

THE WRITING ACADEMY®, LLC

A SUBSIDIARY OF TEACH BIG®

GRADE



Cluster 7

Telling Stories and Writing Poems



STUDENT WORKBOOK

Student Name: _____

Teacher / Class: _____

Date Started: _____

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Grade 4 Cluster 7

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Grade 4 Cluster 7

Modules 1-4 Combined Student Workbook

Welcome, Thinker!

A note to you before we begin.

Dear Writer,

Welcome to Cluster 7, where you become a writer of narrative and poetry. This week we think about something that sounds simple but is surprising: What travels? A box can travel on a truck. But can a story travel? A song? An idea? A tradition?

You will read two poems, "The Roads Between Us" and "What We Carry Forward." You will use two frameworks: TRAILS to build a narrative and LEAVES to build a poem. This month we start with T and S in TRAILS (a clear experience and setting) and L and E in LEAVES (lines & layout and emotion).

Remember our two big ideas: PLACE to PLACE = CONNECTION, and GENERATION to GENERATION = LEGACY. Things travel. Ideas travel too.

Your friends at The Writing Academy®

How This Book Helps Me Think

Use these routines and visual cues in every module.

How This Book Helps Me Think

This workbook is built to help you do more of the thinking for yourself.

THE INDEPENDENCE ROUTINE

Attempt	Try the thinking first.
Check	Use the built-in check when one is provided.
Adjust	Fix what you can.
Ask if Needed	Ask for help when you truly need it.

Attempt -> Check -> Adjust -> Ask if Needed

Visual Conventions You Will See

- Dashed line = CUT • Solid line = FOLD
- Scissors symbol = cut page
- STUDENT SUPPORT = another way, same rigor
- READY TO STRETCH? = visible next move
- Tiny Tracks = pause, name thinking level, point to proof.

The Five Thinking Levels

A thinking level describes what your brain is doing - not who you are.

Level	Student Meaning	My Next Cognitive Move
 Foundational	I follow directions or repeat information.	FIND IT - locate, name, identify.
 Emergent	I begin trying ideas independently.	CONNECT IT - link a clue to an idea.
 Visible	I connect ideas directly to text evidence.	EXPLAIN IT - show what evidence proves.
 Independent	I combine evidence with my own reasoning.	USE IT - apply the thinking on my own.
 Reflective	I connect evidence to broader understanding.	EXTEND IT - defend, evaluate, connect, or teach.

GROWING NARRATIVE AND POETRY THINKING

Level 1 names only an object that travels. Level 2 names an object and something that cannot be held. 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. Move a response up one level by adding what travels that cannot be held, or by connecting it to legacy.

MOVE YOUR THINKING


Foundational
 RECALL


Emergent
 CONNECT


Visible
 EXPLAIN


Independent
 USE


Reflective
 EXTEND

TRACKS - Six Types of Measurable Evidence

TAP the TRACKS while you read the poems. Hunt for all six kinds of evidence.

Symbol	Color	Evidence Type	What to Look For
	Pastel Green	T - Time	age, era, dates, cultural details, or historical details
	Pastel Purple	R - Reactions	reactions, solutions, resolutions, or effects
	Pastel Yellow	A - Actions	actions, problems, conflicts, or causes
	Pastel Yellow	C - Character, Concept, Creature	people's names, animals, or major concepts
	Pastel Orange	K - Key Knowledge	important information not in another TRACKS category
	Pastel Green	S - Scenery / Setting	setting details measured through the five senses

STUDENT SUPPORT - Another Way to Show What You Know

Write the letter, symbol, or color beside evidence. The exact words you highlight become the evidence you use when you write and explain.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

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CLUSTER 7



M O D U L E



Paths Connect People

Stories of People and Journeys



Pocket Practice



Attach scratch paper on the left, right, and bottom edges.
Leave the top edge open to make a pocket for this module's activity cards.



Attach scratch paper on the left, right, and bottom edges.
Leave the top edge open to make a pocket for this module's activity cards.

Why This Module Matters

Things travel. Ideas travel too - and some travel across whole generations.

WHY THIS MODULE MATTERS

You already know that objects can travel: roads, rivers, hands, baskets, and boats carry things from place to place. This module shows you something less visible. Stories, songs, knowledge, traditions, and ideas travel between people too, even though no one can hold them in a box. Poetry shares an idea through lines and stanzas; a narrative develops an experience through a setting and a sequence of events. Using two poems, you will learn that when pathways meet, thoughts can travel with them - and that what one generation learns can continue into the next as a legacy.

Essential Question

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

Keep this question in mind all module. You will answer it on the last page.

How This Book Helps Me Think

This workbook is built to help you do more of the thinking for yourself.

THE INDEPENDENCE ROUTINE

Attempt	Try the thinking first.
Check	Use the built-in check when one is provided.
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- Tiny Tracks = pause, name thinking level, point to proof.

The Standards I Am Learning - Part 1

Read the official TEKS. Directly under it, read how a student can say the same standard.

TEKS 12(A)(i) - Official Standard

compose literary texts using genre characteristics

HOW I SAY THE STANDARD!

I can write a story and a poem using the parts each kind of writing needs.

TEKS 12(A)(ii) - Official Standard

compose literary texts using craft

HOW I SAY THE STANDARD!

I can choose words and details that make my story and my poem come alive.

TEKS 11(A)(i) - Official Standard

plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies

HOW I SAY THE STANDARD!

I can plan my writing and choose whether to tell my idea as a story or as a poem.

TEKS 11(B)(iv) - Official Standard

develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details

HOW I SAY THE STANDARD!

I can grow one clear idea with details that keep my reader interested.

The Standards I Am Learning - Part 2

Read the official TEKS. Directly under it, read how a student can say the same standard.

TEKS 11(C)(i) - Official Standard

revise drafts to improve sentence structure

HOW I SAY THE STANDARD!

I can change my sentences so my ideas are clearer and sound better.

TEKS 11(C)(ii) - Official Standard

revise drafts to improve word choice

HOW I SAY THE STANDARD!

I can choose more precise words so my writing shows stronger thinking.

TEKS 11(D)(i) - Official Standard

edit drafts using standard English conventions, including complete simple sentences with subject-verb agreement

HOW I SAY THE STANDARD!

I can check that my simple sentences are complete and that my subjects and verbs agree.

TEKS 11(D)(vii) - Official Standard

edit drafts using standard English conventions, including singular nouns

HOW I SAY THE STANDARD!

I can use singular nouns correctly when I mean one person, place, thing, or idea.

The Standards I Am Learning - Part 3

Read the official TEKS. Directly under it, read how a student can say the same standard.

TEKS 11(D)(viii) - Official Standard

edit drafts using standard English conventions, including plural nouns

HOW I SAY THE STANDARD!

I can use plural nouns correctly when I mean more than one.

TEKS 11(D)(xxxv) - Official Standard

edit drafts using standard English conventions, including correct spelling of high-frequency words

HOW I SAY THE STANDARD!

I can spell words I see and use often correctly.

TEKS 7(C) - Official Standard

use text evidence to support an appropriate response

HOW I SAY THE STANDARD!

I can use text evidence to support my response.

The ELPS I Am Learning

Read the official ELPS. Directly under it, read how you can say the same standard.

ELPS 1(E)(i) - Official Standard

demonstrate listening comprehension from information presented orally during formal classroom interactions by restating, responding, paraphrasing, summarizing, or asking for clarification or additional details

HOW I SAY THE STANDARD!

I can show I understand what I hear by restating, responding, or asking a question.

ELPS 4(F)(i) - Official Standard

write to narrate, describe, explain, respond, or justify with supporting details using appropriate content for [a] specific purpose

HOW I SAY THE STANDARD!

I can write to tell about or explain an idea with details that fit my purpose.

ELPS 2(E)(i) - Official Standard

narrate, describe, explain, justify, discuss, elaborate, or evaluate orally with increasing specificity in academic context or discourse

HOW I SAY THE STANDARD!

I can explain and justify my thinking out loud with more and more detail.

ELPS 4(D)(iii) - Official Standard

write content-area texts using a variety of transition words

HOW I SAY THE STANDARD!

I can use transition words that make the order and links among ideas clear.

ELPS 4(C)(i) - Official Standard

write using a combination of both high-frequency words and content-area vocabulary

HOW I SAY THE STANDARD!

