanzas.

## Module 3 — Family Communication

Purpose: Families are partners in this work. This page gives every family a clear picture of what their child is learning, a question to ask, and one simple way to help.

### This Week at a Glance

- Big idea: a connection may create an immediate effect and a longer effect, and people may experience the same connection differently.
- Texts: "The Roads Between Us" and "What We Carry Forward," both at High Stamina.
- Framework focus: TRAILS Important Moment + Lesson/Lasting Effect; LEAVES Artistic Language + Echo & Sound.
- Student products: a three-paragraph perspective narrative and a three-stanza voice poem.

### One Question to Ask at Home



#### Teacher Script

*"What connection, idea, or experience has had an effect that lasted beyond the moment?"*

### One Way to Help

Tell about a family custom, lesson, song, or story that continued over time. Discuss what stayed, what changed, and why its influence still matters.

## Family Letter

Dear Families,

This week your child continues our 4th-grade Narrative and Poetry cluster, "Paths, People, and What We Carry Forward." In Module 3, "Connections Create Change," students ask: How can one connection, idea, or experience create effects that last beyond the moment?

Students will read "The Roads Between Us" and "What We Carry Forward" and trace cause, connection, immediate consequence, and longer consequence. They will also consider perspective because a historical connection can affect people in different ways. In writing, students will create a three-paragraph perspective narrative with a clear Important Moment and Lesson or Lasting Effect, then compress that effect into a voice poem using imagery, metaphor, repetition or echo, rhyme, and a central emotion.

At home, share a custom, lesson, song, or story that has continued in your family. Ask what effect it had at first, what effect it still has, and whether each person might view it in the same way.

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

## Carta para las Familias

Estimadas familias:

Esta semana su hijo o hija continúa nuestro grupo de Narrativa y Poesía de cuarto grado, "Paths, People, and What We Carry Forward." En el Módulo 3, "Connections Create Change," los estudiantes preguntan: ¿Cómo puede una conexión, idea o experiencia crear efectos que duren más allá del momento?

Los estudiantes leerán "The Roads Between Us" y "What We Carry Forward" y seguirán la causa, la conexión, la consecuencia inmediata y la consecuencia a largo plazo. También considerarán la perspectiva porque una conexión histórica puede afectar a distintas personas de maneras diferentes. En la escritura, crearán una narrativa de tres párrafos con un Momento Importante y una Lección o Efecto Duradero claros. Después, concentrarán ese efecto en un poema de voz usando imágenes, metáfora, repetición o eco, rima y una emoción central.

En casa, compartan una costumbre, lección, canción o historia que haya continuado en su familia. Pregunten qué efecto tuvo al principio, qué efecto todavía tiene y si cada persona podría verla de la misma manera.

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

## Module 3 — Family Conversation Starters

- What is the difference between an immediate consequence and a longer consequence?
- Why might two people have different perspectives on the same connection?
- What makes a moment important in a narrative?
- How can rhyme, repetition, or echo make an idea stay in a listener's mind?
- What is one legacy you would preserve, question, strengthen, or change?

### Family Activity — Before, Moment, After

Choose a family lesson, custom, song, or story. Describe what came before, the important moment when it was shared, and what lasted afterward.

### Family Activity — Hear the Echo

Read a short poem aloud twice. Tap once for rhyme and twice for a repeated word or structure. Discuss which words the sound made you notice.

## Module 3 — Lesson Overview and Standards

### Lesson Overview

Students study how connections and legacies create change. They trace cause, connection, immediate consequence, longer consequence, and perspective; analyze the Important Moment and Lesson/Lasting Effect in narrative; and examine how Artistic Language and Echo & Sound concentrate meaning in poetry. Students then compose a perspective narrative and a voice poem.

**BIG Goal:** Students will explain how people help ideas, knowledge, and traditions travel, evaluate effects that continue beyond a moment, and express a lasting effect through narrative and poetry.

### Writing TEKS for This Module

The Student Expectation column gives the full Grade 4 TEKS breakouts used in the approved Cluster 7 template.

| TEKS          | Student Expectation (verbatim TEKS breakout)                                                                                  |
|---------------|-------------------------------------------------------------------------------------------------------------------------------|
| (12)(A)(i)    | compose literary texts using genre characteristics                                                                            |
| (12)(A)(ii)   | compose literary texts using craft                                                                                            |
| (11)(A)(i)    | plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies             |
| (11)(B)(iv)   | develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details |
| (11)(C)(i)    | revise drafts to improve sentence structure                                                                                   |
| (11)(C)(ii)   | revise drafts to improve word choice                                                                                          |
| (11)(D)(i)    | edit drafts using standard English conventions, including complete simple sentences with subject-verb agreement               |
| (11)(D)(vii)  | edit drafts using standard English conventions, including singular nouns                                                      |
| (11)(D)(viii) | edit drafts using standard English conventions, including plural nouns                                                        |
| (11)(D)(xxxv) | edit drafts using standard English conventions, including correct spelling of high-frequency words                            |

## Where the Standards Are Visible

- Students plan and develop a focused three-paragraph perspective narrative with a Before, Important Moment, and After structure.
- Students compose a three-stanza voice poem using imagery, comparison, repetition or echo, rhyme, and central emotion.
- Students revise for stronger meaning and word choice and edit for standard English conventions.

## Social Studies Correlations Supplied With the Poems

For "The Roads Between Us," the attachment identifies current Social Studies TEKS 4.1B, 4.9A, 4.11D, 4.19C, and 4.19G, with anticipated correlations 4.4B, 4.5D, and §113.5(b)(6)(C), (E), and (G).

For "What We Carry Forward," the attachment identifies current Social Studies TEKS 4.15B, 4.17B, 4.19C, 4.19E, and 4.19G, with anticipated correlations 4.3J–K, 4.6B, and §113.5(b)(6)(C), (E), and (G).

## Module 3 — TEKS and ELPS (Cluster 7 · from the Scope & Sequence)

These are the standards listed for Cluster 7 in the Teach BIG Scope and Sequence, in the same form the chart uses.

### TEKS — Cluster 7 (from the Scope & Sequence)

#### Writing Process

- (11)(B)(i) develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including an introduction
- (11)(B)(ii) develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including transitions
- (11)(B)(iii) develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including a conclusion
- (11)(B)(iv) develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details

#### Writing Genre

- (12)(A)(i) compose literary texts such as personal narratives and poetry using genre characteristics
- (12)(A)(ii) compose literary texts such as personal narratives and poetry using craft

#### Revising

- (11)(C)(i-x) revise drafts to improve sentence structure and word choice and to improve coherence and clarity by adding, deleting, combining, and rearranging ideas

#### Editing

- (11)(D)(i)-(xxxv) edit drafts using standard English conventions — complete simple and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments; irregular verbs, nouns, adjectives, adverbs, prepositions, pronouns, and coordinating conjunctions; capitalization; punctuation; and grade-appropriate spelling

### ELPS — Cluster 7 (from the Scope & Sequence)

#### Writing Process

- 4(D)(iii) write content-area texts using a variety of transition words
- 4(F)(i)-(ii), (v)-(vi) write to narrate, describe, explain, respond, or justify with supporting details using appropriate content and style for purpose and audience

#### Writing Genre

- 4(C)(i) write using a combination of both high-frequency words and content-area vocabulary

- 4(D)(i)–(iii) write content-area texts using a variety of sentence lengths, sentence types, and transition words
- 4(F)(i)–(viii) write to narrate, describe, explain, respond, or justify with supporting details using appropriate content, style, register, and conventions for purpose and audience

#### Revising

- 4(C)(i) write using a combination of both high-frequency words and content-area vocabulary
- 4(D)(i)–(iii) write content-area texts using a variety of sentence lengths, sentence types, and transition words
- 4(E)(ii) write content-area-specific text using grammatical structures
- 4(F)(i)–(ii), (v)–(vi) write to narrate, describe, explain, respond, or justify with supporting details using appropriate content and style for purpose and audience

#### Editing

- 4(A)(i) apply relationships between sounds and letters of the English language to represent sounds when writing [Teacher only]
- 4(B)(i)–(ii) write text following conventional spelling patterns and rules
- 4(C)(i) write using a combination of both high-frequency words and content-area vocabulary
- 4(D)(i)–(iii) write content-area texts using a variety of sentence lengths, sentence types, and transition words
- 4(E)(i)–(ii) write content-area-specific text using conventions and grammatical structures

## Language Domains

| Domain    | How This Module Builds It                                                                    |
|-----------|----------------------------------------------------------------------------------------------|
| Listening | Students hear the poems and tap for rhyme and repeated words or structures in Hear the Echo. |
| Speaking  | Teams defend consequence chains, discuss perspective, and teach a 60-second craft lesson.    |
| Reading   | Students identify evidence of connection, consequence, legacy, artistic language, and sound. |
| Writing   | Students compose a perspective narrative and a voice poem, then revise and edit both.        |

## Module 3 — Learning Destination

### I Can Statements

- I can explain how people help ideas, knowledge, and traditions travel.
- I can trace a cause through a connection to an immediate and a longer consequence.
- I can explain why people may have different perspectives on the same connection.
- I can build a narrative around an Important Moment and a Lesson or Lasting Effect.
- I can use artistic language and echo or sound to concentrate meaning in a voice poem.

### I Will Statements

- I will support a consequence chain with evidence from the poems.
- I will organize my perspective narrative as Before, Important Moment, and After.
- I will make TRAILS I and L clearly identifiable.
- I will transform my lasting effect into three four-line rhyming stanzas.
- I will use imagery, one comparison or metaphor, purposeful repetition or echo, rhyme, and a central emotion.

### Success Criteria

- My chain identifies cause, connection, immediate effect, longer effect, and perspective.
- Removing my Important Moment would change the meaning of my narrative.
- My After paragraph shows a lesson or lasting effect.
- My poem concentrates the same lasting effect through artistic language and sound.

### Evidence That Will Demonstrate Mastery

- CAUSE-CONNECTION-CONSEQUENCE RELAY chain and oral defense
- "The Moment Something Changed" three-paragraph narrative
- three-stanza voice poem
- Craft Detective Award/Target reflection and 60-second mini-lesson

## Module 3 — Rigor and Misconceptions

### Rigor Safeguard

The teacher may reread the poems, model one consequence chain, provide the TRAILS and LEAVES charts, allow oral rehearsal, and supply the required structures. The teacher may not select a student's important moment, lasting effect, perspective, artistic image, or sound choices. Students must defend their chains with poem evidence and make deliberate craft decisions.

### Rigor and Cognitive Demand

| Level of Thinking | What Students Must Do                                                             | Independence                    | Evidence                                                                 |
|-------------------|-----------------------------------------------------------------------------------|---------------------------------|--------------------------------------------------------------------------|
| Literal           | Identify a connection and what happened immediately.                              | Supported during Gather/Reveal. | Accurate cause and immediate effect.                                     |
| Inferential       | Trace a longer effect and explain how perspective may differ.                     | Collaborative during Attempt.   | Defensible chain tied to poem evidence.                                  |
| Evaluative        | Decide why a moment matters and how its effect should be expressed in two genres. | Independent during Use.         | Narrative and poem show the same lasting effect through different craft. |

### Educator Insight

Students may treat consequence as automatically negative; reinforce that it means an effect or result. They may confuse sequence with significance and choose a busy action that does not change anything. Others may add rhyme accidentally without using sound to direct attention. Ask what changes before and after the moment, whose perspective is represented, and which exact word the echo makes the listener remember.

## Module 3 — Thinking Levels

### 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.                                                  |
| Level 4 | Green  | Independent    | Student combines evidence with personal reasoning, applying understanding to a claim.                 |
| Level 5 | Blue   | Reflective     | Student connects evidence to the world, morals, lessons, or broader understanding.                    |

### Growing Connections-Create-Change Thinking

| Level   | What the Response Does                                                               |
|---------|--------------------------------------------------------------------------------------|
| Level 1 | Names an event or a repeated sound.                                                  |
| Level 2 | Identifies a connection and an immediate effect.                                     |
| Level 3 | Uses poem evidence to trace a cause, connection, and consequence.                    |
| Level 4 | Explains a longer effect and a differing perspective.                                |
| Level 5 | Evaluates a legacy by considering what should remain, change, or be carried forward. |

Challenge: Move a response up one level by adding a longer effect, another perspective, or an explanation of why the legacy matters.

## Oral-Rehearsal Frame



### Teacher Script

*"The cause was \_\_\_\_\_. The connection happened when \_\_\_\_\_. One immediate consequence was \_\_\_\_\_. A longer consequence was \_\_\_\_\_. From another perspective, \_\_\_\_\_."*

## Module 3 — Vocabulary

### Vocabulary — Teacher Script

#### Teacher Script

*“These words help us explain how a connection becomes change and how writers make that change memorable.”*

### Tier 1 Vocabulary — Everyday Words

| Word   | Student-Friendly Definition                 | Oral Rehearsal Frame                     |
|--------|---------------------------------------------|------------------------------------------|
| before | an earlier time                             | Before the connection, ____.             |
| moment | a short point in time                       | The important moment is ____.            |
| after  | a later time                                | After the moment, ____.                  |
| change | to become different                         | The connection changed ____.             |
| learn  | to gain knowledge or skill                  | A person learned ____.                   |
| teach  | to help another person learn                | One person taught ____.                  |
| share  | to give or communicate something            | People shared ____.                      |
| choice | a decision between possibilities            | The choice caused ____.                  |
| sound  | something heard                             | The repeated sound makes ____ stand out. |
| voice  | the way a speaker sounds or expresses ideas | The poem's voice feels ____.             |

## Tier 2 Vocabulary — Academic Words

| Word         | Student-Friendly Definition                             | Oral Rehearsal Frame                     |
|--------------|---------------------------------------------------------|------------------------------------------|
| consequence  | an effect or result                                     | One consequence was ____.                |
| perspective  | a way of seeing or understanding                        | From this perspective, ____.             |
| evidence     | exact information that supports thinking                | My evidence is ____.                     |
| scholar      | a person who studies and learns deeply                  | The scholar carried ____.                |
| identity     | the qualities and experiences that shape who someone is | The song can hold identity because ____. |
| inheritance  | something received from people who came before          | This inheritance is ____.                |
| significance | the importance or meaning of something                  | The significance of the moment is ____.  |
| influence    | the power to affect an idea, action, or result          | The idea influenced ____.                |
| custom       | a practice shared by a group over time                  | The custom continued when ____.          |
| cooperation  | working together toward a result                        | Cooperation mattered because ____.       |

### Tier 3 Vocabulary — Domain and Passage Words

| Word             | Pronunciation           | Student-Friendly Definition                                                                 | Oral Rehearsal Frame                      |
|------------------|-------------------------|---------------------------------------------------------------------------------------------|-------------------------------------------|
| legacy           | LEG-uh-see              | an influence or inheritance that continues from the past                                    | The legacy continues when ____.           |
| immediate effect | ih-MEE-dee-ut ih-FEKT   | a result that happens right away                                                            | The immediate effect was ____.            |
| longer effect    | LONG-gur ih-FEKT        | a result that continues or appears later                                                    | The longer effect was ____.               |
| metaphor         | MET-uh-for              | a comparison that says one thing is another                                                 | The metaphor compares ____ to ____.       |
| imagery          | IM-ij-ree               | language that helps a reader sense or picture something                                     | The imagery helps me picture ____.        |
| repetition       | rep-uh-TISH-un          | purposeful reuse of a word or structure                                                     | The repetition emphasizes ____.           |
| rhyme            | rime                    | matching or similar ending sounds                                                           | The rhyme links ____ and ____.            |
| personification  | pur-son-uh-fih-KAY-shun | giving human qualities to something nonhuman                                                | The personification makes ____ seem ____. |
| stanza           | STAN-zuh                | a group of lines in a poem                                                                  | This stanza develops ____.                |
| Magna Carta      | MAG-nuh KAR-tuh         | a historical written promise that helped establish that a ruler's power could be controlled | The Magna Carta influenced ____.          |



#### Teacher Resource

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

## Module 3 — Background Knowledge and Teacher Context

### Teacher Script

*"The Roads Between Us" presents Caddo trade, Mali and Timbuktu, Atlantic contact, Texas trade, and the idea that routes carry knowledge as well as cargo. It also states that contact did not always mean a peaceful or welcome scene and that choices about land and power changed lives. "What We Carry Forward" explores legacy through law, traditions, learning, cultural voices, fairness, service, and the need to examine both what should remain and what should change."*

### More Background for the Teacher

Module 3 moves from identifying who carries ideas to examining consequences. Maintain historical complexity: a connection can produce more than one effect, and different people may experience it differently. The writing bridge is significance. An Important Moment matters because it creates a Lesson or Lasting Effect; artistic language and sound help that effect remain in the reader's ear.

## Module 3 — Materials and Teacher Preparation

### Frameworks Used Throughout

- TRAILS — Narrative: T — Topic/Experience; R — Relationship; A — Actions, Thoughts & Dialogue; I — Important Moment; L — Lesson or Lasting Effect; S — Setting. Module 3 focus: I + L.
- LEAVES — Poetry: L — Lines & Layout; E — Emotion & Experience; A — Artistic Language; V — Voice; E — Echo & Sound; S — Significance. Module 3 focus: A + E (Echo & Sound).



### Anchor Charts to Create

- CAUSE -> CONNECTION -> CONSEQUENCE
- BEFORE -> IMPORTANT MOMENT -> AFTER
- TRAILS I + L
- LEAVES A + E
- Artistic language: metaphor, imagery, repetition, rhyme, personification, purposeful word choice

### Materials

- copies of both Level 3 poems
- interactive notebooks, pencils, highlighters
- CAUSE / CONNECTION / IMMEDIATE EFFECT / LONGER EFFECT / PERSPECTIVE cards
- Craft Detective star markers or highlighters
- timing device for 60-second mini-lessons
- exit tickets

### Teacher Preparation

Prepare several defensible chain-card combinations drawn from the poems. Select a stanza for Hear the Echo. Prepare the plain sentence "Ideas can move between people." for the poetry challenge.

## Module 3 — The DOT Reading HABIT

### The DOT Reading HABIT

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

#### Teacher Script

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

| Step         | What It Means                                              |
|--------------|------------------------------------------------------------|
| D — Dot      | Place a small dot above any unfamiliar word while reading. |
| O — Discover | Discover the meaning through context and instruction.      |
| T — Drop     | Erase the dot when the meaning is known.                   |

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

Encouragement: "This HABIT lets you notice words such as consequence, scholar, inheritance, and significance, learn them, and then use them as your own."

## Module 3 — TRAILS, LEAVES, and Lasting Change

### Teacher Script

*"We already know that people and ideas move. This week we ask a harder question: What happens because they move?"*

### Cause, Connection, Consequence

CAUSE -> CONNECTION -> CONSEQUENCE

A consequence is an effect or result. It does not automatically mean something bad. Historical connections can have more than one effect, and people may experience the same connection differently.

### TRAILS — Narrative Framework

| Letter | Part                         | Module 3 Use                                  |
|--------|------------------------------|-----------------------------------------------|
| T      | Topic / Experience           | Name the experience.                          |
| R      | Relationship                 | Show who or what is connected.                |
| A      | Actions, Thoughts & Dialogue | Develop what happens and the perspective.     |
| I      | Important Moment             | Focus: the moment that changes the narrative. |
| L      | Lesson or Lasting Effect     | Focus: what continues after the moment.       |
| S      | Setting                      | Establish where and when.                     |

### LEAVES — Poetry Framework

| Letter | Part                 | Module 3 Use                                                           |
|--------|----------------------|------------------------------------------------------------------------|
| L      | Lines & Layout       | Shape three four-line stanzas.                                         |
| E      | Emotion & Experience | Establish the central emotion.                                         |
| A      | Artistic Language    | Focus: imagery, metaphor, personification, and purposeful word choice. |
| V      | Voice                | Let the speaker's perspective be heard.                                |
| E      | Echo & Sound         | Focus: rhyme and purposeful repetition or echo.                        |
| S      | Significance         | Concentrate why the lasting effect matters.                            |

## The Writing Bridge

Narrative gives the writer room to develop a change through Before, Important Moment, and After. Poetry concentrates the same change so artistic language and sound keep the important idea in the reader's ear.

## Module 3 — TRACKS: Reading the Poems for Evidence

Students TAP the TRACKS in both poems to collect exact evidence before building consequence chains and composing.

### The Six Types of Measurable Evidence: TRACKS

| 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.      | Pastel Orange   |
| S      | Scenery / Setting            | Setting characteristics that are acknowledged or measured through the five senses.                                                 | Pastel Green    |

### How to Use TRACKS in Module 3

 **Teacher Script**

*“Highlight exact words before making a consequence claim. Actions can reveal causes; reactions can reveal effects; time can help distinguish immediate from longer effects; scenery and key knowledge keep the chain grounded in the poem.”*

Evidence prompts: Which words show the connection? Which words show conflict or cooperation? Which words show an effect that continued? Whose perspective is visible?

### Before Students Read

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

## The Six Types of Measurable Evidence: TRACKS

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

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

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

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

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

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

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

**POEM 1 — The Roads Between Us**

A river bends, a pathway turns,  
A traveler watches, listens, learns.  
A basket, story, song, or seed  
Can travel far to meet a need.

Long before a highway's line,  
People traveled place to place in time.  
They crossed the plains and followed streams,  
With useful goods and hopeful dreams.

The Caddo knew the rivers well;  
Their winding paths had much to tell.  
Canoes could carry food for trade,  
Or pottery carefully formed and made.

When neighboring communities met,  
They traded things they hoped to get.  
Yet objects were not all they knew—They shared their stories and customs too.

Across Sahara's desert sand,  
Great caravans crossed burning land.  
Camels carried precious gold,  
And blocks of salt were bought and sold.

The roads helped Mali's cities grow,  
As people traveled to and fro.  
In Timbuktu, both trade and thought  
Could meet wherever books were brought.

A merchant might arrive to trade,  
Then leave with knowledge someone shared.  
A scholar might have come to learn,  
Then carry home ideas in turn.

Across the wide Atlantic tide,  
Explorers sailed from Europe's side.  
The journeys joined two distant shores  
And opened unfamiliar doors.

But contact did not always mean

A peaceful or a welcome scene.  
For land and power brought conflict too,  
And lives were changed by what people chose to do.

Plants and animals crossed the sea,  
Changing farms and history.  
Languages, customs, tools, and food  
Entered places strange and new.

Texas also grew through trade;  
Ports and roads new links have made.  
From farms and ranches, goods can flow  
To distant places people know.

The Gulf connects our Texas shore  
To ships that travel more and more.  
A product made or crop that's grown  
May reach a place we've never known.

A road can help a business grow,  
A river gives a way to go.  
A port can link two distant lands,  
Connecting work and helping hands.

Yet every road can carry more  
Than all the cargo kept in store.  
A traveler carries what they've learned,  
And brings back knowledge in return.

A road is more than dirt or stone;  
Its greatest reach may stay unknown.  
For every time two pathways meet,  
New thoughts may travel with our feet.

## Student Annotation Guide — The Roads Between Us

### **T — Time**

A traveler watches, listens,

### **R — Reactions**

Or pottery carefully formed

### **A — Actions**

A merchant might arrive

### **C — Character/Concept/Creature**

A peaceful or a

### **K — Key Knowledge**

To ships that travel

### **S — Scenery/Setting**

And brings back knowledge

**TRACKS EVIDENCE HIGHLIGHTING — The Roads Between Us**

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A port can link two distant lands,  
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Yet every road can carry more  
Than all the cargo kept in store.  
A traveler carries what they've learned,  
And brings back knowledge in return.

A road is more than dirt or stone;  
Its greatest reach may stay unknown.  
For every time two pathways meet,  
New thoughts may travel with our feet.

**POEM 2 — What We Carry Forward**

A rule is written, strong and clear,  
Its meaning travels year to year.  
A song is sung, a story told;  
New hands can carry what is old.

At Runnymede in days long past,  
A written promise came at last.  
King John was told his power should  
Be bound by laws for common good.

The Magna Carta was not fair  
To every person living there.  
Yet one important thought took hold: A ruler's power could be controlled.

Years passed on, but still that seed  
Influenced what people came to need.  
Fair trials, laws, and people's rights  
Became part of later legal fights.

Some legacies are written down;  
Some travel quietly through a town.  
A family's custom, meal, or song  
Can help traditions travel long.

The Caddo taught each generation  
Skills that strengthened their whole nation.  
Children learned by watching near,  
Then carried knowledge year to year.

Across the world in Timbuktu,  
Scholars copied knowledge too.  
Books were guarded, read, and shared,  
Because the written word was cared for.

Learning traveled hand to hand;  
New questions moved from land to land.  
What one great teacher came to know  
Could give another mind room to grow.

The Renaissance looked toward the past

And found that older thoughts could last.  
Artists studied ancient skill,  
Then shaped those ideas with their own will.

They did not simply make what's old  
Exactly as it had been told.  
They questioned, studied, changed, and tried,  
Then carried older thought outside.

In Texas, music tells us too  
What people's voices lived and knew.  
Mendoza's songs and Silva's sound  
Helped culture travel all around.

Bledsoe's voice upon the stage  
Left its mark from age to age.  
Each artist gave the future more  
Than any song could hold in store.

A voice can carry history;  
A song can hold identity.  
It helps a child who comes along  
Know that their story can belong.

A speech can travel much the same,  
Long after crowds forget a name.  
A dream for fairness can inspire  
Another generation's fire.

A call to serve can also stay  
Inside the choices made each day.  
A famous thought becomes more real  
When people act on what they feel.

Yet carrying forward does not mean  
That everything before was clean.  
Some customs harmed; some laws were wrong;  
Some unfair systems lasted long.

We study history so we know  
What should remain and what should go.  
We keep the wisdom, face mistakes,  
And choose the future that each choice makes.

What we inherit is a start,  
Not one command we learn by heart.  
We question, strengthen, change, and mend,  
Then pass our learning to a friend.

What we carry, what we share,  
Shows future generations that we care.  
The past may help us understand  
The future waiting in our hands.

## Student Annotation Guide — What We Carry Forward

### **T — Time**

Its meaning travels year

### **R — Reactions**

Some legacies are written

### **A — Actions**

Could give another mind

### **C — Character/Concept/Creature**

Helped culture travel all

### **K — Key Knowledge**

Inside the choices made

### **S — Scenery/Setting**

What we inherit is

**TRACKS EVIDENCE HIGHLIGHTING — What We Carry Forward**

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Shows future generations that we care.  
The past may help us understand  
The future waiting in our hands.

## Day 1 - Gather and Reveal



### TEKS and ELPS for Today

| Standard        | Student Expectation (verbatim breakout)                                                                                                                                                                           |
|-----------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| TEKS (12)(A)(i) | compose literary texts 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 1(E)(i)    | demonstrate listening comprehension from information presented orally during formal classroom interactions by restating, responding, paraphrasing, summarizing, or asking for clarification or additional details |
| ELPS 4(F)(i)    | write to narrate, describe, explain, respond, or justify with supporting details using appropriate content for [a] specific purpose                                                                               |

### Day 1 Purpose

Students gather the connection-to-change concept, read both poems, reveal TRAILS I + L and LEAVES A + E, and listen for how sound directs attention.

#### ★ Daily Deck Slide (M3-01)

Write on the board: CONNECTION -> CHANGE

#### ★ Daily Deck Slide (M3-02)

Write on the board: BEFORE -> MOMENT -> AFTER

#### ★ Daily Deck Slide (M3-03)

Write on the board: TRAILS I + L - LEAVES A + E - Why does this matter?