I can combine familiar words with precise words from this module, like connection and legacy.

My Module 1 Learning Launchpad

Read the destination, then choose how you will show up for the work.

I CAN

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

I WILL

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

LEARNING DESTINATION

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

MY LAUNCHPAD PROMISE

The part of writing I will practice first is _____ because

My Module 1 Learning Dashboard

Circle where you think your learning is right now. Come back on Monday, Wednesday, and Friday to see how your thinking grows.

I know a lot about this / I know a little bit about this / This is new to me

Circle one for each skill, each day.

Skill	Monday	Wednesday	Friday
Name something that travels without being held	a lot / a little / new	a lot / a little / new	a lot / a little / new
Point to the lines and stanzas of a poem	a lot / a little / new	a lot / a little / new	a lot / a little / new
Give my narrative a clear experience and setting	a lot / a little / new	a lot / a little / new	a lot / a little / new
Turn my idea into a four-line poem	a lot / a little / new	a lot / a little / new	a lot / a little / new
Explain connection and legacy	a lot / a little / new	a lot / a little / new	a lot / a little / new

My goal for this module:

Tier 1 Vocabulary - Everyday Words

Say the word, learn its meaning, then rehearse the complete frame.

carry

Say it: KAIR-ee

What it means: to take something from one place to another

Try the frame: People carry ____.

learn

Say it: LURN

What it means: to gain new knowledge

Try the frame: A traveler can learn ____.

path

Say it: PATH

What it means: a way from one place to another

Try the frame: A path can lead to ____.

river

Say it: RIV-ur

What it means: a large stream of moving water

Try the frame: Along the river, ____.

road

Say it: ROHD

What it means: a path people travel on

Try the frame: A road can carry ____.

Tier 1 Vocabulary - Everyday Words

Say the word, learn its meaning, then rehearse the complete frame.

seed

Say it: SEED

What it means: a small thing that can grow into more

Try the frame: An idea is like a seed because ____.

share

Say it: SHAIR

What it means: to give part of what you have

Try the frame: The travelers shared ____.

song

Say it: SAWNG

What it means: words set to music

Try the frame: A song travels when ____.

story

Say it: STOR-ee

What it means: an account of events, real or made up

Try the frame: A story can travel because ____.

travel

Say it: TRAV-uhl

What it means: to move from one place to another

Try the frame: Ideas can travel when ____.

Tier 2 Vocabulary - Academic Words

Say the word, learn its meaning, then rehearse the complete frame.

community

Say it: kuh-MYOO-nuh-tee

What it means: a group of people connected in some way

Try the frame: A community grows when ____.

connection

Say it: kuh-NEK-shun

What it means: a link between people or places

Try the frame: A connection forms when ____.

culture

Say it: KUHL-chur

What it means: the shared beliefs, art, and ways of a group

Try the frame: Culture travels when ____.

experience

Say it: ik-SPEER-ee-uhns

What it means: something that happens to a person

Try the frame: The experience in my narrative is ____.

generation

Say it: jen-uh-RAY-shun

What it means: all the people born around the same time

Try the frame: One generation shares ____ with the next.

Tier 2 Vocabulary - Academic Words

Say the word, learn its meaning, then rehearse the complete frame.

legacy

Say it: LEG-uh-see

What it means: something important passed to the next generation

Try the frame: A legacy is ____.

perspective

Say it: pur-SPEK-tiv

What it means: a way of seeing or understanding something

Try the frame: This poem shows the perspective that ____.

sequence

Say it: SEE-kwuhns

What it means: the order in which events happen

Try the frame: In my narrative, the sequence is ____.

setting

Say it: SET-ing

What it means: where and when a story happens

Try the frame: The setting of my narrative is ____.

tradition

Say it: truh-DISH-un

What it means: a custom passed down over time

Try the frame: A tradition my family carries is ____.

Tier 3 Vocabulary - Passage Words

Say the word, learn its meaning, then rehearse the complete frame.

ancestor

Say it: AN-ses-tur

What it means: a family member from long ago

Try the frame: An ancestor passed down ____.

camel

Say it: KAM-ul

What it means: an animal that carries loads across deserts

Try the frame: The camels carried ____ across the desert.

canoe

Say it: kuh-NOO

What it means: a narrow boat moved with paddles

Try the frame: The canoes carried ____.

cargo

Say it: KAR-goh

What it means: goods carried by a ship or vehicle

Try the frame: The ship's cargo included ____.

heritage

Say it: HAIR-ih-tij

What it means: traditions and history handed down

Try the frame: Our heritage includes ____.

Tier 3 Vocabulary - Passage Words

Say the word, learn its meaning, then rehearse the complete frame.

pathway

Say it: PATH-way

What it means: a route or way from one place to another

Try the frame: A pathway can carry ____.

pottery

Say it: POT-uh-ree

What it means: objects shaped from clay

Try the frame: The pottery was tucked inside the ____.

route

Say it: root

What it means: a way that people regularly travel

Try the frame: A trade route carried ____.

trade

Say it: trayd

What it means: the exchange of goods between people

Try the frame: Trade helped neighbors ____.

traveler

Say it: TRAV-uh-lur

What it means: a person who goes from place to place

Try the frame: The traveler watches, listens, and ____.

TRAILS - The Narrative Framework

A narrative develops an experience through a setting and a sequence of events.

TRAILS BUILDS A NARRATIVE

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?

THIS MONTH: T AND S

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

STUDENT SUPPORT - Another Way to Show What You Know

Say your experience and setting aloud first: "Something happens: _____. It happens here and then: _____." You still choose the experience and setting.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

LEAVES - The Poetry Framework

A poem is built from lines and stanzas - not paragraphs - and helps us experience an idea.

LEAVES BUILDS A POEM

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

THIS MONTH: L AND E

Look at a 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 lets us feel and picture an idea.

STUDENT SUPPORT - Another Way to Show What You Know

If line breaks are hard to see, use a finger to point to where each line starts and stops. You still decide where your own lines break.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Things Travel, Ideas Travel Too

PLACE to PLACE = CONNECTION. GENERATION to GENERATION = LEGACY.

PERSON

>

ROUTE

>

WHAT TRAVELS

>

WHAT CHANGES

TWO KINDS OF TRAVEL

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.

THE TWO BIG IDEAS

CONNECTION	PLACE to PLACE - a route or pathway links two places, and along it travel goods AND ideas.
LEGACY	GENERATION to GENERATION - what one generation learns can carry forward to the next.

Student reminder: Things travel. Ideas travel too.

STUDENT SUPPORT - Another Way to Show What You Know

Use the connection chain to say it: PERSON to ROUTE to WHAT TRAVELS to WHAT CHANGES. You still choose what travels and what changes.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

How a Poem Differs From a Narrative

Same idea, different form. Keep the idea; change the form.

SIDE BY SIDE

Poem	Narrative
Built from lines and stanzas	Built from sentences and paragraphs
Helps us experience an idea (LEAVES: Emotion & Experience)	Develops an experience in a setting and sequence (TRAILS: Topic & Setting)
Layout is part of the meaning	Order of events carries the meaning

KEEP THE IDEA, CHANGE THE FORM

When you turn a narrative into a poem, do not change topics. Keep the same idea and show it in a new shape - lines and stanzas instead of paragraphs.

STUDENT SUPPORT - Another Way to Show What You Know

Say the idea once. Then say it two ways:
"As a story it sounds like _____. As a poem it sounds like _____."

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

The DOT Reading Habit

Dot. Discover. Drop.

Step	What I Do
D - Dot	Place a small dot above any word that seems unfamiliar as I read the poems.
O - Discover	Discover the meaning as I learn through reading and discussion.
T - Drop	Go back and erase the dot once I know its meaning.

WORDS TO REMEMBER

Dot the word. Discover the meaning. Drop the dot.

AS YOU READ

☐ Dot in the poem ☐ List in the margin ☐ Ask after reading

STUDENT SUPPORT - Another Way to Show What You Know

If making a dot is difficult, circle the unfamiliar word or tell a partner which word you want to learn.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

MY FIRST THINKING (DAY ONE)

Answer now. You will answer this question again near the end.