### G — Gather

#### Teacher Script

*"We already know that people and ideas move. This week we ask a harder question: What happens because they move?"*

### ★ Daily Deck Slide

CAUSE -> CONNECTION -> CONSEQUENCE

#### Teacher Script

*"A consequence is an effect or result. It does not automatically mean something bad."*

#### Teacher Script

*"We also need to understand that historical connections can have more than one effect."*

### R — Reveal: "The Roads Between Us"

Read the Level 3 poem. Teacher Script: "Listen carefully as the poem becomes more complex. It does not tell us that every contact or exchange had exactly the same result."

#### Teacher Script

*"That is important historical thinking."*

### TRAILS Reveal

Display: BEFORE -> IMPORTANT MOMENT -> AFTER

#### Teacher Script

*"The I in TRAILS is the Important Moment. The L is the Lesson or Lasting Effect."*

#### Teacher Script

*"A good narrative does not merely give us a busy series of actions. Something matters."*

Read selected portions of "What We Carry Forward." Teacher Script: "The poem also asks us to think about legacy differently. Carrying something forward does not mean copying everything without thought."

### LEAVES Reveal

Display: metaphor - imagery - repetition - rhyme - personification - purposeful word choice

#### Teacher Script

*"Artistic language allows a poet to compress a large idea."*

**Teacher Script**

*"Echo and Sound help important language stay in the reader's ear."*

**Auditory Engagement — Hear the Echo**

Read a stanza twice. Students tap once when they hear rhyme and twice when they hear repeated words or structures.

Teacher Script: "You are not tapping because sound is decorative. You are listening for how sound directs our attention."

**Day 1 Exit Ticket**

Complete: "A connection in one poem is \_\_\_\_\_. One consequence is \_\_\_\_\_. The words that made the consequence memorable are \_\_\_\_\_."

## Day 2 - Attempt

**A**

### TEKS and ELPS for Today

| Standard         | Student Expectation (verbatim breakout)                                                                                                  |
|------------------|------------------------------------------------------------------------------------------------------------------------------------------|
| TEKS (12)(A)(ii) | compose literary texts using craft                                                                                                       |
| TEKS (11)(B)(iv) | develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details            |
| ELPS 2(E)(i)     | narrate, describe, explain, justify, discuss, elaborate, or evaluate orally with increasing specificity in academic context or discourse |

### Day 2 Purpose

Students attempt consequence and poetry-craft thinking collaboratively.

#### ★ Daily Deck Slide (M3-04)

Write on the board: CAUSE / CONNECTION / IMMEDIATE EFFECT / LONGER EFFECT / PERSPECTIVE

#### ★ Daily Deck Slide (M3-05)

Write on the board: What caused the connection? What happened because of it? Why might the result matter later?

### Team Game: CAUSE-CONNECTION-CONSEQUENCE RELAY

Teams receive cards representing:

CAUSE / CONNECTION / IMMEDIATE EFFECT / LONGER EFFECT / PERSPECTIVE

Students construct chains.

Example pattern:

People travel -> communities meet -> goods exchanged -> ideas/knowledge also move -> different people may experience the connection differently

#### 🔊 Teacher Script

*"Today your team has to think beyond 'this happened.'"*

 **Teacher Script**

*"Your chain must answer three questions: What caused the connection? What happened because of it? Why might the result matter later?"*

 **Teacher Script**

*"If your team cannot defend the connection with the poem, change the card."*

 **Relay Answer Key and Look-Fors**

A defensible chain must name all five card types and use evidence from a poem. Accept different chains when evidence supports each link. Do not accept a longer effect that merely repeats the immediate effect or a perspective claim that assigns feelings the poem does not provide.

## Poetry Challenge

Each group receives a plain sentence:

Ideas can move between people.

Transform it using metaphor, imagery, repetition, or rhyme.

Example teacher model:

 **Teacher Script**

*"I could write, 'An idea became a seed.' Now my abstract idea has an image."*

 **Teacher Script**

*"Your job is not to copy mine. Create your own."*

 **Daily Deck Slide (M3-06)**

Write on the board: Artistic language compresses a large idea. Sound directs attention.

## Day 2 Closing

Teams record their strongest chain and underline the exact poem evidence that defends it.

## Day 3 - Discuss and Use Again



### TEKS and ELPS for Today

| Standard         | Student Expectation (verbatim breakout)                      |
|------------------|--------------------------------------------------------------|
| TEKS (12)(A)(i)  | compose literary texts using genre characteristics           |
| TEKS (11)(C)(i)  | revise drafts to improve sentence structure                  |
| TEKS (11)(C)(ii) | revise drafts to improve word choice                         |
| ELPS 4(D)(iii)   | write content-area texts using a variety of transition words |

### Day 3 Purpose

Students discuss consequence and perspective, then independently compose a perspective narrative and a voice poem.

#### ★ Daily Deck Slide (M3-07)

Write on the board: Where did groups disagree? Was every consequence immediate?  
Can an idea continue affecting people long after the original moment?

### D — Discuss

Display two or three group chains.

#### Teacher Script

*"Where did groups disagree yesterday?"*

#### Teacher Script

*"Was every consequence immediate?"*

#### Teacher Script

*"Can an idea continue affecting people long after the original moment?"*

#### Teacher Script

*"That is the bridge between connection and legacy."*

**U — Use: THE MOMENT SOMETHING CHANGED**

Students create a three-paragraph narrative based on an idea from either source poem.

Requirements:

- Paragraph 1 — Before: establish setting, character, relationship, and situation.
- Paragraph 2 — Important Moment: something is learned, exchanged, discovered, heard, taught, or understood.
- Paragraph 3 — After: show the lesson or lasting effect.
- Required TRAILS: I clearly identifiable; L clearly identifiable.

 **Teacher Script**

*"If I removed your important moment, your narrative should no longer make sense in exactly the same way."*

 **Teacher Script**

*"That tells you the moment is actually important."*

 **Daily Deck Slide (M3-08)**

Write on the board: BEFORE: setting + character + relationship + situation. MOMENT: learned / exchanged / discovered / heard / taught / understood. AFTER: lesson or lasting effect.

**Poetry Compression — Voice Poem**

Transform the lasting effect into three four-line rhyming stanzas.

Must contain:

- imagery
- one comparison or metaphor
- purposeful repetition or echo
- rhyme
- central emotion

 **Teacher Script**

*"Narrative gives you room to develop the change. Poetry asks you to concentrate it."*

**★ Daily Deck Slide (M3-09)**

Write on the board: 3 stanzas × 4 lines - imagery - comparison/metaphor - repetition/echo - rhyme - central emotion

**Standards Application Check**

Revise one narrative sentence so the Important Moment is clearer. Revise one poetic line so its image or sound strengthens the lasting effect. Edit for complete sentences with subject-verb agreement where sentences are used, singular and plural nouns, and high-frequency spelling.

## Day 4 - Award and Target



### TEKS and ELPS for Today

| Standard           | Student Expectation (verbatim breakout)                                                            |
|--------------------|----------------------------------------------------------------------------------------------------|
| TEKS (11)(C)(ii)   | revise drafts to improve word choice                                                               |
| TEKS (11)(D)(xxxv) | edit drafts using standard English conventions, including correct spelling of high-frequency words |
| ELPS 4(C)(i)       | write using a combination of both high-frequency words and content-area vocabulary                 |

### Day 4 Purpose

Students use CRAFT DETECTIVE to identify deliberate strengths and a meaningful next target.

#### ★ Daily Deck Slide (M3-10)

Write on the board: CRAFT DETECTIVE — Important Moment - Lasting Effect - Artistic Language - Echo/Sound

### A — Award

Students mark:

Important Moment

Lasting Effect

Artistic Language

Echo/Sound

#### Teacher Script

*"Award one thing you did deliberately."*

#### Teacher Script

*"Do not award yourself because something accidentally rhymed. Award a decision you made as a writer."*

**T — Target****Teacher Script**

*“Now identify a target that would make your meaning stronger.”*

Reflection:

- My important moment works because...
- My lasting effect is...
- My strongest artistic language is...
- My target is...
- Something I am curious about historically is...

**Daily Deck Slide (M3-11)**

Write on the board: AWARD = a deliberate decision I can prove. TARGET = one change that would make my meaning stronger.

## Day 5 - Explain to Others

### E

#### TEKS and ELPS for Today

| Standard         | Student Expectation (verbatim breakout)                                                                                                  |
|------------------|------------------------------------------------------------------------------------------------------------------------------------------|
| TEKS (12)(A)(ii) | compose literary texts using craft                                                                                                       |
| ELPS 2(E)(i)     | narrate, describe, explain, justify, discuss, elaborate, or evaluate orally with increasing specificity in academic context or discourse |

#### Day 5 Purpose

Students become CRAFT SPECIALISTS and teach one concept so a partner can teach it back.

#### ★ Daily Deck Slide (M3-12)

Write on the board: CRAFT SPECIALISTS — Important Moment - Lasting Effect - imagery - metaphor - repetition - rhyme - consequence - legacy

### E — CRAFT SPECIALISTS

Assign each student one concept:

- Important Moment
- Lasting Effect
- imagery
- metaphor
- repetition
- rhyme
- consequence
- legacy

Students prepare a 60-second mini-lesson.

#### Teacher Script

*"Your partner should be able to explain your concept after you teach it."*

#### Teacher Script

*"Definition alone is not teaching. Give an example and explain why it works."*

Partner must teach it back.

★ **Daily Deck Slide (M3-13)**

Write on the board: DEFINE it. GIVE a poem or activity example. EXPLAIN why it works. LISTEN as your partner teaches it back.

## Module Closure

 **Teacher Script**

*"A connection can end when a journey ends, but its effects may continue. That continuing influence is one way we begin to understand legacy."*

★ **Daily Deck Slide (M3-14)**

Write on the board: A connection can end when a journey ends, but its effects may continue. How does continuing influence help us understand legacy?

## Module 3 — Low, Medium, and High Exemplars

Prompt: Write a three-paragraph perspective narrative based on an idea from either poem. Establish Before, create an Important Moment, and show a Lesson or Lasting Effect in After.

### Low Exemplar

- Student Response: "A scholar went to Timbuktu. Books were there. The scholar left." (Level 1)
- What Is Working: The response uses the scholar and Timbuktu idea from "The Roads Between Us."
- Teacher Notes: Events are listed, but no exchange of knowledge changes the narrative.
- What Needs Improvement: Establish the situation before the moment, show what is learned or shared, and explain a lasting effect afterward.

### Medium Exemplar

- Student Response: "A scholar came to Timbuktu to learn. An important moment happened when someone shared knowledge from a book. The scholar carried the idea home, so the knowledge moved to another place." (Level 2-3)
- What Is Working: The narrative includes learning, an identifiable Important Moment, and a lasting effect supported by the poem.
- Teacher Notes: The chain is clear, but the perspective and significance need more development.
- What Needs Improvement: Develop what the scholar understood and why carrying the idea home mattered beyond the immediate exchange.

### High Exemplar

- Student Response: "Before reaching Timbuktu, a scholar had crossed the desert to learn where books and thought met. The journey changed at the moment another person opened a book and shared knowledge; the scholar understood that trade routes could carry more than gold or salt. Afterward, the scholar carried the idea home in turn. The exchange had ended, but the knowledge now had another road, another mind, and a longer influence." (Level 4)
- What Is Working: The narrative is grounded in "The Roads Between Us," makes the Important Moment essential, develops the scholar's perspective, and shows a lasting effect beyond the exchange.
- Teacher Notes: TRAILS I and L work together, and the Before/Moment/After structure reveals why the connection matters.

## Module 3 — Assessment Opportunities

| Field                 | Detail                                                                                                           |
|-----------------------|------------------------------------------------------------------------------------------------------------------|
| Purpose               | Determine whether students can trace lasting effects and express them through narrative and poetry craft.        |
| Who Administers It    | Classroom teacher during the GRADUATE cycle.                                                                     |
| Materials Needed      | Both poems, framework charts, relay cards, notebooks, and Craft Detective markers.                               |
| Related TEKS Breakout | (12)(A)(i) compose literary texts using genre characteristics; (12)(A)(ii) compose literary texts using craft    |
| Task                  | Complete a defensible consequence chain, a three-paragraph perspective narrative, and a three-stanza voice poem. |
| Expected Response     | Evidence-based causal reasoning plus deliberate TRAILS I/L and LEAVES A/E craft.                                 |

### Informal Assessment

Listen during Hear the Echo and the relay for accurate distinctions among cause, connection, immediate effect, longer effect, and perspective.

### Formative Assessment Rubric

| Component             | Student Requirement                                                                                      |
|-----------------------|----------------------------------------------------------------------------------------------------------|
| Evidence Chain        | All five card types are logically linked and defended with poem evidence.                                |
| Perspective Narrative | Three paragraphs: Before, Important Moment, After; I and L are clearly identifiable.                     |
| Voice Poem            | Three four-line rhyming stanzas with imagery, comparison/metaphor, repetition/echo, and central emotion. |
| Revision              | Changes strengthen meaning, image, or sound rather than only adding words.                               |

### Relay Answer Key / Acceptable Model

People travel -> communities meet -> goods exchanged -> ideas/knowledge also move -> different people may experience the connection differently

## Poetry Challenge Model



### Teacher Script

*"An idea became a seed." The metaphor gives an abstract idea an image. Students create their own line rather than copying the model."*

## Check the Learning

Use all three evidence modes:

- Verbal — Gather/Reveal: explain why consequence does not automatically mean something bad.
- Visual/Physical — Attempt: arrange and defend the five-part relay chain.
- Written — Discuss/Use: mark the Important Moment, Lasting Effect, Artistic Language, and Echo/Sound in original work.

### Assessment Options

- Listen: Can the student explain a later effect and another perspective?
- Look: Does each chain link follow logically from poem evidence?
- Collect: Does the narrative's Important Moment create the After paragraph's lasting effect, and does the poem concentrate the same idea?