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

My thinking level before we begin:

MOVE YOUR THINKING

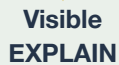
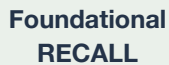
Foundational
RECALL

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CONNECT

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EXPLAIN

Independent
USE

Reflective
EXTEND



STUDENT SUPPORT - Another Way to Show What You Know

Say your answer first or use this starter:
One thing that travels without being held is ____ because _____. Then write your own thinking.

Say your answer first or use this starter:
One thing that travels without being held is ____ because _____. Then write your own thinking.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Complete the thinking without the support, then point to evidence and explain why your choice works.

The Roads Between Us

Poem 1 — Low Stamina • Poetry • Part 1 of 1

AS YOU READ

Look at the poem, not only its meaning: notice the lines and stanzas (LEAVES: Lines & Layout). Use the DOT habit for unfamiliar words. TAP the TRACKS by marking exact evidence. Ask: What travels here that you could not put in a box?

- 1 A river bends, a pathway turns,
A traveler watches, listens, learns.
A basket, story, song, or seed
Can travel far to meet a need.
- 5 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,
- 10 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.
- 15 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,
- 20 New thoughts can travel with our feet.

The Roads Between Us - TRACKS

Evidence Hunt 1

Study the exact words from the poem. Verbally explain why each clue fits its TRACKS category.

TRACKS	Exact Evidence	Why It Fits
T • Time	"Across the desert, camels go"	It fits because _____
R ■ Reactions	"New thoughts can travel with our feet"	It fits because _____
A ▲ Actions	"canoes glide"	It fits because _____
C ★ Character, Concept, Creature	"A traveler"	It fits because _____
K ♦ Key Knowledge	"They carry salt and precious gold"	It fits because _____
S ▼ Scenery / Setting	"Along the rivers"	It fits because _____

STUDENT SUPPORT - Another Way to Show What You Know

Point to the TRACKS chart and use this frame: This is ____ evidence because ____.
You still choose the reason.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

The Roads Between Us - TRACKS

Evidence Hunt 2

Study the exact words from the poem. Verbally explain why each clue fits its TRACKS category.

TRACKS	Exact Evidence	Why It Fits
C ★ Character, Concept, Creature	"camels"	It fits because _____
S ▼ Scenery / Setting	"Beneath the sun's bright golden glow"	It fits because _____
A ▲ Actions	"ships may sail"	It fits because _____
R ■ Reactions	"friendships grow because they cared"	It fits because _____
K ♦ Key Knowledge	"food and pottery tucked inside"	It fits because _____
S ▼ Scenery / Setting	"Through morning sun or stormy gale"	It fits because _____

STUDENT SUPPORT - Another Way to Show What You Know

Point to the TRACKS chart and use this frame: This is ____ evidence because ____.
You still choose the reason.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

What We Carry Forward

Poem 2 — Low Stamina • Poetry • Part 1 of 1

AS YOU READ

Look at the poem, not only its meaning: notice the lines and stanzas (LEAVES: Lines & Layout). Use the DOT habit for unfamiliar words. TAP the TRACKS by marking exact evidence. Ask: What travels here that you could not put in a box?

- 1 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.
- 5 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,
10 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.
- 15 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
20 Can help shape what will happen next.

What We Carry Forward - TRACKS Evidence Hunt 1

Study the exact words from the poem. Verbally explain why each clue fits its TRACKS category.

TRACKS	Exact Evidence	Why It Fits
T • Time	"year to year"	It fits because _____
R ■ Reactions	"Can plant a seed that starts to grow"	It fits because _____
A ▲ Actions	"A song is sung, a story told"	It fits because _____
C ★ Character, Concept, Creature	"A grandparent"	It fits because _____
K ♦ Key Knowledge	"A painter's work, a writer's page"	It fits because _____
S ▼ Scenery / Setting	"A dream can travel heart to heart"	It fits because _____

STUDENT SUPPORT - Another Way to Show What You Know

Point to the TRACKS chart and use this frame: This is ____ evidence because ____.
You still choose the reason.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

What We Carry Forward - TRACKS Evidence Hunt 2

Study the exact words from the poem. Verbally explain why each clue fits its TRACKS category.

TRACKS	Exact Evidence	Why It Fits
C ★ Character, Concept, Creature	"A child"	It fits because _____
T • Time	"age to age"	It fits because _____
A ▲ Actions	"New hands can carry what is old"	It fits because _____
R ■ Reactions	"Good ideas can still remain"	It fits because _____
K ♦ Key Knowledge	"A rule is written, strong and clear"	It fits because _____
R ■ Reactions	"Can help shape what will happen next"	It fits because _____

STUDENT SUPPORT - Another Way to Show What You Know

Point to the TRACKS chart and use this frame: This is ___ evidence because _____. You still choose the reason.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Day 1 - GATHER

Auditory Engagement: Echo and Add. Listen first, then add what could travel.

ECHO AND ADD

When you hear a word, repeat it and add something that could travel with it. Then decide: is what you added an object you can hold, or an idea you cannot?

SAY IT WITH ME

Teacher says	I echo and add	What traveled?
River	"River - people!"	can be held / seen
Road	"Road - ideas!"	cannot be held
Family	"Family - traditions!"	cannot be held

FRESH RECALL

Some things we named are objects. Others are ideas, knowledge, experiences, and customs. My object that travels: _____. My idea that travels: _____.

STUDENT SUPPORT - Another Way to Show What You Know

If echoing is difficult, point to a picture of the word and say one thing that could travel with it, then tell a partner if it can be held.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Day 1 - REVEAL

Both poems + TRAILS (T, S) and LEAVES (L, E). Things travel. Ideas travel too.

THE ROADS BETWEEN US

As you hear this poem, ask: What physically traveled? What traveled that we could not put on a scale or inside a box? Begin TRAILS with T (Topic/Experience) and S (Setting).

WHAT WE CARRY FORWARD

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 a legacy.

POETRY REVEAL (LEAVES)

Look at a poem instead of only listening. Do you see paragraphs? No - you see lines and stanzas. That is L: Lines & Layout. The first E is Emotion & Experience: poetry helps you experience an idea.

DAY 1 EXIT TICKET

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

WHAT TRAVELS? Sort cards into Goods, Ideas, or Both - and prove every placement.

THE GOAL

Every card must be placed into one category: GOODS; IDEAS / CULTURE / KNOWLEDGE; or BOTH CAN TRAVEL. But placing a card earns you nothing unless you can explain your decision.

HOW TO PLAY

1. Work with a partner. Place the three category mats between you.
2. Take a card and decide which category it belongs in.
3. Say why before you place it. ("Pottery goes under Goods because it is a physical object that can be carried and traded.")
4. Some cards may cause disagreement. That is useful - your job is not to agree immediately, it is to explain.
5. Record your sorted sets in your notebook.

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 = a card that travels as an object AND carries an idea, like a book. Accept any placement you can justify.

BEFORE YOU CUT

Cut on the dashed lines. Match first; use the self-check backs second; adjust if needed.

STUDENT SUPPORT - Another Way to Show What You Know

Use the recording sheet instead of cutting. Write each word and the category it matches. You still justify each choice.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

✂ CUT PAGE - WHAT TRAVELS?

Category Mats

Cut on the dashed lines, then complete each card's thinking task.

GOODS

Physical objects you can hold and carry. Place a card here if you could put it in a box.

IDEAS / CULTURE / KNOWLEDGE

Things that travel between people without being held: stories, songs, customs, skills, ideas.

BOTH CAN TRAVEL

A card that travels as an object AND carries an idea. A book is an object that also carries ideas.

HOW TO PLAY

Place a WHAT TRAVELS? card on the mat where it belongs, then prove your placement out loud before it counts.

Mirrored Backs - WHAT TRAVELS? Category Mats

Use these self-check backs only after the group commits.

I IDEAS MAT Things you cannot hold	G GOODS MAT Things you can hold
▶ PLAY IT WHAT TRAVELS?	B BOTH MAT Object + idea

✂ CUT PAGE - WHAT TRAVELS? Word Cards, Set A

Cut on the dashed lines, then complete each card's thinking task.

POTTERY

objects shaped from clay - sort me and prove where I go.

FOOD

something people grow and eat - sort me and prove where I go.

SALT

a mineral used to trade and flavor - sort me and prove where I go.

GOLD

a precious metal people trade - sort me and prove where I go.

Mirrored Backs - WHAT TRAVELS? Word Cards, Set A

Use these self-check backs only after the group commits.