## Intervention — Module 3

### Build the Consequence Bridge

For students who list events without showing why a moment matters:

- Provide three labeled spaces: BEFORE / IMPORTANT MOMENT / AFTER.
- Orally place one poem-grounded idea in each space.
- Add arrows labeled "because" and "therefore."
- Ask which detail would disappear if the Important Moment were removed.
- Rehearse: "Before \_\_\_\_\_. The moment changed things when \_\_\_\_\_. Afterward, \_\_\_\_\_. The lasting effect was \_\_\_\_\_."

### Sound Support

Read a stanza twice and limit the first listen to rhyme. On the second listen, identify repetition or an echoed structure. Students explain one word or idea each sound choice emphasizes before drafting their own line.

Teacher Support: Keep the thinking rigorous by offering the structure and oral rehearsal while leaving the student's moment, effect, image, and word choices to the student.

## Module 3 — Embedded Checks and Student Support

### Embedded Checks for Understanding

| Teacher Move                          | Expected Response                              | Common Misconception                  | Teacher Response                                       |
|---------------------------------------|------------------------------------------------|---------------------------------------|--------------------------------------------------------|
| Ask what consequence means.           | An effect or result, not necessarily negative. | Consequence always means punishment.  | Return to CAUSE -> CONNECTION -> CONSEQUENCE.          |
| Remove the proposed Important Moment. | The narrative's meaning changes.               | Any action counts as important.       | Ask what becomes different afterward.                  |
| Ask for another perspective.          | Student stays within available evidence.       | Student invents unsupported feelings. | Ask which exact poem words support the claim.          |
| Ask why a sound choice matters.       | Student names the emphasized word or idea.     | Rhyme is only decoration.             | Repeat the lines and identify what remains in the ear. |

### Student Support Quick Reference

| If a student...                        | Support to Provide                                                      |
|----------------------------------------|-------------------------------------------------------------------------|
| Confuses immediate and longer effects  | Place each effect on a now/later timeline.                              |
| Writes a sequence without significance | Use Before/Moment/After and the removal test.                           |
| Copies the poetry model                | Return to the student's own lasting effect and choose a new image.      |
| Masters quickly                        | Route to enrichment: evaluate what should remain or change in a legacy. |

## Enrichment — Module 3

### One Connection, Multiple Effects

Students select one connection from either poem and create two defensible consequence chains that emphasize different effects or perspectives. They then add a fourth narrative paragraph explaining what later people might preserve, question, strengthen, change, or mend.

### Poetry Extension

Revise the voice poem so one repeated line changes slightly in each stanza. Explain how the changing echo moves the reader from immediate consequence to longer influence.

Teacher Look-For: Complexity must come from evidence and reasoning, not invented historical claims.

## Module 3 — Additional Writing Opportunity: The Moment Something Changed

### Writing Prompt

Create a three-paragraph perspective narrative based on an idea from "The Roads Between Us" or "What We Carry Forward." Then transform its lasting effect into three four-line rhyming stanzas.

### Planning Support

| Part             | Planning Guide                                                                                            |
|------------------|-----------------------------------------------------------------------------------------------------------|
| Before           | Establish setting, character, relationship, and situation.                                                |
| Important Moment | Show something learned, exchanged, discovered, heard, taught, or understood.                              |
| After            | Show the Lesson or Lasting Effect.                                                                        |
| Voice Poem       | Concentrate the effect through imagery, metaphor/comparison, repetition/echo, rhyme, and central emotion. |

### Perspective Check

Whose perspective guides the narrative? Which details from the poem support what this person knows or observes? Avoid adding feelings or facts the source does not provide.

### Drafting Space

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### Success Criteria

- My three paragraphs clearly show Before, Important Moment, and After.
- My Important Moment cannot be removed without changing the meaning.
- My After paragraph shows a lasting effect.
- My three four-line stanzas concentrate the same effect.

- My artistic language and sound choices are deliberate.

## **Revise and Edit**

Revise one narrative sentence for clarity and one poetic line for stronger image or sound. Edit complete sentences for subject-verb agreement, singular and plural nouns, capitalization, and high-frequency spelling.

## Module 3 — Auditory Engagement (Active Participation)

Approach: Hear the Echo.

Purpose: Students listen twice to determine how rhyme and repeated words or structures direct attention to important language.

Listening Target: Tap once for rhyme and twice for repeated words or structures.



### Teacher Script

*"You are not tapping because sound is decorative. You are listening for how sound directs our attention."*

### Active Listening Sequence

1. Read one stanza once for meaning.
2. Read it again. Students tap once for rhyme and twice for repetition or echoed structure.
3. Students name the word or idea the sound emphasized.
4. Students explain how the emphasized language connects to consequence or legacy.

### Fresh Recall

Without looking back, students state the line or idea that stayed in their ear and explain which sound choice helped it remain.

## Pause Points

### **|| Pause Point — Effect, Not Automatically Bad**

Stop and think: Am I using consequence to mean an effect or result rather than assuming it is negative?

### **|| Pause Point — Defend the Link**

Stop and think: Which exact poem words prove the connection between these two cards?

### **|| Pause Point — Remove the Moment**

Stop and think: If I remove this moment, does the narrative's meaning change?

### **|| Pause Point — Lasting Effect**

Stop and think: What remains after the immediate action ends?

### **|| Pause Point — Sound With Purpose**

Stop and think: Which word or idea does my rhyme, repetition, or echo make the listener remember?

### **|| Pause Point — Perspective**

Stop and think: Does the source support what this person sees, knows, or experiences?

## Module 3 — My Progress Tracker

### Teacher Script

*“Use this tracker to notice what you can prove and choose a target that will make your meaning stronger.”*

| I Can...                                                      | Not yet | Getting set | I can do it |
|---------------------------------------------------------------|---------|-------------|-------------|
| Trace cause, connection, immediate effect, and longer effect. |         |             |             |
| Explain how perspectives on a connection may differ.          |         |             |             |
| Build a narrative around an Important Moment.                 |         |             |             |
| Show a Lesson or Lasting Effect in the After paragraph.       |         |             |             |
| Use artistic language deliberately.                           |         |             |             |
| Use rhyme and repetition or echo to direct attention.         |         |             |             |
| Teach one craft concept with an example and explanation.      |         |             |             |

My strongest deliberate decision:

My target for stronger meaning:

Something I am curious about historically:

## Module 3 — Teacher Closure and Reflection

### Teacher Closure Script



#### Teacher Script

*"A connection can end when a journey ends, but its effects may continue. That continuing influence is one way we begin to understand legacy."*

#### Essential Question Revisited

How can one connection, idea, or experience create effects that last beyond the moment?

A connection creates change when what is learned, exchanged, discovered, heard, taught, or understood continues to influence later knowledge, choices, customs, rights, art, or service. Studying perspective and evidence helps us recognize that those effects may be complex.

### Teacher Reflection — Module 3

Which students distinguish immediate from longer consequences?

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Which students make an Important Moment essential to the narrative?

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Which students use artistic language and sound deliberately?

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Which students support perspective with evidence rather than invented claims?

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### Teacher Notes

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## Module 3 — Remote Learning



### Virtual Classroom Adjustment for Remote Learners

Run Hear the Echo by reading the selected stanza twice while students use one reaction icon for rhyme and a different icon for repetition or echoed structure, then ask them to type the word or idea the sound emphasized. Build CAUSE-CONNECTION-CONSEQUENCE RELAY chains on shared slides with five labeled spaces—cause, connection, immediate effect, longer effect, and perspective—and require each team to paste exact poem evidence beneath its chain before presenting. For "The Moment Something Changed," provide a three-section digital document labeled Before, Important Moment, and After; students highlight TRAILS I and L themselves, then draft their three four-line stanzas beneath the narrative and mark LEAVES A and E. Conduct Craft Detective through private comments or paired breakout rooms, requiring one evidence-based Award and one specific Target. On Friday, use timed breakout pairs for 60-second CRAFT SPECIALIST lessons and have each partner teach the concept back before returning to the whole group.



GRADE 4 • CLUSTER 7 • NARRATIVE & POETRY

M O D U L E

4

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# What Will We Carry Forward?

Week 4 • Very High Stamina

## Module 4: What Will We Carry Forward?

Week 4 - Very High Stamina - Cluster 7 (Narrative & Poetry)

### Paths, People, and What We Carry Forward

People carry more than objects from place to place and generation to generation. They also carry knowledge, ideas, traditions, voices, experiences, and values. As people learn from the past, they also make choices about what they will preserve, question, improve, and contribute to the future.

#### Cluster Overarching Question

How do connections between people carry ideas, knowledge, culture, and values across places and generations?

#### Module 4 Essential Question

How can understanding the past help us make thoughtful choices about the future?

### Cognitive Movement

What should we understand, preserve, question, improve, and carry forward?

### Today We Will Look For

- facts, evidence, interpretations, and viewpoints
- what a source asks us to preserve, question, improve or repair, and carry forward
- all six TRAILS elements in a developed perspective narrative
- all six LEAVES elements in a companion voice poem
- significance: why an idea matters beyond the text

### Framework Focus — All Six

TRAILS — Narrative: T — Topic/Experience; R — Relationship; A — Actions, Thoughts & Dialogue; I — Important Moment; L — Lesson or Lasting Effect; S — Setting.

LEAVES — Poetry: L — Lines & Layout; E — Emotion & Experience; A — Artistic Language; V — Voice; E — Echo & Sound; S — Significance.

### Module Source Texts — Very High Stamina

- "The Roads Between Us"
- "What We Carry Forward"

## Module Independent Product — ONE IDEA — TWO FORMS

Students write a four- to five-paragraph fictional perspective narrative in which a character receives, shares, discovers, teaches, preserves, questions, or passes forward something meaningful. Then they communicate the same central idea in a companion voice poem of at least four four-line stanzas. The two pieces preserve the meaning while making deliberate, genre-specific craft decisions.

## Module 4 — Family Communication

Purpose: Families are partners in this work. This page gives every family a clear picture of what their child is learning, a question to ask, and one simple way to help.

### This Week at a Glance

- Big idea: understanding the past requires evidence, context, and more than one viewpoint; it also asks us to decide what to preserve, question, improve, and contribute.
- Texts: "The Roads Between Us" and "What We Carry Forward," both at Very High Stamina.
- Frameworks: students use all six TRAILS narrative elements and all six LEAVES poetry elements.
- Products: a developed perspective narrative and a companion voice poem about the same central idea.

### One Question to Ask at Home

#### Teacher Script

*"What is something from the past that we should preserve, question, improve, or carry forward—and what evidence supports your choice?"*

### One Way to Help

Share a family or community tradition, story, skill, rule, or value. Discuss what should remain, what may have changed, and what a future generation could learn from it. Encourage your child to distinguish a personal opinion from a conclusion supported with evidence.

## Family Letter

Dear Families,

This week your child completes our 4th-grade Narrative and Poetry cluster, "Paths, People, and What We Carry Forward." In Module 4, students ask: How can understanding the past help us make thoughtful choices about the future?

Students will read the Very High Stamina versions of "The Roads Between Us" and "What We Carry Forward." They will examine facts, evidence, interpretations, context, and viewpoints. They will consider that a connection may be experienced differently and that a legacy should not be carried forward blindly. Instead, thoughtful readers study evidence, listen for missing voices, keep what is wise, repair what is wrong, and decide what they can contribute.

Students will use all six TRAILS elements to write a developed perspective narrative and all six LEAVES elements to write a companion voice poem about the same central idea. At home, invite your child to explain one tradition, story, skill, rule, or value that should be preserved, questioned, improved, or carried forward—and to support that conclusion with evidence.

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

## Carta para las Familias

Estimadas familias:

Esta semana su hijo o hija completa nuestro grupo de Narrativa y Poesía de cuarto grado, "Paths, People, and What We Carry Forward." En el Módulo 4, los estudiantes preguntan: ¿Cómo puede la comprensión del pasado ayudarnos a tomar decisiones reflexivas sobre el futuro?

Los estudiantes leerán las versiones de resistencia muy alta de "The Roads Between Us" y "What We Carry Forward." Examinarán hechos, evidencia, interpretaciones, contexto y puntos de vista. Considerarán que una conexión puede vivirse de distintas maneras y que un legado no debe llevarse adelante a ciegas. Los lectores reflexivos estudian la evidencia, escuchan las voces ausentes, conservan lo sabio, reparan lo incorrecto y deciden qué pueden aportar.

Los estudiantes usarán los seis elementos de TRAILS para escribir una narrativa de perspectiva desarrollada y los seis elementos de LEAVES para escribir un poema de voz complementario sobre la misma idea central. En casa, invite a su hijo o hija a explicar una tradición, historia, habilidad, regla o valor que debe conservarse, cuestionarse, mejorarse o llevarse adelante, y a apoyar esa conclusión con evidencia.

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

## Module 4 — Family Conversation Starters

- How is evidence different from an opinion?
- Why might two people experience the same historical event differently?
- What should people consider before carrying a tradition or idea forward?
- What does it mean to repair something harmful from the past?
- How can today's choices become part of tomorrow's history?

### Family Activity — Four Future Choices

Choose a family or community story, custom, rule, skill, or value. Discuss where it belongs: PRESERVE, QUESTION, IMPROVE/REPAIR, or CARRY FORWARD. More than one placement may be defensible; each person supports a claim with evidence and reasoning.

### Family Activity — Four-Word Takeaway

After someone tells a family story or explains a tradition, each listener gives a four-word summary. Compare which details and meanings each person considered most significant.

## Module 4 — Lesson Overview and Standards

### Lesson Overview

Students use the Level 4 poems to examine evidence, context, perspective, missing voices, legacy, and responsibility. They decide what the past asks people to preserve, question, improve or repair, and carry forward. Students internalize all six TRAILS and LEAVES elements, then compose ONE IDEA — TWO FORMS: a developed fictional perspective narrative and a companion voice poem.

**BIG Goal:** Students will use evidence to explain how people help ideas, knowledge, and traditions travel; evaluate what should be preserved, questioned, improved, or carried forward; and communicate a thoughtful central idea through narrative and poetry.

### Writing TEKS for This Module

The Student Expectation column below gives the full Grade 4 TEKS breakouts used in the approved Cluster 7 template.

| TEKS          | Student Expectation (verbatim TEKS breakout)                                                                                  |
|---------------|-------------------------------------------------------------------------------------------------------------------------------|
| (12)(A)(i)    | compose literary texts using genre characteristics                                                                            |
| (12)(A)(ii)   | compose literary texts using craft                                                                                            |
| (11)(A)(i)    | plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies             |
| (11)(B)(iv)   | develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details |
| (11)(C)(i)    | revise drafts to improve sentence structure                                                                                   |
| (11)(C)(ii)   | revise drafts to improve word choice                                                                                          |
| (11)(D)(i)    | edit drafts using standard English conventions, including complete simple sentences with subject-verb agreement               |
| (11)(D)(vii)  | edit drafts using standard English conventions, including singular nouns                                                      |
| (11)(D)(viii) | edit drafts using standard English conventions, including plural nouns                                                        |
| (11)(D)(xxxv) | edit drafts using standard English conventions, including correct spelling of high-frequency words                            |

## Where the Standards Are Visible

- Students plan and develop a focused four- to five-paragraph narrative using all six TRAILS elements.
- Students compose a companion poem of at least four four-line stanzas using all six LEAVES elements.
- Students revise one high-impact narrative target and one high-impact poetry target, then edit for standard English conventions.

## Social Studies Correlations Supplied With the Poems

For "The Roads Between Us," the attachment identifies current Social Studies TEKS 4.1B, 4.9A, 4.11D, 4.19C, and 4.19G, with anticipated correlations 4.4B, 4.5D, and §113.5(b)(6)(C), (E), and (G).

For "What We Carry Forward," the attachment identifies current Social Studies TEKS 4.15B, 4.17B, 4.19C, 4.19E, and 4.19G, with anticipated correlations 4.3J–K, 4.6B, and §113.5(b)(6)(C), (E), and (G).

## Module 4 — TEKS and ELPS (Cluster 7 · from the Scope & Sequence)

These are the standards listed for Cluster 7 in the Teach BIG Scope and Sequence, in the same form the chart uses.

### TEKS — Cluster 7 (from the Scope & Sequence)

#### Writing Process

- (11)(B)(i) develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including an introduction
- (11)(B)(ii) develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including transitions
- (11)(B)(iii) develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including a conclusion
- (11)(B)(iv) develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details

#### Writing Genre

- (12)(A)(i) compose literary texts such as personal narratives and poetry using genre characteristics
- (12)(A)(ii) compose literary texts such as personal narratives and poetry using craft

#### Revising

- (11)(C)(i-x) revise drafts to improve sentence structure and word choice and to improve coherence and clarity by adding, deleting, combining, and rearranging ideas

#### Editing

- (11)(D)(i)-(xxxv) edit drafts using standard English conventions — complete simple and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments; irregular verbs, nouns, adjectives, adverbs, prepositions, pronouns, and coordinating conjunctions; capitalization; punctuation; and grade-appropriate spelling

### ELPS — Cluster 7 (from the Scope & Sequence)

#### Writing Process

- 4(D)(iii) write content-area texts using a variety of transition words
- 4(F)(i)-(ii), (v)-(vi) write to narrate, describe, explain, respond, or justify with supporting details using appropriate content and style for purpose and audience

#### Writing Genre

- 4(C)(i) write using a combination of both high-frequency words and content-area vocabulary

- 4(D)(i)–(iii) write content-area texts using a variety of sentence lengths, sentence types, and transition words
- 4(F)(i)–(viii) write to narrate, describe, explain, respond, or justify with supporting details using appropriate content, style, register, and conventions for purpose and audience

### Revising

- 4(C)(i) write using a combination of both high-frequency words and content-area vocabulary
- 4(D)(i)–(iii) write content-area texts using a variety of sentence lengths, sentence types, and transition words
- 4(E)(ii) write content-area-specific text using grammatical structures
- 4(F)(i)–(ii), (v)–(vi) write to narrate, describe, explain, respond, or justify with supporting details using appropriate content and style for purpose and audience

### Editing

- 4(A)(i) apply relationships between sounds and letters of the English language to represent sounds when writing [Teacher only]
- 4(B)(i)–(ii) write text following conventional spelling patterns and rules
- 4(C)(i) write using a combination of both high-frequency words and content-area vocabulary
- 4(D)(i)–(iii) write content-area texts using a variety of sentence lengths, sentence types, and transition words
- 4(E)(i)–(ii) write content-area-specific text using conventions and grammatical structures

## Language Domains

| Domain    | How This Module Builds It                                                                            |
|-----------|------------------------------------------------------------------------------------------------------|
| Listening | Students hear Level 4 poems in logical sections and give Four-Word Takeaways.                        |
| Speaking  | Students defend curator decisions, construct a different perspective, and teach their craft choices. |
| Reading   | Students examine facts, evidence, interpretations, viewpoints, missing voices, and significance.     |
| Writing   | Students compose, revise, and edit a full TRAILS narrative and a full LEAVES companion poem.         |

## Module 4 — Learning Destination

### I Can Statements

- I can explain how people help ideas, knowledge, and traditions travel across places and generations.
- I can distinguish a fact, evidence, an interpretation, and a viewpoint.
- I can use evidence to decide what should be preserved, questioned, improved or repaired, and carried forward.
- I can write a developed perspective narrative using all six TRAILS elements.
- I can write a companion voice poem using all six LEAVES elements.

### I Will Statements

- I will compare viewpoints and listen for a perspective that may be missing.
- I will support a claim with text evidence and reasoning.
- I will develop a four- to five-paragraph narrative with a focused experience, meaningful relationship, turning point, and lasting effect.
- I will make deliberate choices about layout, emotion, artistic language, voice, sound, and significance in at least four four-line stanzas.
- I will award three strong decisions and revise one TRAILS target and one LEAVES target.

### Success Criteria

- My conclusion uses CLAIM + TEXT EVIDENCE + REASONING.
- My narrative makes all six TRAILS elements identifiable without merely labeling them.
- My poem communicates the same central idea through different craft decisions and all six LEAVES elements.
- My final meaning answers why this idea matters beyond one text or moment.

### Evidence That Will Demonstrate Mastery

- FUTURE CURATORS placement and Perspective Swap defense
- ONE IDEA — TWO FORMS narrative and companion poem
- Full TRAILS + LEAVES internalization check
- MUSEUM OF MEANING teaching explanation

## Module 4 — Rigor and Misconceptions

### Rigor Safeguard

The teacher may read the poems aloud in sections, reread them, display all TRAILS and LEAVES elements, provide the curator mats and sentence frames, and permit oral rehearsal. The teacher may not make a student's curator placement, select the central concept, invent historical details, decide the turning point, or compose the narrative or poem. Students must use source evidence and make their own craft decisions.

### Rigor and Cognitive Demand

| Level of Thinking | What Students Must Do                                                                                               | Independence                    | Evidence                                                        |
|-------------------|---------------------------------------------------------------------------------------------------------------------|---------------------------------|-----------------------------------------------------------------|
| Literal           | Identify what moved, what was preserved, and what a poem explicitly states.                                         | Supported during Gather/Reveal. | Accurate detail from either poem.                               |
| Inferential       | Compare viewpoints, notice a missing voice, and explain significance.                                               | Collaborative during Attempt.   | Claim supported with text evidence and reasoning.               |
| Evaluative        | Decide what should be preserved, questioned, improved, or carried forward and express that conclusion in two forms. | Independent during Use.         | Developed narrative and companion poem with clear significance. |

### Educator Insight

Students may treat "old" as automatically good or automatically wrong. They may call a preference evidence, invent a missing perspective, or assume that understanding another viewpoint means abandoning their own conclusion. Reinforce that thoughtful historical understanding requires facts, context, evidence, comparison, and careful inference. In writing, watch for a poem that is merely a paragraph with line breaks or a narrative that retells a poem. Keep the central meaning; change the craft decisions.

## Module 4 — Thinking Levels

### 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.                                                  |
| Level 4 | Green  | Independent    | Student combines evidence with personal reasoning, applying understanding to a claim.                 |
| Level 5 | Blue   | Reflective     | Student connects evidence to the world, morals, lessons, or broader understanding.                    |

### Growing Narrative and Poetry Thinking

| Level   | What the Response Does                                                                          |
|---------|-------------------------------------------------------------------------------------------------|
| Level 1 | Repeats a fact or names something from the past.                                                |
| Level 2 | Gives an opinion about keeping or changing it.                                                  |
| Level 3 | Supports a claim with accurate evidence from a poem.                                            |
| Level 4 | Compares viewpoints and explains a thoughtful future choice.                                    |
| Level 5 | Shows significance by connecting today's responsibility to what future generations may receive. |

Challenge: Move one response up a level by adding context, another supported viewpoint, or why the conclusion matters beyond the text.

 **Teacher Script**

*“The goal is not automatic agreement. It is a thoughtful conclusion supported with evidence and reasoning.”*

## Module 4 — Vocabulary

### Vocabulary — Teacher Script

#### Teacher Script

*“These words help us discuss what the past places in our hands and how evidence guides thoughtful choices about the future.”*

### Tier 1 Vocabulary — Everyday Words

| Word     | Student-Friendly Definition                      | Oral Rehearsal Frame                      |
|----------|--------------------------------------------------|-------------------------------------------|
| past     | time that has already happened                   | The past helps us understand ____.        |
| future   | time that has not happened yet                   | In the future, people may ____.           |
| choice   | a decision between possibilities                 | A thoughtful choice would be ____.        |
| keep     | to continue to have or use                       | We should keep ____ because ____.         |
| change   | to make or become different                      | We should change ____ because ____.       |
| question | something asked to learn or examine              | One question I have is ____.              |
| voice    | the words or viewpoint of a speaker              | This voice helps readers notice ____.     |
| learn    | to gain knowledge or understanding               | We can learn from ____.                   |
| share    | to give knowledge, ideas, or resources to others | People share knowledge when ____.         |
| help     | to make something better or easier for another   | One contribution that could help is ____. |

## Tier 2 Vocabulary — Academic Words

| Word           | Student-Friendly Definition                          | Oral Rehearsal Frame                     |
|----------------|------------------------------------------------------|------------------------------------------|
| legacy         | an influence or inheritance passed forward           | This legacy should be ____ because ____. |
| context        | the circumstances that help explain an event or idea | The context helps me understand ____.    |
| evidence       | facts or details that support a conclusion           | The evidence shows ____.                 |
| viewpoint      | a way of seeing or understanding something           | From this viewpoint, ____.               |
| preserve       | to protect something so it continues                 | We should preserve ____ because ____.    |
| examine        | to look at something carefully                       | When I examine the lines, I notice ____. |
| evaluate       | to judge using evidence and criteria                 | I evaluate this choice by ____.          |
| significance   | why something matters beyond one detail or text      | The significance is ____.                |
| responsibility | a duty to make a thoughtful choice or take action    | Our responsibility is ____.              |
| contribution   | something given to help a group or future            | One contribution could be ____.          |

### Tier 3 Vocabulary — Domain-Specific Words

| Word               | Pronunciation           | Student-Friendly Definition                                     | Oral Rehearsal Frame                        |
|--------------------|-------------------------|-----------------------------------------------------------------|---------------------------------------------|
| interpretation     | in-tur-pruh-TAY-shun    | an explanation of what evidence means                           | My interpretation is ____ because ____.     |
| perspective        | pur-SPEK-tiv            | a viewpoint shaped by experience                                | A different perspective might be ____.      |
| curator            | KYUR-ay-tur             | a person who selects and explains evidence, objects, or stories | A curator might preserve ____.              |
| historical source  | his-TOR-ih-kul sors     | evidence that helps people study the past                       | This historical source reveals ____.        |
| rule of law        | rool uhv law            | the principle that leaders and citizens must obey laws          | The rule of law matters because ____.       |
| cultural voice     | KUL-chur-ul voys        | a way a group expresses its experiences and identity            | This cultural voice carries ____.           |
| inference          | IN-fur-ens              | a conclusion based on evidence and reasoning                    | I infer ____ from ____.                     |
| turning point      | TUR-ning point          | the moment when understanding or action changes                 | The turning point occurs when ____.         |
| companion poem     | kum-PAN-yun POH-um      | a poem that explores the same central idea as another work      | My companion poem changes the form by ____. |
| intentional layout | in-TEN-shuh-nul LAY-out | deliberate arrangement of lines, stanzas, and space             | My intentional layout emphasizes ____.      |

# Module 4 — Background Knowledge and Teacher Context

## Cluster Knowledge to Carry Forward

Module 1 asked what travels. Module 2 asked who carries ideas and how. Module 3 asked what changes because of a connection. Module 4 asks what responsibility comes with receiving knowledge, culture, traditions, voices, experiences, and values from the past.

## Reading Context



### Teacher Script

*"The Roads Between Us" moves from Caddo waterways and exchange to Mali and Timbuktu, Atlantic contacts, and present-day Texas connections. It recognizes that routes carry goods, knowledge, language, art, and ideas, but also that historical contacts could cause harm and be experienced differently. "What We Carry Forward" examines the rule of law, traditions, scholarship, Renaissance learning, cultural voices, service, harmful customs, missing voices, and choices future generations may receive."*

## Accuracy Guardrail

Read the poems as literary sources connected to supplied Social Studies content. Do not turn an inference or invented narrative detail into a historical fact. If students choose a historical setting, they must use only details supported by the poems or additional teacher-provided evidence. Model the distinction: FACT -> EVIDENCE -> INTERPRETATION.

## Full Frameworks

- TRAILS: Topic/Experience; Relationship; Actions, Thoughts & Dialogue; Important Moment; Lesson or Lasting Effect; Setting.
- LEAVES: Lines & Layout; Emotion & Experience; Artistic Language; Voice; Echo & Sound; Significance.