G An object GOODS	G An object GOODS
G An object GOODS	G An object GOODS

✂ CUT PAGE - WHAT TRAVELS? Word Cards, Set B

Cut on the dashed lines, then complete each card's thinking task.

STORY

an account of events, real or made up - sort me and prove where I go.

SONG

words set to music - sort me and prove where I go.

SEED

a small object that can grow into more - sort me and prove where I go.

CUSTOM

a usual way a group does something - sort me and prove where I go.

Mirrored Backs - WHAT TRAVELS? Word Cards, Set B

Use these self-check backs only after the group commits.

I Not held IDEAS	I Not held IDEAS
I Not held IDEAS	G An object GOODS

✂ CUT PAGE - WHAT TRAVELS? Word Cards, Set C

Cut on the dashed lines, then complete each card's thinking task.

SKILL

something a person can do well - sort me and prove where I go.

KNOWLEDGE

what a person has learned and knows - sort me and prove where I go.

IDEA

a thought in the mind - sort me and prove where I go.

TOOLS

objects used to do work - sort me and prove where I go.

Mirrored Backs - WHAT TRAVELS? Word Cards, Set C

Use these self-check backs only after the group commits.

I Not held IDEAS	I Not held IDEAS
G An object GOODS	I Not held IDEAS

✂ CUT PAGE - WHAT TRAVELS? Word Cards, Set D

Cut on the dashed lines, then complete each card's thinking task.

LANGUAGE

the words a group uses to speak - sort me and prove where I go.

MEMORY

something a person remembers - sort me and prove where I go.

TRADITION

a custom passed down over time - sort me and prove where I go.

BOOK

pages that hold a story or facts - sort me and prove where I go.

Mirrored Backs - WHAT TRAVELS? Word Cards, Set D

Use these self-check backs only after the group commits.

I IDEAS Not held	I IDEAS Not held
B BOTH Object + ideas	I IDEAS Not held

WHAT TRAVELS? - Round 2: Connection Chain

Now show connection, not just categories. Person to route to what travels to what changes.

PERSON ›

ROUTE ›

WHAT TRAVELS ›

WHAT CHANGES

BUILD A CHAIN

Choose four cards and arrange them: PERSON to ROUTE to WHAT TRAVELS to WHAT CHANGES.

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

MY CONNECTION CHAIN

Person	Route	What Travels	What Changes

I built connection because _____

STUDENT SUPPORT - Another Way to Show What You Know

Say the chain aloud before you write it: "A ____ traveled along the ____, and ____ also traveled with it, so ____ changed." You still choose each part.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

WHAT TRAVELS? - My Recording Sheet

No-cut pathway. Sort every card, then prove why it belongs.

NO-CUT PATHWAY

You do not have to cut the cards. Write each word, mark its category, and explain your choice aloud or in the last column.

Word	Goods	Ideas	Both	Why It Belongs
pottery	☐	☐	☐	
food	☐	☐	☐	
salt	☐	☐	☐	
gold	☐	☐	☐	
story	☐	☐	☐	
song	☐	☐	☐	
seed	☐	☐	☐	
custom	☐	☐	☐	
skill	☐	☐	☐	
knowledge	☐	☐	☐	
idea	☐	☐	☐	
tools	☐	☐	☐	
language	☐	☐	☐	
memory	☐	☐	☐	
tradition	☐	☐	☐	
book	☐	☐	☐	

STUDENT SUPPORT - Another Way to Show What You Know

Point to the category mats before you mark a box. Say "This is ___ because ___" for each word.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Day 3 - DISCUSS

Which card caused the greatest disagreement? What does it mean to carry something forward?

DISCUSSION QUESTIONS

- 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"?

WHAT WE NOTICED

A book is an object, but it also carries stories, knowledge, and ideas. When something travels from a person in the past to a person in the future, that is legacy - carrying forward.

MY DISCUSSION NOTES

A card we argued about:

What travels inside it besides the object:

STUDENT SUPPORT - Another Way to Show What You Know

Use this frame: This card is ____ because ____, but it can also carry _____. Talk it through before you write.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Day 3 - USE AGAIN: A Path Can Carry More (Part 1)

Source understanding. Show what you noticed in the two poems.

PART 1 - SOURCE UNDERSTANDING

1. Name one physical object that travels in "The Roads Between Us":

2. Name one nonphysical thing that travels in it:

3. What is the central experience of the poem?

4. Identify one setting suggested by the poem:

5. What does "What We Carry Forward" suggest can move from one generation to another?

STUDENT SUPPORT - Another Way to Show What You Know

Point back to the exact lines in each poem. Use the TRACKS evidence you already highlighted. You still choose the words that prove your answer.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Day 3 - USE AGAIN: My TRAILS Mini-Narrative (Part 2)

Imagine a traveler who carries an object AND something that cannot be held.

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.

BEFORE I WRITE

My experience (TRAILS T) - what happens on the journey:

My setting (TRAILS S) - where and when it happens:

What travels that cannot be held:

SUCCESS CHECK

- ☐ Clear experience (T) ☐ Setting a reader can picture (S)
☐ An object travels ☐ Something less visible travels too 8-10 sentences

Day 3 - USE AGAIN: My LEAVES Mini-Poem (Part 3)

Keep the same idea. Change the form into one four-line stanza.

PART 3 - LEAVES MINI-POEM

Turn the same idea from your narrative into one four-line stanza. Keep the idea and change the form. Use clear line breaks (LEAVES L: Lines & Layout) and let the reader feel the idea (LEAVES E: Emotion).

MY FOUR-LINE POEM

Line 1:

Line 2:

Line 3:

Line 4:

KEEP-THE-IDEA CHECK

The idea my narrative and my poem share is _____

STUDENT SUPPORT - Another Way to Show What You Know

Say the idea once, then break it into four short lines aloud before you write. You still choose where each line breaks.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Standards Application Check - Revise a Sentence and a Line

Choose one sentence from your narrative and one line from your poem. Make each clearer.

TEKS 11(C)(i) - Official Standard

revise drafts to improve sentence structure

HOW I SAY THE STANDARD!

I can change my sentences so my ideas are clearer and sound better.

TEKS 11(C)(ii) - Official Standard

revise drafts to improve word choice

HOW I SAY THE STANDARD!

I can choose more precise words so my writing shows stronger thinking.

TEKS 11(D)(i) - Official Standard

edit drafts using standard English conventions, including complete simple sentences with subject-verb agreement

HOW I SAY THE STANDARD!

I can check that my simple sentences are complete and that my subjects and verbs agree.

TEKS 11(D)(xxxv) - Official Standard

edit drafts using standard English conventions, including correct spelling of high-frequency words

HOW I SAY THE STANDARD!

I can spell words I see and use often correctly.

Module 1 Conventions Sweep

This is not a new paragraph. It is a quick quality check on writing you already did.

REVISE FOR A CLEARER PICTURE

A revision should make the picture clearer, not just longer. Example: "The man went on the river." becomes "The traveler paddled his canoe down the wide, quiet river."

My sentence before:

My sentence after:

MARK AND CHECK

1. Underline the subject once and the verb twice; do they agree?
2. Circle a singular noun; box a plural noun.
3. Check capitalization at the start of each sentence and for names.
4. Check high-frequency spelling.

MY POETIC LINE, IMPROVED

STUDENT SUPPORT - Another Way to Show What You Know

Point to the subject, verb, and nouns with a partner or use an approved word list. You still decide what changes.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Day 4 - AWARD Yourself

An award counts when you point to evidence in your own writing.

GIVE YOURSELF CREDIT

- 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 the lines and stanzas in a poem.

MY AWARD

I award myself for

My evidence is

My proof is on page _____.

STUDENT SUPPORT - Another Way to Show What You Know

Choose one thing and point to proof before writing. Rehearse: "I can prove I did ____ well because on page ____ I ____."

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

MOVE YOUR THINKING



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Day 4 - TARGET Your Next Growth

A useful target names the precise part you will grow next. A curiosity is not a mistake.

WHICH PART NEEDS MORE PRACTICE?

- ☐ Naming what travels without being held ☐ A clear experience (T)
☐ A setting a reader can picture (S) ☐ Keeping the idea in my four-line poem

BUILD A PRECISE TARGET

My target is _____ because

I became confused when

I am curious about

REVISE AGAIN

Now revise one more sentence and one more poetic line so each is clearer.