## Module 4 — Materials and Teacher Preparation

### Materials

- Level 4 copies of "The Roads Between Us" and "What We Carry Forward"
- full TRAILS and LEAVES charts
- four FUTURE CURATORS mats: PRESERVE, QUESTION, IMPROVE/REPAIR, CARRY FORWARD
- source-based statement cards
- FACT -> EVIDENCE -> INTERPRETATION and CLAIM + TEXT EVIDENCE + REASONING displays
- ONE IDEA — TWO FORMS planning and drafting pages
- highlighters or colored pencils for the internalization check
- Award/Target reflection and progress tracker
- timer for MUSEUM OF MEANING

### Statement Cards

Prepare: useful knowledge; family/community traditions; art; stories; historical evidence; rule of law; service to others; an unfair practice; a missing perspective; a helpful invention; a harmful choice from the past; cooperation; cultural voice.

### Teacher Preparation

1. Mark logical pauses after the Caddo, Mali/Timbuktu, Atlantic, and Texas/modern trade sections.
2. Select sections of "What We Carry Forward" that reveal study, comparison, missing voices, repair, and responsibility.
3. Prepare one accurate evidence-based curator model without implying that every card has one automatic answer.
4. Keep poem copies available while students plan; the renderer supplies the complete poems.
5. Plan groups of four and three-minute turns for Friday.

## Module 4 — The DOT Reading HABIT

### The DOT HABIT

Use DOT to slow down before making a historical conclusion.

| DOT Move         | Reader Action                                             | Module 4 Question                                                                |
|------------------|-----------------------------------------------------------|----------------------------------------------------------------------------------|
| D — Details      | Notice exact words, facts, examples, and craft decisions. | What does the poem actually state or show?                                       |
| O — Organize     | Connect details by context, viewpoint, and repeated idea. | Which details support the same interpretation, and which complicate it?          |
| T — Think Beyond | Explain significance and responsibility.                  | Why does this matter beyond the text, and what thoughtful future choice follows? |

### Oral Rehearsal



#### Teacher Script

*"The detail says \_\_\_\_\_. In context, it becomes evidence that \_\_\_\_\_. My interpretation is \_\_\_\_\_. Its significance is \_\_\_\_\_."*

### Guardrail

A conclusion is not supported merely because it sounds reasonable. Point to accurate evidence, explain the reasoning, and name when an idea is an inference rather than a fact.

## Module 4 — Full TRAILS, Full LEAVES, and Significance

### Full TRAILS — Narrative Mentor

| Letter | Element                      | Planning Question                                                          |
|--------|------------------------------|----------------------------------------------------------------------------|
| T      | Topic/Experience             | What focused experience will the character have?                           |
| R      | Relationship                 | Which relationship makes the experience meaningful?                        |
| A      | Actions, Thoughts & Dialogue | How will the reader experience what happens and what the character thinks? |
| I      | Important Moment             | Where does understanding or action change?                                 |
| L      | Lesson or Lasting Effect     | What continues beyond the event?                                           |
| S      | Setting                      | Can the reader experience when and where this happens?                     |

### Full LEAVES — Poetry Mentor

| Letter | Element              | Craft Question                                                    |
|--------|----------------------|-------------------------------------------------------------------|
| L      | Lines & Layout       | Why do lines, stanzas, and spaces appear where they do?           |
| E      | Emotion & Experience | What should the reader feel or experience?                        |
| A      | Artistic Language    | Which image or comparison concentrates the idea?                  |
| V      | Voice                | Who speaks, and how does that speaker sound?                      |
| E      | Echo & Sound         | Which rhyme, repetition, rhythm, or sound pattern is intentional? |
| S      | Significance         | What should remain with the reader after the final line?          |



#### Teacher Script

*“Do not write your narrative and press Enter every few words. A poem is not a paragraph wearing a different costume. Your poem should make different craft decisions while preserving the central meaning.”*

## Module 4 — TRACKS: Reading the Poems for Evidence

Use the reader-provided TRACKS tags to revisit both Level 4 poems. TRACKS is a reading evidence routine; TRAILS and LEAVES remain the writing frameworks.

### "The Roads Between Us"

- Trace how the poem moves from physical routes to knowledge, culture, harm, perspective, technology, and modern Texas trade.
- Read around the tagged phrases and identify what each provides: a fact, evidence, an interpretation, or a viewpoint.
- Compare the ideas "Connections sometimes brought new choice" and "At other times, they silenced voice." Explain why the poem asks readers to study experiences and evidence.
- Discuss the significance of a road carrying "language, thought, and art" as well as goods.

### "What We Carry Forward"

- Trace how ideas and traditions move across laws, homes, books, art, songs, service, and choices.
- Examine the poem's warning that not everything passed along deserves to stay.
- Notice questions about whose story was told and whose voice was missing. Explain what evidence readers would need before making a conclusion.
- Connect "We keep what's wise, repair what's wrong" to preserve, question, improve/repair, and carry forward.

### Evidence Frame



#### Teacher Script

*"The poem states \_\_\_\_\_. That detail is evidence that \_\_\_\_\_. A different viewpoint might \_\_\_\_\_. The significance is \_\_\_\_\_."*

### Before Students Read

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

## The Six Types of Measurable Evidence: TRACKS

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

**T**

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

**R**

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

**A**

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

**C**

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

**K**

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

**S**

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

**POEM 1 — The Roads Between Us**

A river bends, a pathway turns,  
A traveler watches, listens, learns.  
A basket, story, song, or seed  
Can travel far to meet a need.

Long before the roads we know,  
People still found ways to go.  
They watched the rivers, stars, and land,  
And followed routes they came to understand.

The Caddo knew the waterways,  
Their twists and turns, their quiet ways.  
A river offered food and drink,  
But it could also form a link.

Canoes could carry pots for trade,  
Or baskets carefully formed and made.  
Corn or tools might change a hand,  
Connecting people across the land.

Yet something happened when they met  
That could not fit inside a net.  
A story, custom, skill, or view  
Might travel with the traders too.

Across Sahara's sweeping sand,  
Caravans crossed a difficult land.  
The blazing sun and desert air  
Made every journey need great care.

Salt traveled south and gold went north,  
As merchants carried treasures forth.  
Through Mali's markets, wealth could grow  
Because the trading routes could flow.

But wealth was not the only prize  
Those roads could carry under open skies.  
At places such as Timbuktu,  
Books and learning traveled too.

A scholar came with thoughts to share;  
A merchant brought news from elsewhere.  
A student listened, read, and learned,  
Then carried knowledge when returned.

The roads became a woven thread,  
Connecting things that people said.  
A pathway built for goods to trade  
Could spread an idea someone made.

Centuries later, ships set sail,  
Across Atlantic wind and gale.  
Their journeys joined societies  
Once separated by the seas.

The contacts brought exchange and change,  
As people met what seemed so strange.  
Foods and animals crossed the tide,  
And different cultures met side by side.

Yet history teaches something more: Not every meeting opens a friendly door.  
The search for riches, power, and land  
Could bring great harm from human hands.

Connections sometimes brought new choice;  
At other times, they silenced voice.  
To understand the past, we must  
Study whose experience we can trust.

We ask what happened, how, and why,  
And study evidence before we reply.  
One journey may be viewed two ways  
By people living through those days.

Across our Texas regions now,  
Connections still explain the how.  
A farmer grows a field of grain  
With soil, resources, sun, and rain.

The crop may travel down a road,  
Inside a truck with heavy load.  
A railroad, highway, ship, or plane  
Can move that product on again.

Along the Gulf, the harbors show  
How Texas trade continues to grow.  
Great ships can carry goods away  
And bring new products every day.

A windy plain can power a town;  
Resources move both up and down.  
Oil, cattle, cotton, corn, and more  
May travel far beyond our shore.

Technology has changed the speed,  
But people still connect through need.  
We give, receive, compare, and share,  
And learn from people everywhere.

The roads between us shape our days  
In visible and hidden ways.  
They influence where businesses grow  
And where communities choose to go.

But every road can carry more  
Than boxes stacked from floor to floor.  
It carries language, thought, and art,  
And pieces of the human heart.

A road is more than dirt or stone;  
Its greatest reach may stay unknown.  
For when two distant pathways meet,  
The world itself moves with our feet.

## Student Annotation Guide — The Roads Between Us

### **T — Time**

A traveler watches, listens,

### **R — Reactions**

A story, custom, skill,

### **A — Actions**

The roads became a

### **C — Character/Concept/Creature**

Could bring great harm

### **K — Key Knowledge**

How Texas trade continues

### **S — Scenery/Setting**

They influence where businesses

**TRACKS EVIDENCE HIGHLIGHTING — The Roads Between Us**

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A basket, story, song, or seed  
Can travel far to meet a need.

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People still found ways to go.  
They watched the rivers, stars, and land,  
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By people living through those days.

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The roads between us shape our days  
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They influence where businesses grow  
And where communities choose to go.

But every road can carry more  
Than boxes stacked from floor to floor.  
It carries language, thought, and art,  
And pieces of the human heart.

A road is more than dirt or stone;  
Its greatest reach may stay unknown.  
For when two distant pathways meet,  
The world itself moves with our feet.

**POEM 2 — What We Carry Forward**

A rule is written, strong and clear,  
Its meaning travels year to year.  
A song is sung, a story told;  
New hands can carry what is old.

But history is more than dates  
Or names engraved on iron gates.  
It lives in what we choose to save,  
The questions asked, the paths we pave.

At Runnymede, in long-past days,  
People challenged a ruler's ways.  
The Magna Carta helped begin  
A question: Where should power end?

It did not give all people rights;  
It did not end all unfair fights.  
Still, one important thought grew strong: No leader should stand above the law.

That thought kept traveling through the years,  
Through arguments, changes, hopes, and fears.  
Later governments would also say  
That leaders must obey the law each day.

A legacy can start this way—Not finished on its opening day.  
An early thought may still expand  
As later people understand.

Some things survive without a page;  
They travel person, age to age.  
A skill can move through helping hands,  
A custom through familiar lands.

In Caddo homes, the young could learn  
By watching how the seasons turned.  
They learned the fields, the river's flow,  
And what their families came to know.

Tradition linked the past and new;  
Each generation added too.

For carrying forward does not mean  
A culture stays forever unseen.

It breathes and changes as people live;  
Each generation has more to give.  
The past provides a sturdy thread,  
But living hands pull it ahead.

In Timbuktu, a scholar's page  
Could carry knowledge age to age.  
A copied book, protected well,  
Held more than words that ink could tell.

It held a question, thought, or claim  
That could outlive the writer's name.  
A student reading years from then  
Could think that ancient thought again.

The Renaissance provides a clue  
To what inheritance can do.  
Thinkers looked toward Greece and Rome  
And brought forgotten questions home.

But looking backward did not mean  
Repeating every ancient scene.  
They studied, questioned, then combined  
Old learning with a changing mind.

An artist learned perspective's rule,  
A scientist observed with tools.  
A thinker asked how laws should work;  
New questions challenged what might lurk.

The lesson was not, "Old is best," Or, "Never question what came next." The  
lesson was to read and learn,  
Then test which ideas should return.

Culture travels differently;  
Sometimes its road is melody.  
A song can cross a crowded room  
And make forgotten stories bloom.

Lydia Mendoza sang with pride,

Keeping language close beside.  
Her songs let Texas families hear  
Their own experiences loud and clear.

Chelo Silva's powerful sound  
Helped Tejano music travel around.  
Feelings carried through each song  
Could help new listeners feel they belonged.

And Bledsoe stepped upon a stage  
While unfair barriers marked his age.  
His talent showed what could be done  
When closed-off doors were overcome.

These voices left more than a tune;  
Their influence traveled far beyond.  
They helped a changing Texas see  
How many voices form identity.

A legacy can also start  
As one brave hope within a heart.  
A dream for fairness, clearly shared,  
Can make another person care.

A call to service can remain  
After applause has left the lane.  
Its meaning lives when people choose  
To give their time and skills to use.

Words last longest when they lead  
Another person toward a deed.  
A speech becomes a living thing  
When choices give the message wings.

Yet history also asks us why  
Some harmful customs did not die.  
Not everything that's passed along  
Deserves to stay because it's long.

Some laws excluded; some caused pain.  
Some voices fought to make things change.  
To honor history, we must see  
Both what was lost and what could be.

We do not carry all things blind;  
We question, learn, and change our mind.  
We study evidence, compare,  
And listen to the voices there.

We ask whose story has been told,  
Whose voice was missing from the old.  
We search for facts, examine views,  
Then make informed and thoughtful choices.

The past can offer us a map,  
But we decide the forward path.  
We keep what's wise, repair what's wrong,  
And add our voices to the song.

One child may learn an ancient thought,  
Then use the lesson they were taught.  
One student may discover why  
A law, a song, or dream won't die.

Someday the choices that we make  
May form the paths that others take.  
Our words and actions may become  
The history future students learn from.

So what will we preserve and share? What will we question, change, repair? What  
will we add before we're through? What will the future learn from you?

What we carry forward shows  
How yesterday becomes tomorrow.  
The past may place things in our hands—But we help shape where the future  
stands.

4 resources to serve as collection vats for evidence during the research cluster

## Student Annotation Guide — What We Carry Forward

### **T — Time**

A song is sung,

### **R — Reactions**

A custom through familiar

### **A — Actions**

But looking backward did

### **C — Character/Concept/Creature**

Helped Tejano music travel

### **K — Key Knowledge**

Some harmful customs did

### **S — Scenery/Setting**

One child may learn

**TRACKS EVIDENCE HIGHLIGHTING — What We Carry Forward**

A rule is written, strong and clear,  
Its meaning travels year to year.

A song is sung, a story told;  
New hands can carry what is old.

But history is more than dates  
Or names engraved on iron gates.  
It lives in what we choose to save,  
The questions asked, the paths we pave.

At Runnymede, in long-past days,  
People challenged a ruler's ways.  
The Magna Carta helped begin  
A question: Where should power end?

It did not give all people rights;  
It did not end all unfair fights.  
Still, one important thought grew strong: No leader should stand above the law.

That thought kept traveling through the years,  
Through arguments, changes, hopes, and fears.  
Later governments would also say  
That leaders must obey the law each day.