Ready to Stretch? Take Your Thinking Further!

A strong question is evidence that your brain is trying to connect something new. Raise your target: connect your idea to legacy - what carries forward.

Day 5 - EXPLAIN: Turn and Teach - Connection Experts

Your job is not to read your worksheet. Your job is to make another person understand.

TEACH-BACK ROLES

- Partner A teaches: How can something travel without being a physical object?
- Partner B teaches: How does a poem communicate differently from a narrative?
- Then switch partners and teach the other idea.

MY TEACHING CARD - 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 _____.

LISTENER RESPONSIBILITIES

- Restate the idea your partner taught.
- Name one piece of evidence they used.
- Ask one question that goes deeper.

STUDENT SUPPORT - Another Way to Show What You Know

Rehearse with a partner or make an approved audio recording before the teach-back. Use the stems, but explain in your own words.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

MY THINKING NOW

Answer the module question again. Then compare it with your first thinking.

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

WHAT CHANGED?

Circle or underline something you can explain now that you could not explain at the beginning.

My thinking grew because

My thinking level now:

MOVE YOUR THINKING



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MY MODULE CHECK-IN

Award. Target. Explain. Use proof, not just feelings.

AWARD

Choose the part you are proudest of: naming something that travels without being held, giving your narrative a clear experience and setting, turning the idea into a four-line poem, or noticing lines and stanzas. Complete: “I award myself for _____. My evidence is _____.”

TARGET

Choose one place to grow. Complete: “My target is _____. I became confused when _____. I am curious about _____.” Then revise one narrative sentence and one poetic line.

EXPLAIN

Teach a partner how something can travel without being a physical object and how a poem communicates differently from a narrative. Use one detail from “The Roads Between Us” and explain connection or legacy.

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	☐	☐	☐

Day 5 - Writing Opportunity - A Path Can Carry More

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

THE PROMPT

- 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.

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.

MY FIRST DECISION

The idea I will carry into both a narrative and a poem is:

The object that travels is _____. The thing that cannot be held is _____.

STUDENT SUPPORT - Another Way to Show What You Know

This week you learned that ideas, stories, and traditions travel too. Choose one idea you can picture clearly, then keep it and change the form.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Plan My Narrative and Poem

Grow meaning before you draft. Experience and setting first, then the poem.

1. EXPERIENCE (TRAILS T)

What happens on the journey?

2. SETTING (TRAILS S)

Where and when does it happen?

3. WHAT TRAVELS THAT CANNOT BE HELD

A story, song, skill, or idea:

4. THE POEM (LEAVES L + E)

Same idea, four lines, clear layout and one feeling:

STUDENT SUPPORT - Another Way to Show What You Know

Use the TRAILS and LEAVES charts and the poems as models. You choose your experience, your setting, and the idea that travels.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Narrative Draft - My TRAILS Story

Give your reader a clear experience (T) and a setting they can picture (S).

MEANING CHECK

After each sentence, ask: Can my reader picture where and when this happens? Does something less visible travel in my story?

[illegible]

Poem Draft - My LEAVES Poem

Keep the same idea. Choose where each line breaks. Let the reader feel the idea.

LAYOUT CHECK

A poem is built from lines and stanzas, not paragraphs. Read your poem aloud. Do the line breaks help the reader feel the idea?

[illegible]

Revise, Edit, and Share

Improve one sentence and one poetic line, run the Conventions Sweep, then explain one decision.

REVISE

Improve one sentence and one poetic line so each is clearer.

Before:

After:

EDIT - Conventions Sweep

- ☐ Complete sentences
 ☐ Subject-verb agreement
 ☐ Singular / plural nouns
☐ Capitalization
 ☐ High-frequency spelling

SHARE

My partner understood the idea that traveled when I _____ because

STUDENT SUPPORT - Another Way to Show What You Know

Read only your strongest sentence and your poem to a partner. The feedback must name what traveled that could not be held.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Tiny Tracks

Did you keep the same idea in both forms? Use proof.

Tiny Tracks

Small Steps. Big Growth.

I just learned:

My thinking level:

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☐ Easy ☐ Just Right ☐ Challenging

Support I used: _____

My proof is on page: _____ My next move: _____

Ready to Stretch? Take Your Thinking Further!

Point to the idea that traveled in your narrative and in your poem. Explain how the two forms show the same idea differently.

PROOF OF TRANSFER

I knew I could keep one idea in two forms because on page _____ I

READY TO STRETCH? - Carry It Forward

One idea can travel not only between two people, but forward in time as a legacy.

CHALLENGE

Extend your writing so an idea travels forward to a later generation.

GROW A LEGACY

Add to your narrative so the traveler passes what they learned to someone in a later generation:

Add a fifth line to your poem that shows the idea continuing beyond one person:

Explain how your piece shows both connection (place to place) AND legacy (generation to generation):

JUSTIFY

Name what the next generation might preserve, question, improve, or pass along. Why did you choose that?

MOVE YOUR THINKING



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Portfolio Evidence + Closing Reflection

Choose the pages that best show what your thinking did during Module 1.

Evidence	Page	What It Proves About My Thinking
1		
2		
3		

LOOK HOW MY THINKING MOVED

At first, I...

Now I...

My biggest improvement was...

MODULE 1 CLOSING IDEA

Paths connect people. A road, a river, or an ocean voyage can carry goods from place to place - but along those same connections travel stories, songs, knowledge, and ideas that no one can hold in their hands. And what one generation learns can carry forward to the next as a legacy. Things travel - and ideas travel too.

Essential Question - Answered

You started with an Essential Question. Now connect this answer to what you learned in Module 1.

OUR ESSENTIAL QUESTION

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

My Answer

I look at a road, a river, or a voyage and ask what travels along it besides goods. I find that stories, songs, knowledge, and traditions travel too - things no one can hold in their hands - and I see how what one generation learns carries forward to me as a legacy.

STUDENT SUPPORT - Another Way to Show What You Know

Start with the path: On this route, ____ traveled, and so did ____ (an idea, story, or tradition).

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

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CLUSTER 7



M O D U L E



People Carry More Than Things

What Characters Carry Inside



Pocket Practice



Attach scratch paper on the left, right, and bottom edges.
Leave the top edge open to make a pocket for this module's activity cards.



Attach scratch paper on the left, right, and bottom edges.
Leave the top edge open to make a pocket for this module's activity cards.

Why This Module Matters

People make connections possible.

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. This module moves from WHAT travels to WHO carries it.

Essential Question

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

Keep this question in mind all module. You will answer it on the last page.

How This Book Helps Me Think

This workbook is built to help you do more of the thinking for yourself.

THE INDEPENDENCE ROUTINE

Attempt	Try the thinking first.
Check	Use the built-in check when one is provided.
Adjust	Fix what you can.
Ask if Needed	Ask for help when you truly need it.

Attempt -> Check -> Adjust -> Ask if Needed

Visual Conventions You Will See

- Dashed line = CUT • Solid line = FOLD
- Scissors symbol = cut page
- STUDENT SUPPORT = another way, same rigor
- READY TO STRETCH? = visible next move
- Tiny Tracks = pause, name thinking level, point to proof.

The Standards I Am Learning - Part 1

Read the official TEKS and how a student can say the same standard.

TEKS 12(A)(i) - Official Standard

compose literary texts using genre characteristics

HOW I SAY THE STANDARD!

I can write a narrative and a poem using the parts each kind of writing needs.

TEKS 12(A)(ii) - Official Standard

compose literary texts using craft

HOW I SAY THE STANDARD!

I can use word choices and details that make my narrative and poem work well.

TEKS 11(A)(i) - Official Standard

plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies

HOW I SAY THE STANDARD!

I can pick the right kind of writing for my topic, purpose, and reader before I draft.

The Standards I Am Learning - Part 2

Read the official TEKS and how a student can say the same standard.

TEKS 11(B)(iv) - Official Standard

develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details

HOW I SAY THE STANDARD!

I can grow one clear idea with details that fit.

TEKS 11(C)(i) - Official Standard

revise drafts to improve sentence structure

HOW I SAY THE STANDARD!

I can change my sentences so my ideas are clearer and sound better.

TEKS 11(C)(ii) - Official Standard

revise drafts to improve word choice

HOW I SAY THE STANDARD!

I can choose more precise words so my writing shows stronger thinking.

The Standards I Am Learning - Part 3

Read the official TEKS and how a student can say the same standard.

TEKS 11(D)(i) - Official Standard

edit drafts using standard English conventions, including complete simple sentences with subject-verb agreement

HOW I SAY THE STANDARD!

I can write complete simple sentences where the subject and verb agree.

TEKS 11(D)(vii) - Official Standard

edit drafts using standard English conventions, including singular nouns

HOW I SAY THE STANDARD!

I can use singular nouns correctly when I mean one.

The Standards I Am Learning - Part 4

Read the official TEKS and how a student can say the same standard.

TEKS 11(D)(viii) - Official Standard

edit drafts using standard English conventions, including plural nouns

HOW I SAY THE STANDARD!

I can use plural nouns correctly when I mean more than one.

TEKS 11(D)(xxxv) - Official Standard

edit drafts using standard English conventions, including correct spelling of high-frequency words

HOW I SAY THE STANDARD!

I can spell high-frequency words correctly.

TEKS 7(C) - Official Standard

use text evidence to support an appropriate response

HOW I SAY THE STANDARD!

I can use text evidence to support my response.

The ELPS I Am Learning

Read the official ELPS. Directly under it, read how you can say the same standard.

ELPS 4(F)(i) - Official Standard

write to narrate, describe, explain, respond, or justify with supporting details using appropriate content for [a] specific purpose

HOW I SAY THE STANDARD!

I can write to tell about or explain an idea with details that fit my purpose.

ELPS 2(E)(i) - Official Standard

narrate, describe, explain, justify, discuss, elaborate, or evaluate orally with increasing specificity in academic context or discourse

HOW I SAY THE STANDARD!

I can explain and justify my thinking out loud with more and more detail.

ELPS 4(D)(iii) - Official Standard

write content-area texts using a variety of transition words

HOW I SAY THE STANDARD!

I can use transition words that make the order and links among ideas clear.

ELPS 4(C)(i) - Official Standard

write using a combination of both high-frequency words and content-area vocabulary

HOW I SAY THE STANDARD!

I can combine familiar words with precise words from this module, like relationship and voice.

My Module 2 Learning Launchpad

Read the destination, then choose how you will show up.

I CAN

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

I WILL

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

LEARNING DESTINATION

I will explain how people help ideas, knowledge, and traditions travel, then compose a perspective narrative and a voice poem that make a narrator's relationship, actions, thoughts, dialogue, emotion, and voice visible.

MY LAUNCHPAD PROMISE

The narrative or poetry move I will practice first is _____ because

My Module 2 Learning Dashboard

Circle where you think your learning is right now. Come back on Monday, Wednesday, and Friday to see how your thinking grows.

I know a lot about this / I know a little bit about this / This is new to me

Circle one for each skill, each day.

Skill	Monday	Wednesday	Friday
Explain how ideas travel	a lot / a little / new	a lot / a little / new	a lot / a little / new
Match a route-and-legacy chain	a lot / a little / new	a lot / a little / new	a lot / a little / new
Develop a relationship (TRAILS R)	a lot / a little / new	a lot / a little / new	a lot / a little / new
Show actions, thoughts, dialogue (TRAILS A)	a lot / a little / new	a lot / a little / new	a lot / a little / new
Create emotion and voice (LEAVES E + V)	a lot / a little / new	a lot / a little / new	a lot / a little / new

My goal:

Tier 1 Vocabulary

Say the word, learn its meaning, then rehearse the frame.

child

Say it: CHYLD

What it means: a young person

Try the frame: The child learns by ____.

family

Say it: FAM-uh-lee

What it means: people related to or caring for one another

Try the frame: A family carries forward ____.

learn

Say it: LURN

What it means: to gain knowledge or skill

Try the frame: I learn from someone when ____.

person

Say it: PUR-suhn

What it means: a human being

Try the frame: A person helps an idea travel by ____.

river

Say it: RIV-er

What it means: moving water that can be traveled

Try the frame: The river connects ____.

Tier 1 Vocabulary

Say the word, learn its meaning, then rehearse the frame.

road

Say it: ROHD

What it means: a path for travel

Try the frame: Along the road, people ____.

share

Say it: SHAIR

What it means: to let another person have or know something

Try the frame: A traveler can share ____.

song

Say it: SAWNG

What it means: words and music

Try the frame: A song carries ____.

story

Say it: STOR-ee

What it means: an account of events

Try the frame: The story travels when ____.

teach

Say it: TEECH

What it means: to help someone learn

Try the frame: People teach knowledge by ____.

Tier 2 Vocabulary

Say the word, learn its meaning, then rehearse the frame.

caravan

Say it: KAIR-uh-van

What it means: a group traveling together

Try the frame: The caravan carried ____.

citizen

Say it: SIT-ih-zuhn

What it means: a member of a community or country

Try the frame: A citizen can contribute by ____.

contribution

Say it: kon-truh-BYOO-shuhn

What it means: something given to help or add value

Try the frame: A contribution may be ____.

culture

Say it: KUHL-cher

What it means: shared ways, art, beliefs, and traditions

Try the frame: Culture travels through ____.

exchange

Say it: iks-CHAYNJ

What it means: to give one thing and receive another

Try the frame: People exchange goods and ____.

Tier 2 Vocabulary

Say the word, learn its meaning, then rehearse the frame.

influence

Say it: IN-floo-uhns

What it means: the power to affect someone or something

Try the frame: A voice can influence ____.

merchant

Say it: MUR-chuhnt

What it means: a person who buys and sells goods

Try the frame: A merchant exchanged ____.

preserve

Say it: prih-ZURV

What it means: to protect something so it lasts

Try the frame: A generation may preserve ____.

responsibility

Say it: rih-spon-suh-BIL-ih-tee

What it means: something a person is expected to do

Try the frame: One responsibility is ____.

riverway

Say it: RIV-er-way

What it means: a river used as a travel route

Try the frame: The riverway helped ____ move.

Tier 3 Vocabulary

Say the word, learn its meaning, then rehearse the frame.

Caddo

Say it: KAD-oh

What it means: Indigenous peoples whose riverways and traditions appear in the poems

Try the frame: The Caddo used riverways to ____.

dialogue

Say it: DIE-uh-log

What it means: words characters speak to one another

Try the frame: The dialogue shows ____.

Magna Carta

Say it: MAG-nuh KAR-tuh

What it means: the document linked to the idea that rulers obey laws

Try the frame: Magna Carta carried an idea about ____.

Mali

Say it: MAH-lee

What it means: the place whose markets connect people in the poem

Try the frame: In Mali's markets, ____ traveled.

narrator

Say it: NAIR-ay-tur

What it means: the voice that tells a narrative

Try the frame: The narrator knows ____.

Tier 3 Vocabulary

Say the word, learn its meaning, then rehearse the frame.

perspective

Say it: per-SPEK-tiv

What it means: a person's way of seeing an experience

Try the frame: This perspective reveals ____.

Renaissance

Say it: REN-uh-sahns

What it means: a period when thinkers examined older ideas anew

Try the frame: Renaissance thinkers studied ____.

Runnymede

Say it: RUN-ee-meed

What it means: the place connected to Magna Carta in the poem

Try the frame: At Runnymede, an idea about ____ grew.

Sahara

Say it: suh-HAIR-uh

What it means: a vast desert crossed by caravans in the poem

Try the frame: Across the Sahara, travelers ____.

stanza

Say it: STAN-zuh

What it means: a group of poetic lines

Try the frame: This stanza's voice sounds ____.

The DOT Reading Habit

Dot. Discover. Drop.

Step	What It Means
D - Dot	Place a small dot above any unfamiliar word.
O - Discover	Discover its meaning through reading and discussion.
T - Drop	Erase the dot once you know the meaning.

WORDS TO REMEMBER

Dot the word. Discover the meaning. Drop the dot.

WORDS TO WATCH

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

STUDENT SUPPORT - Another Way to Show What You Know

Circle the unfamiliar word or tell a partner which word you want to learn.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

TRAILS - The Narrative Path

A road cannot tell a story by itself. People do.

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.

MODULE 2 FOCUS: R + A

Relationships change narratives. Show what the narrator does, thinks, and says.