A legacy can start this way—Not finished on its opening day.  
An early thought may still expand  
As later people understand.

Some things survive without a page;  
They travel person, age to age.  
A skill can move through helping hands,  
A custom through familiar lands.

In Caddo homes, the young could learn  
By watching how the seasons turned.  
They learned the fields, the river's flow,  
And what their families came to know.

Tradition linked the past and new;  
Each generation added too.

For carrying forward does not mean  
A culture stays forever unseen.

It breathes and changes as people live;  
Each generation has more to give.  
The past provides a sturdy thread,  
But living hands pull it ahead.

In Timbuktu, a scholar's page  
Could carry knowledge age to age.  
A copied book, protected well,  
Held more than words that ink could tell.

It held a question, thought, or claim  
That could outlive the writer's name.  
A student reading years from then  
Could think that ancient thought again.

The Renaissance provides a clue  
To what inheritance can do.  
Thinkers looked toward Greece and Rome  
And brought forgotten questions home.

But looking backward did not mean  
Repeating every ancient scene.  
They studied, questioned, then combined  
Old learning with a changing mind.

An artist learned perspective's rule,  
A scientist observed with tools.  
A thinker asked how laws should work;  
New questions challenged what might lurk.

The lesson was not, "Old is best," Or, "Never question what came next." The  
lesson was to read and learn,  
Then test which ideas should return.

Culture travels differently;  
Sometimes its road is melody.  
A song can cross a crowded room  
And make forgotten stories bloom.

Lydia Mendoza sang with pride,

Keeping language close beside.  
Her songs let Texas families hear  
Their own experiences loud and clear.

Chelo Silva's powerful sound  
Helped Tejano music travel around.  
Feelings carried through each song  
Could help new listeners feel they belonged.

And Bledsoe stepped upon a stage  
While unfair barriers marked his age.  
His talent showed what could be done  
When closed-off doors were overcome.

These voices left more than a tune;  
Their influence traveled far beyond.  
They helped a changing Texas see  
How many voices form identity.

A legacy can also start  
As one brave hope within a heart.  
A dream for fairness, clearly shared,  
Can make another person care.

A call to service can remain  
After applause has left the lane.  
Its meaning lives when people choose  
To give their time and skills to use.

Words last longest when they lead  
Another person toward a deed.  
A speech becomes a living thing  
When choices give the message wings.

Yet history also asks us why  
Some harmful customs did not die.  
Not everything that's passed along  
Deserves to stay because it's long.

Some laws excluded; some caused pain.  
Some voices fought to make things change.  
To honor history, we must see  
Both what was lost and what could be.

We do not carry all things blind;  
We question, learn, and change our mind.  
We study evidence, compare,  
And listen to the voices there.

We ask whose story has been told,  
Whose voice was missing from the old.  
We search for facts, examine views,  
Then make informed and thoughtful choices.

The past can offer us a map,  
But we decide the forward path.  
We keep what's wise, repair what's wrong,  
And add our voices to the song.

One child may learn an ancient thought,  
Then use the lesson they were taught.  
One student may discover why  
A law, a song, or dream won't die.

Someday the choices that we make  
May form the paths that others take.  
Our words and actions may become  
The history future students learn from.

So what will we preserve and share? What will we question, change, repair? What  
will we add before we're through? What will the future learn from you?

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How yesterday becomes tomorrow.  
The past may place things in our hands—But we help shape where the future  
stands.

4 resources to serve as collection vats for evidence during the research cluster

# Day 1 - Gather and Reveal

## GRADUATE Stage

G — Gather + R — Reveal: Build knowledge and receive explicit instruction.

### ★ Daily Deck Slide (M4-01)

Write on the board: What will we carry forward?

### ★ Daily Deck Slide (M4-02)

Write on the board: Full TRAILS — T - R - A - I - L - S

### ★ Daily Deck Slide (M4-03)

Write on the board: Full LEAVES — L - E - A - V - E - S

### ★ Daily Deck Slide (M4-04)

Write on the board: FACT -> EVIDENCE -> INTERPRETATION

### ★ Daily Deck Slide (M4-05)

Write on the board: SIGNIFICANCE = Why does this matter beyond this text?

## Gather — Teacher Script

### 🔊 Teacher Script

*"During the first week, we asked what travels."*

### 🔊 Teacher Script

*"During the second, we asked who carries it."*

### 🔊 Teacher Script

*"During the third, we asked what changes because of the connection."*

### 🔊 Teacher Script

*"Today we arrive at the hardest question: Once something reaches us from the past, what should we do with it?"*

Display: PRESERVE — QUESTION — IMPROVE — CONTRIBUTE

 **Teacher Script**

*"History does not ask us simply to memorize what came before us."*

 **Teacher Script**

*"It asks us to understand evidence, context, choices, consequences, and perspectives."*

**Reveal — "The Roads Between Us"**

Read Level 4 in logical sections rather than uninterrupted.

- Pause after the Caddo section: "What moves physically?" "What moves culturally?"
- Pause after Mali/Timbuktu: "What is the poem now saying about knowledge?"
- Pause after the Atlantic section: "Notice that the poem does not tell us every historical contact produced the same experience for everyone." Ask, "Why might two people experience one historical event differently?" Introduce perspective.
- Pause at Texas/modern trade: "What remains similar across centuries?" Lead toward: people still connect through movement, need, exchange, knowledge, and technology.

**Reveal — "What We Carry Forward"**

Read selected sections.

 **Teacher Script**

*"This is the most sophisticated version because legacy is no longer treated as 'old equals good.'"*

 **Teacher Script**

*"The poem asks us to study, compare, question, and decide."*

 **Teacher Script**

*"That requires evidence."*

**Full LEAVES Reveal** **Teacher Script**

*"The S in LEAVES now becomes essential: Significance."*

 **Teacher Script**

*"Significance asks: Why does this matter beyond the poem?"*

 **Teacher Script**

*"If the final line ends but the reader's thinking continues, the poet has created significance."*

**Auditory Engagement — Four-Word Takeaway**

After each major section, students whisper to a partner a four-word summary.

Examples:

- "Routes carry more than goods."
- "Knowledge moves between people."
- "The past requires evidence."
- "We shape future legacies."

## Day 2 - Attempt

### GRADUATE Stage

A — Attempt: Try the skill collaboratively through a game/activity.

#### ★ Daily Deck Slide (M4-06)

Write on the board: FUTURE CURATORS — PRESERVE - QUESTION - IMPROVE/REPAIR - CARRY FORWARD

#### ★ Daily Deck Slide (M4-07)

Write on the board: CLAIM + TEXT EVIDENCE + REASONING

### Small-Group Game: FUTURE CURATORS

Each group receives source-based statement cards and four mats:

- PRESERVE
- QUESTION
- IMPROVE/REPAIR
- CARRY FORWARD

Important instruction: Cards are not intended to have one automatic answer. Students must justify decisions using the text.

Possible concepts: useful knowledge; family/community traditions; art; stories; historical evidence; rule of law; service to others; an unfair practice; a missing perspective; a helpful invention; a harmful choice from the past; cooperation; cultural voice.

#### Teacher Script

##### Teacher Script

*"A curator decides what evidence, objects, and stories help people understand the past."*

##### Teacher Script

*"Today your team becomes a group of future curators."*

##### Teacher Script

*"You may disagree. In fact, some disagreement is expected."*

 **Teacher Script**

*"But you may not say, 'Because I think so.'"*

Display formula: CLAIM + TEXT EVIDENCE + REASONING

 **Teacher Script**

*"Say: 'We placed this under Question because the poem tells us \_\_\_\_\_, which suggests \_\_\_\_\_.'"*

## Round 2 — Perspective Swap

After groups decide, exchange one card with another group. The receiving group must construct the best argument for a different placement.

 **Teacher Script**

*"Understanding a different perspective does not require abandoning your own conclusion. It requires understanding how another conclusion might be supported."*

 **Answer Key / Defensible Models**

These are models, not automatic answers.

- Historical evidence -> PRESERVE: "We placed this under Preserve because the poems ask readers to study evidence before replying, which suggests reliable evidence helps future people examine the past."
- A missing perspective -> QUESTION: "We placed this under Question because the poem asks whose voice was missing, which suggests a single account may be incomplete."
- An unfair practice -> IMPROVE/REPAIR: "We placed this under Improve/Repair because the poem says some laws excluded and caused pain, which suggests understanding harm should guide change."
- Useful knowledge -> CARRY FORWARD: "We placed this under Carry Forward because books and learning traveled through Timbuktu, which suggests knowledge can serve later learners."

Accept another placement when the group cites accurate poem evidence and explains sound reasoning.

## Day 3 - Discuss and Use Again

### GRADUATE Stage

D — Discuss + U — Use: Analyze Tuesday's learning, then apply independently.

#### ★ Daily Deck Slide (M4-08)

Write on the board: What is the difference between an opinion and a conclusion supported with evidence?

### Discuss

#### 🔊 Teacher Script

*"Yesterday we discovered that the deeper questions did not always have identical answers."*

Ask:

- "Which card produced the strongest disagreement?"
- "Did anyone change a decision after hearing evidence?"
- "What is the difference between an opinion and a conclusion supported with evidence?"

#### 🔊 Teacher Script

*"That is not weakness. That is thinking."*

#### ★ Daily Deck Slide (M4-09)

Write on the board: ONE IDEA — TWO FORMS - connection - knowledge - culture - tradition - service - legacy - responsibility - perspective - change - contribution

## Culminating Independent Assignment — ONE IDEA — TWO FORMS

Students choose one central concept: connection, knowledge, culture, tradition, service, legacy, responsibility, perspective, change, or contribution.

### Part 1 — Full TRAILS Narrative

Prompt: Write a fictional narrative in which a character receives, shares, discovers, teaches, preserves, questions, or passes forward something meaningful. The item may be physical, but the deeper meaning should involve an idea, skill, story, tradition, value, or piece of knowledge.

Required:

- T — focused experience
- R — meaningful relationship
- A — actions, thoughts, and dialogue
- I — important turning point
- L — lesson/lasting effect
- S — developed setting

Suggested length: 4–5 developed paragraphs.



### Teacher Script

*"Your story does not need to retell one of our poems."*



### Teacher Script

*"It should demonstrate the deeper idea you learned from them."*



### Teacher Script

*"If you choose a historical context, use only historical details supported by our sources or additional teacher-provided evidence. Do not turn an invented detail into a historical fact."*



### Daily Deck Slide (M4-10)

Write on the board: NARRATIVE — focused experience - relationship - actions/thoughts/dialogue - turning point - lasting effect - developed setting

## Part 2 — Full LEAVES Companion Poem

Write about the same central idea.

Requirements:

- four-line stanzas
- minimum four stanzas
- intentional layout
- identifiable emotion/experience
- artistic language
- purposeful voice
- rhyme/repetition/rhythm or another intentional sound pattern
- clear significance

**Teacher Script**

*"Do not write your narrative and press Enter every few words."*

**Teacher Script**

*"A poem is not a paragraph wearing a different costume."*

**Teacher Script**

*"Your poem should make different craft decisions while preserving the central meaning."*

**Daily Deck Slide (M4-11)**

Write on the board: POEM — 4-line stanzas - at least 4 stanzas - layout - emotion - artistic language - voice - sound - significance

## Day 4 - Award and Target

### GRADUATE Stage

A — Award + T — Target: Identify strengths, challenges, questions, and next steps.

#### ★ Daily Deck Slide (M4-12)

Write on the board: FULL TRAILS + LEAVES INTERNALIZATION CHECK

### Narrative Check

Students locate and label:

- T — What is my focused experience?
- R — Which relationship matters?
- A — Where are actions, thoughts, and dialogue?
- I — Where does understanding change?
- L — What lasts beyond the event?
- S — Can my reader experience the setting?

### Poetry Check

Students locate:

- L — Where did I make a deliberate layout decision?
- E — What feeling or experience is present?
- A — Where is artistic language?
- V — Who is speaking?
- E — Where can the reader hear echo/sound?
- S — What should remain with my reader?

### Award + Target Reflection

#### Teacher Script

*"Today I want you to act as the first expert reader of your own work."*

#### Teacher Script

*"Award three places where your decisions are strong."*

Students star three places.

#### Teacher Script

*"Now choose only two high-impact targets."*

Students choose one TRAILS target and one LEAVES target, then revise.

 **Teacher Script**

*"Strong revision is targeted. If your setting is already vivid but the important moment is weak, spending ten minutes adding more setting will not solve your real problem."*

 **Daily Deck Slide (M4-13)**

Write on the board: AWARD three strong decisions. TARGET one TRAILS element and one LEAVES element. Revise for meaning; edit for conventions.

## Curiosity Reflection

Complete: Something from this month's Social Studies content that I want to investigate further is...

 **Teacher Script**

*"Curiosity is part of Target because learning should create new questions, not simply finish old ones."*

## Day 5 - Explain to Others

### GRADUATE Stage

E — Educate/Explain: Teach the learning to another student.

#### ★ Daily Deck Slide (M4-14)

Write on the board: MUSEUM OF MEANING — teach the choices behind your narrative, poem, and Social Studies connection.

### MUSEUM OF MEANING

Students form groups of four. Each student has approximately three minutes.

#### Round 1 — Narrative Teaching

Student explains:

- "My central experience is..."
- "The relationship matters because..."
- "My important moment is..."
- "The lasting effect is..."
- "I chose this setting because..."

#### Round 2 — Poetry Teaching

Student explains:

- "My poem communicates the same central idea, but I changed the form by..."
- "My artistic language is..."
- "My voice is..."
- "My sound or echo choice is..."
- "The significance is..."

#### Round 3 — Social Studies Connection

Student must complete:

- "One idea I carried from our source poems into my own writing was..."
- "The source helped me understand..."
- "Something I would want a future student to carry forward from my writing is..."

#### 🔊 Teacher Script

*"Today you are not presenting for applause. You are teaching."*

 **Teacher Script**

*"The E stage asks you to externalize what you have internalized."*

 **Teacher Script**

*"Your audience should understand something more clearly because you explained it."*

After teaching: "Listeners, ask one genuine question. Do not ask a question whose answer you already know simply because you need to ask something."

 **Daily Deck Slide (M4-15)**

Write on the board: A listener should understand something more clearly because you explained it. Ask one genuine question.

## Module 4 — Low, Medium, and High Exemplars

These excerpts model the ONE IDEA — TWO FORMS task. They use details grounded in the poems without presenting invented details as historical facts.

### Low Exemplar

Narrative excerpt: Mara got an old family song. She sang it. It was important and she kept it.

Poem excerpt: I got a song. It was old. I sang the song. The song was good.

- What Works: The response keeps one central idea in two forms and identifies something carried forward.

- What Needs Improvement: Develop the setting and relationship, show actions, thoughts, dialogue, a real turning point, and a lasting effect. In the poem, make intentional choices about layout, emotion, artistic language, voice, sound, and significance.

### Medium Exemplar

Narrative excerpt: In the quiet kitchen, Abuela hummed the song she had taught Lena before. "Keep it close," she said. Lena recorded the melody and taught it to her cousin. When the cousin joined the final line, Lena understood that preserving the song did not mean keeping it to herself. It lived when another voice carried it.

Poem excerpt: One voice crosses the room, one voice opens the door. I hold the echo gently; then it is ours once more.

- What Works: The narrative includes a relationship, setting, dialogue, action, turning point, and lasting effect. The poem changes form and uses voice, image, repetition, and rhyme.

- What Needs Improvement: Develop the narrative across the required four to five paragraphs and the poem across at least four four-line stanzas. Add complexity by showing what Lena evaluates before deciding how the tradition should change or continue.

## High Exemplar

Narrative excerpt: Rain tapped the community-center windows while Nia and Mr. Ortiz sorted recordings for the history display. One interview praised a neighborhood rule; another explained whom that rule had excluded. "Do we preserve both?" Nia asked. Mr. Ortiz slid the headphones back toward her. "Preserve the evidence," he said, "but don't confuse preserving a record with approving every choice." Nia listened again. At the exhibit opening, she placed the accounts beside each other and added a question for visitors: Whose voice would you seek next? The display did not close the argument. It gave the community a more honest place to begin repairing what the old rule had harmed.

Companion poem excerpt: Two voices share one table, two windows face one street; one says the rule stood stable, one names the barred-out feet.

I will not hide the record, or call the record right; I set the voices side by side and let them change the light.

The past can be a compass, but hands must choose the way; we keep the proof, repair the harm, and question what we say.

Tomorrow reads our labels, tomorrow hears our tone; the road we leave for others is built by choices shown.

- Why It Is High: The narrative develops perspective, evidence, a meaningful relationship, dialogue, a turning point, and a lasting effect. The poem preserves the central meaning while using four stanzas, deliberate voice, imagery, repetition, rhyme, and clear significance.

## Module 4 — Assessment Opportunities

### Formative Assessment

- Four-Word Takeaway: Is the summary exactly four words and conceptually accurate?
- FUTURE CURATORS: Does the group use CLAIM + TEXT EVIDENCE + REASONING?
- Perspective Swap: Can students support a different placement without inventing facts?
- Discussion: Can students distinguish an opinion from an evidence-supported conclusion?

### Product Assessment — ONE IDEA — TWO FORMS

| Evidence                 | Meets the Module Expectation When...                                                                                |
|--------------------------|---------------------------------------------------------------------------------------------------------------------|
| Central idea             | Both pieces explore the same meaningful concept.                                                                    |
| Full TRAILS narrative    | Four to five developed paragraphs include all six elements and accurate source-grounded context.                    |
| Full LEAVES poem         | At least four four-line stanzas show deliberate layout, emotion, artistic language, voice, sound, and significance. |
| Genre difference         | The poem is not prose divided into short lines; each genre uses purposeful craft.                                   |
| Evidence and perspective | Conclusions are reasoned, viewpoints are handled carefully, and invented details are not presented as facts.        |
| Revision and editing     | One TRAILS and one LEAVES target improve meaning; conventions support clarity.                                      |

### Educate/Explain Assessment

Listen for a student who can name a choice, point to evidence in the work, and explain why that choice helps an audience understand the central idea.

# Check the Learning

## Quick Check

1. Complete: A fact is \_\_\_\_\_. Evidence is \_\_\_\_\_. An interpretation is \_\_\_\_\_.
2. Why might two people experience one historical event differently?
3. Place a missing perspective on one FUTURE CURATORS mat and support the placement.
4. Name all six TRAILS elements.
5. Name all six LEAVES elements.
6. Explain how your poem communicates the same central idea as your narrative while changing the form.

### Answer Key / Look-Fors

- A fact can be checked; evidence is an accurate detail used to support a conclusion; an interpretation explains what evidence means.
- Experiences, roles, needs, effects, access, and available evidence may differ. Accept other evidence-based explanations.
- A defensible model is QUESTION because the poem asks whose voice was missing, suggesting that an account may be incomplete. Accept another placement with accurate evidence and reasoning.
- Topic/Experience; Relationship; Actions, Thoughts & Dialogue; Important Moment; Lesson or Lasting Effect; Setting.
- Lines & Layout; Emotion & Experience; Artistic Language; Voice; Echo & Sound; Significance.
- Look for the same meaning expressed with poetic decisions such as layout, imagery, voice, sound, and concentrated significance rather than narrative sequence alone.

## Intervention — Module 4

### If Evidence Is Confused With Opinion

Provide three cards: exact poem detail, supported interpretation, unsupported preference. Students sort and explain the difference. Use: "The poem states \_\_\_\_\_. This supports \_\_\_\_\_."

### If Perspective Becomes Invention

Ask students to underline what the poem supports and circle what they inferred. Label the inference honestly. Provide another source only when a historical claim needs evidence not present in the poems.

### If the Narrative Is Thin

Orally rehearse six TRAILS questions. Draw a line before and after the Important Moment; require the character's understanding or action to be different across that line.

### If the Poem Is Chopped Prose

Have the student read it aloud, remove line breaks, and identify where image, voice, sound, or emphasis could drive a new layout. Keep the central idea but make at least three genuinely poetic craft decisions.

### If Significance Is Missing

Complete: "After the final line, I want the reader to keep thinking about \_\_\_\_\_ because \_\_\_\_\_." Then revise the ending without adding a moral that merely tells the reader what to think.

## Module 4 — Embedded Checks and Student Support

### Before Reading

- Preview legacy, context, evidence, viewpoint, and significance.
- Display the four future choices with simple icons.
- Establish that disagreement is expected when evidence and reasoning are explicit.

### During Reading and Discussion

- Read Very High Stamina poems in logical sections.
- Use Four-Word Takeaways to monitor listening without reducing the text.
- Keep the exact poem visible while students cite or paraphrase.
- Ask, "What is stated? What are you inferring? Whose viewpoint is represented?"

### During Writing

- Provide the full framework charts and required lengths.
- Allow oral rehearsal, speech-to-text, bilingual planning, and teacher-provided historical sources.
- Conference with questions; do not supply a central idea or craft choice.

### English Learner Frames

- "The evidence states \_\_\_\_, which suggests \_\_\_\_."
- "From \_\_\_\_'s viewpoint, \_\_\_\_\_. A different viewpoint might \_\_\_\_."
- "We placed \_\_\_\_ under \_\_\_\_ because \_\_\_\_."
- "My narrative shows \_\_\_\_\_. My poem preserves that idea but changes \_\_\_\_."

## Enrichment — Module 4

### Curator's Note

Write a 150-word note for one FUTURE CURATORS card. Explain two defensible placements, cite accurate evidence for each, then state a reasoned conclusion.

### Missing-Voice Inquiry

Formulate three research questions about a viewpoint the poems invite readers to investigate. Identify what kind of reliable source could answer each question. Do not invent answers.

### Dual-Voice Poem

Revise the companion poem so two viewpoints alternate and join in the final stanza. Keep all six LEAVES elements and make the joining or separation of voices visible through layout and sound.

### Future Archive

Choose one school or community contribution worth documenting. Propose what evidence a future student would need to understand its context, effect, limits, and significance.

## Module 4 — Additional Writing Opportunity: A Future Curator's Decision

### Prompt

Choose one concept from FUTURE CURATORS. Write an evidence-based explanation that places it under PRESERVE, QUESTION, IMPROVE/REPAIR, or CARRY FORWARD. Then acknowledge one different supported placement before defending your conclusion.

### Required Structure

1. Claim: State the placement.
2. Text Evidence: Cite or accurately paraphrase a relevant detail from one of the two poems.
3. Reasoning: Explain how the evidence supports the placement.
4. Perspective: Explain a different defensible placement.
5. Significance: State why this decision could matter to future people.

### Revision HABIT

Underline the evidence, box the reasoning, star the perspective, and circle the significance. If any part cannot be marked, revise it.

## Module 4 — Auditory Engagement (Active Participation)

### Four-Word Takeaway

After each major poem section, partners whisper a four-word summary. Use the source models: "Routes carry more than goods." "Knowledge moves between people." "The past requires evidence." "We shape future legacies."

### Perspective Echo

One student states a curator claim with evidence. A partner begins, "A different supported viewpoint might..." and constructs the strongest alternative placement. The first speaker then identifies the evidence the second viewpoint used.

### Hear Significance

Read a companion poem aloud once. Listeners repeat the line or phrase that should remain after the ending, then explain how sound, repetition, or layout helped that meaning echo.

### Participation Supports

- Permit private rehearsal before public speaking.
- Display frames without lowering the evidence requirement.
- Let students point to a poem line while a partner reads it aloud.
- Ask every listener to paraphrase before agreeing or disagreeing.

## Pause Points

### Day 1 — After the Atlantic Section

Pause if students equate every connection with progress. Revisit the contrast between new choice and silenced voice. Ask what evidence would be needed to understand different experiences.

### Day 2 — Before Perspective Swap

Pause if groups are placing cards quickly without discussion. Require every placement to be spoken as CLAIM + TEXT EVIDENCE + REASONING.

### Day 3 — Before Independent Drafting

Pause if students cannot state one central idea in a sentence. Oral rehearsal: "Both pieces will show that \_\_\_\_."

### Day 4 — Before Revision

Pause if students award general qualities such as "good details." Require three exact places and explain the deliberate choice in each.

### Day 5 — During Museum of Meaning

Pause if students read their work without teaching it. Redirect them to name a decision, point to the evidence, and explain its effect.

## Module 4 — My Progress Tracker

Name: \_\_\_\_\_ Date: \_\_\_\_\_

| Learning Evidence                                               | Beginning | Developing | Ready to Teach |
|-----------------------------------------------------------------|-----------|------------|----------------|
| Distinguish fact, evidence, interpretation, and viewpoint.      |           |            |                |
| Support a future-curator placement with evidence and reasoning. |           |            |                |
| Understand and construct a different supported perspective.     |           |            |                |
| Use all six TRAILS elements in a developed narrative.           |           |            |                |
| Use all six LEAVES elements in a companion poem.                |           |            |                |
| Explain the significance of my central idea.                    |           |            |                |
| Award three strengths and revise two high-impact targets.       |           |            |                |
| Teach how my craft decisions communicate meaning.               |           |            |                |

Three places I awarded:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

My TRAILS target: \_\_\_\_\_

My LEAVES target: \_\_\_\_\_

One question I will carry forward: \_\_\_\_\_

## Module 4 — Teacher Closure and Reflection

### Final Cluster Closure

Display the original overarching question: How do connections between people carry ideas, knowledge, culture, and values across places and generations?

 **Teacher Script**

*"Four weeks ago, our first poem showed us a river, a road, a traveler, and things being carried."*

 **Teacher Script**

*"At first, the idea seemed simple: people move things."*

 **Teacher Script**

*"Then our texts grew."*

 **Teacher Script**

*"We discovered that people also move stories, skills, knowledge, customs, art, language, beliefs, and ideas."*

 **Teacher Script**

*"Then we discovered that movement creates consequences."*

 **Teacher Script**

*"Finally, we discovered that receiving something from the past gives us a responsibility to think."*

 **Teacher Script**

*"We can preserve."*

 **Teacher Script**

*"We can question."*

 **Teacher Script**

*"We can learn."*

 **Teacher Script**

*"We can improve."*

 **Teacher Script**

*"We can contribute."*

 **Teacher Script**

*"And eventually, something that we say, create, teach, write, or do may become part of what another generation receives."*

Point to TRAILS. Teacher Script: "Narrative helped us place those ideas inside human experiences."

Point to LEAVES. Teacher Script: "Poetry helped us concentrate those ideas through lines, emotion, images, voice, sound, and significance."

Finish: "The road between the past and the future runs through people. For a little while, that means it runs through us."

## Teacher Reflection — Module 4

Which students support conclusions with evidence and reasoning?

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Which students compare perspectives without inventing facts?

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Which students internalized all six TRAILS and all six LEAVES elements?

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Which students can explain significance beyond the text?

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## Teacher Notes

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## Module 4 — Remote Learning



### Virtual Classroom Adjustment for Remote Learners

Post both Level 4 poems and the full TRAILS and LEAVES charts in the class stream, then read the poems in short live sections and collect Four-Word Takeaways through chat or partner breakout rooms. Build FUTURE CURATORS on a shared slide with four labeled areas—PRESERVE, QUESTION, IMPROVE/REPAIR, and CARRY FORWARD—and require each group to attach a poem detail and typed reasoning to every card; for Perspective Swap, duplicate one card so another group can defend a different placement without erasing the first conclusion. Provide a private ONE IDEA — TWO FORMS document with a four- to five-paragraph narrative area and at least four four-line stanza boxes, and use comments to ask evidence and craft questions without composing for students. Students highlight all six TRAILS and all six LEAVES decisions, star three Awards, and comment on one narrative and one poetry Target before revising. Run MUSEUM OF MEANING in timed groups of four, with listeners posting one genuine question and each student submitting a brief reflection that names what a future reader should carry forward.