STUDENT SUPPORT - Another Way to Show What You Know

Point to a relationship in the poem, then name one action, thought, or line of dialogue it could grow into.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

LEAVES - The Poetry Path

Emotion tells us what an experience feels like. Voice tells us how the speaker sounds.

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.

MODULE 2 FOCUS: E + V

Emotion shapes experience. Voice communicates an attitude toward the past.

STUDENT SUPPORT - Another Way to Show What You Know

Read one stanza aloud. Name the emotion you hear and one word that tells you how the voice sounds.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

People Who Carry Ideas

Ideas travel because people teach, write, speak, demonstrate, and remember.

TEACH AND SHOW

A person helps another learn a skill or tradition by showing how it is done.

SPEAK AND SING

Stories, songs, and spoken words carry knowledge from voice to voice.

WRITE AND RECORD

Rules, books, and documents keep an idea so new hands can carry what is old.

REMEMBER AND PASS ON

Families and generations preserve traditions and pass them forward.

Ready to Stretch? Take Your Thinking Further!

Choose one person from either poem. Name what they carried and explain how the reader knows they carried it.

My Learning Destination

Know what success will look and sound like.

BIG GOAL

I will explain how people help ideas, knowledge, and traditions travel, then compose a perspective narrative and a voice poem that make a narrator visible.

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.

I WILL KNOW I AM READY WHEN...

MY FIRST THINKING (DAY ONE)

Answer now. You will answer again near the end.

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

MOVE YOUR THINKING

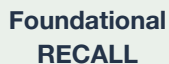
Foundational
RECALL

Emergent
CONNECT

Visible
EXPLAIN

Independent
USE

Reflective
EXTEND



STUDENT SUPPORT - Another Way to Show What You Know

Say your answer first, then write your own thinking.

Say your answer first, then write your own thinking.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Complete the thinking without the support, then point to evidence and explain why your choice works.

The Roads Between Us

Poem 1 - Level 2 - Medium Stamina • Part 1 of 2

AS YOU READ

Read the poem aloud first. Notice how the lines and stanzas are shaped (LEAVES: Lines & Layout). Use the DOT HABIT. TAP the TRACKS. Watch for who carries something and how the speaker's voice sounds.

- 1 A river bends, a pathway turns,
A traveler watches, listens, learns.
A basket, story, song, or seed
Can travel far to meet a need.
- 5 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-
- 10 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.
- 15 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,
- 20 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.

The Roads Between Us - Continued 2

Poem 1 - Level 2 - Medium Stamina • Part 2 of 2

AS YOU CONTINUE READING

Keep the line numbers in mind, dot unfamiliar words, and mark exact TRACKS evidence. Listen for the emotion and voice.

25 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,
30 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.
35 For when two different pathways meet,
Ideas can journey with our feet.

The Roads Between Us - TRACKS Evidence Hunt

Verbally explain why each exact clue fits.

TRACKS	Exact Evidence	Why It Fits
T • Time	"A river bends, a pathway turns"	It fits because _____
R ■ Reactions	"Could build a bond from here to there"	It fits because _____
A ▲ Actions	"While travelers shared the tales they told"	It fits because _____
C ★ Character, Concept, Creature	"Across the ocean, wooden ships"	It fits because _____
K ♦ Key Knowledge	"Not every meeting stayed the same"	It fits because _____
S ▼ Scenery / Setting	"A road is more than where we roam"	It fits because _____

STUDENT SUPPORT - Another Way to Show What You Know

Use: This is ____ evidence because _____. You still choose the reason.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

What We Carry Forward

Poem 2 - Level 2 - Medium Stamina • Part 1 of 2

AS YOU READ

Read the poem aloud first. Notice how the lines and stanzas are shaped (LEAVES: Lines & Layout). Use the DOT HABIT. TAP the TRACKS. Watch for who carries something and how the speaker's voice sounds.

- 1 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.
- 5 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
- 10 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.
- 15 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
- 20 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.

What We Carry Forward - Continued 2

Poem 2 - Level 2 - Medium Stamina • Part 2 of 2

AS YOU CONTINUE READING

Keep the line numbers in mind, dot unfamiliar words, and mark exact TRACKS evidence. Listen for the emotion and voice.

- 25 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;
- 30 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.
- 35 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;
- 40 The future grows from mind and heart.

What We Carry Forward - TRACKS Evidence Hunt

Verbally explain why each exact clue fits.

TRACKS	Exact Evidence	Why It Fits
T • Time	"A rule is written, strong and clear"	It fits because _____
R ■ Reactions	"The Magna Carta did not make"	It fits because _____
A ▲ Actions	"In books and classrooms, knowledge stayed"	It fits because _____
C ★ Character, Concept, Creature	"A thought from centuries before"	It fits because _____
K ♦ Key Knowledge	"One generation starts a flame"	It fits because _____
S ▼ Scenery / Setting	"What we carry, what we share"	It fits because _____

STUDENT SUPPORT - Another Way to Show What You Know

Use: This is ____ evidence because _____. You still choose the reason.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Day 1 - GATHER: Pass-the-Paraphrase

Pencils down. Listen, then pass the meaning on.

HOW TO PLAY

Student 1 hears a four-line stanza and paraphrases it to Student 2 without rereading. Student 2 paraphrases it to Student 3. Then the third student states the main idea, and the first student compares it with the original stanza.

TEACHER SAYS

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

FRESH RECALL

Name what remained, what shifted, and what disappeared as the stanza traveled from person to person.

STUDENT SUPPORT - Another Way to Show What You Know

Retell the stanza in your own words, or draw what it means, then compare with a partner.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Day 1 - REVEAL: Both Poems

People make connections possible.

THE ROADS BETWEEN US

Read Level 2. At the Caddo section, ask: 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?

R is Relationship. A is Actions, Thoughts, and Dialogue. When two people meet along a route, their relationship gives the narrative somewhere to grow.

WHAT WE CARRY FORWARD

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

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

One person in the poems helps ____ travel by _____. The speaker's voice sounds ____ because _____.

STUDENT SUPPORT - Another Way to Show What You Know

Point to the line in the poem that shows who carries the idea before you finish the sentence.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Route and Legacy Match-Up

Build historically sensible chains using only the poems.

HOW TO PLAY

1. Your group receives three card types: PLACE/PERSON; WHAT MOVED; WHAT WAS CARRIED FORWARD.
2. Build a chain by matching one card of each type.
3. Point to the poem evidence that lets you connect the cards.
4. Correct, evidence-based chain = one point. Extra-strong academic explanation = two points.

THE THREE CARD TYPES

PLACE / PERSON

+

WHAT MOVED

+

WHAT WAS CARRIED FORWARD

TEACHER SAYS

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

STUDENT SUPPORT - Another Way to Show What You Know

No cards cut? Point to the words PLACE/PERSON, WHAT MOVED, and WHAT WAS CARRIED FORWARD, name each card by its number, and record the same complete chain.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Before You Cut

Prepare the route-and-legacy cards.

SET UP

Cut on the dashed lines. Build a complete chain, then use the self-check backs.

STUDENT SUPPORT - Another Way to Show What You Know

Use the numbered no-cut pathway and record the same complete chain.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

✂ CUT PAGE - Route and Legacy Match-Up Cards - Part 1

Dashed lines mean CUT.

PLACE / PERSON WHAT MOVED WHAT WAS CARRIED FORWARD

PLACE / PERSON Caddo	WHAT MOVED riverway	WHAT WAS CARRIED FORWARD goods + customs
PLACE / PERSON Sahara	WHAT MOVED caravans	WHAT WAS CARRIED FORWARD salt + gold + stories
PLACE / PERSON Mali	WHAT MOVED markets	WHAT WAS CARRIED FORWARD goods + knowledge
PLACE / PERSON Runnymede	WHAT MOVED Magna Carta	WHAT WAS CARRIED FORWARD idea that rulers are subject to law

Route and Legacy Match-Up - Mirrored Card Backs - Part 1

Use these self-check backs after committing.

Use these self-check backs after you build a complete chain.

RLM ROUTE AND LEGACY MATCH-UP WHAT WAS CARRIED FORWARD card	RLM ROUTE AND LEGACY MATCH-UP WHAT MOVED card	RLM ROUTE AND LEGACY MATCH-UP PLACE / PERSON card
RLM ROUTE AND LEGACY MATCH-UP WHAT WAS CARRIED FORWARD card	RLM ROUTE AND LEGACY MATCH-UP WHAT MOVED card	RLM ROUTE AND LEGACY MATCH-UP PLACE / PERSON card
RLM ROUTE AND LEGACY MATCH-UP WHAT WAS CARRIED FORWARD card	RLM ROUTE AND LEGACY MATCH-UP WHAT MOVED card	RLM ROUTE AND LEGACY MATCH-UP PLACE / PERSON card
RLM ROUTE AND LEGACY MATCH-UP WHAT WAS CARRIED FORWARD card	RLM ROUTE AND LEGACY MATCH-UP WHAT MOVED card	RLM ROUTE AND LEGACY MATCH-UP PLACE / PERSON card

✂ CUT PAGE - Route and Legacy Match-Up Cards - Part 2

Dashed lines mean CUT.

PLACE / PERSON WHAT MOVED WHAT WAS CARRIED FORWARD

PLACE / PERSON family	WHAT MOVED generation	WHAT WAS CARRIED FORWARD tradition
PLACE / PERSON Renaissance	WHAT MOVED thinkers	WHAT WAS CARRIED FORWARD older ideas examined anew
PLACE / PERSON Texas music	WHAT MOVED song	WHAT WAS CARRIED FORWARD cultural voice

Route and Legacy Match-Up - Mirrored Card Backs - Part 2

Use these self-check backs after committing.

Use these self-check backs after you build a complete chain.

RLM ROUTE AND LEGACY MATCH-UP WHAT WAS CARRIED FORWARD card	RLM ROUTE AND LEGACY MATCH-UP WHAT MOVED card	RLM ROUTE AND LEGACY MATCH-UP PLACE / PERSON card
RLM ROUTE AND LEGACY MATCH-UP WHAT WAS CARRIED FORWARD card	RLM ROUTE AND LEGACY MATCH-UP WHAT MOVED card	RLM ROUTE AND LEGACY MATCH-UP PLACE / PERSON card
RLM ROUTE AND LEGACY MATCH-UP WHAT WAS CARRIED FORWARD card	RLM ROUTE AND LEGACY MATCH-UP WHAT MOVED card	RLM ROUTE AND LEGACY MATCH-UP PLACE / PERSON card

Route and Legacy Match-Up - Recording

1

Save supported chain 1 of 2.

CHAIN 1

PLACE / PERSON:

WHAT MOVED:

WHAT WAS CARRIED FORWARD:

My poem evidence:

STUDENT SUPPORT - Another Way to Show What You Know

Say the chain aloud and name the poem line that supports it before recording.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Route and Legacy Match-Up - Recording

2

Save supported chain 2 of 2.

CHAIN 2

PLACE / PERSON:

WHAT MOVED:

WHAT WAS CARRIED FORWARD:

My poem evidence:

ORAL NARRATIVE

Choose your stronger chain. Say a 30-second oral narrative with a character, relationship, action, and a thought or line of dialogue.

STUDENT SUPPORT - Another Way to Show What You Know

Say the chain aloud and name the poem line that supports it before recording.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Day 3 - DISCUSS

Can knowledge travel if nobody carries it?

- Can knowledge travel if nobody teaches, writes, speaks, demonstrates, or remembers it?
- What does that tell us about human relationships?
- Which match-up chain required the most evidence?
- What difference did a person make in each chain?

MY DISCUSSION NOTES

STUDENT SUPPORT - Another Way to Show What You Know

Use: A person made a difference in this chain because _____. Point to the poem line that shows it.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

A Voice Along the Route

Write a fictionalized scene grounded only in the poems.

WHAT TO WRITE

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

REQUIREMENTS

Narrator	A clear narrator (who is speaking).
Relationship	One relationship (TRAILS R).
Actions	Two actions (TRAILS A).
Thought	One thought (TRAILS A).
Dialogue	At least two lines of dialogue (TRAILS A).
Setting	A poem-supported setting; 2-3 developed paragraphs.

TEACHER SAYS

"We are writing realistic historical fiction, not changing history. The factual setting comes from the poem. If the poem does not tell you a historical fact, do not present your invention as a fact."

STUDENT SUPPORT - Another Way to Show What You Know

Say the scene aloud first. Keep any invented character speech clearly fictional and keep historical claims limited to the poem.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Independent Narrative Builder

Underline the relationship. Box two actions. Star one thought. Bracket two lines of dialogue.

MY POEM CONTEXT (SETTING)

Narrator (who is speaking):

Relationship:

Two actions:

One thought:

Two lines of dialogue:

STUDENT SUPPORT - Another Way to Show What You Know

Point to each part. You still choose the narrator, the relationship, and the words they speak.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Poetry Transformation Builder

Turn your scene into a voice poem in the same character's voice.

THE TRANSFORMATION

Write two four-line rhyming stanzas in the same character's voice. Ask: What does this person feel? How would that affect the voice of the poem?

Emotion my voice will show (LEAVES E):

How the voice sounds - hopeful, thoughtful, questioning, proud, curious, cautious, or determined (LEAVES V):

Stanza 1 (four lines):

Stanza 2 (four lines):

STUDENT SUPPORT - Another Way to Show What You Know

Read your poem aloud and label its emotion and voice. Use rhyme in the transformation (LEAVES Echo & Sound).

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Module 2 Conventions Sweep

Apply four checks.

READ

At Runnymede, an idea about fair laws began to grow. Travelers carried stories along the riverways.

1. Label one proper noun.
2. Label one plural noun.
3. Check that a simple sentence has subject-verb agreement.
4. Check the spelling of a high-frequency word.

TRANSFER TO MY WRITING

STUDENT SUPPORT - Another Way to Show What You Know

Point to each feature in the model before checking your own.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Day 4 - AWARD Yourself

Point to evidence in your own work.

CHOOSE

- Clear Relationship Award
- Actions and Dialogue Award
- Specific Voice Award
- Poem-Supported Evidence Award
- Precise Vocabulary Award

MY AWARD

I award myself the _____ Award because

My proof is on page ____:

CLASS CHEER

People carry more than things - ideas, stories, and the voice each traveler brings!

STUDENT SUPPORT - Another Way to Show What You Know

Circle the place where your reader can clearly understand the relationship before writing the explanation.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

MOVE YOUR THINKING



Foundational
RECALL



Emergent
CONNECT



Visible
EXPLAIN



Independent
USE



Reflective
EXTEND

Day 4 - TARGET Your Next Move

Choose one source-based target.

- ☐ Make the relationship clearer.
- ☐ Add or sharpen an action, thought, or line of dialogue.
- ☐ Make the voice sound more specific.
- ☐ Ground a detail more firmly in the poem.
- ☐ Strengthen my word choice.

MY TARGET

The place where the reader needs more information is

My strongest narrative evidence is

My strongest poetic voice is

A question I still have is

Ready to Stretch? Take Your Thinking Further!

How could a second narrator tell this same scene and help the reader learn something new? Explain.

Day 5 - EDUCATE / EXPLAIN: Voice Switch

Teach a partner why the narrator matters.

VOICE SWITCH - FIVE QUESTIONS

1. Who is speaking?
2. What do they know?
3. What do they feel?
4. What does their relationship help the reader understand?
5. How does the voice change between the narrative and the poem?

TEACHER SAYS

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

THEN COMPLETE

If another person told this same experience, the reader might learn _____ because _____.

STUDENT SUPPORT - Another Way to Show What You Know

Rehearse aloud, then explain in your own words why the narrator matters.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

MY THINKING NOW

Answer the module question again.

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

WHAT CHANGED?

MOVE YOUR THINKING



**Foundational
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CONNECT**



**Visible
EXPLAIN**



**Independent
USE**



**Reflective
EXTEND**

Check the Learning

Show what you know four ways.

VERBAL - Pass-the-Paraphrase

Did I preserve the stanza's meaning as it traveled?

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 I explain why the narrator matters?

STUDENT SUPPORT - Another Way to Show What You Know

Choose one of the four ways to show your learning, then point to the proof.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

MY MODULE CHECK-IN

Award. Target. Explain. Use proof from your narrative and poem.

AWARD

Find one place where your reader can clearly understand the relationship and one place where the character's voice sounds specific. Choose your favorite of those two places and complete: "I award this because ____."

TARGET

Find one place where the reader needs more information. Complete: "My strongest narrative evidence is _____. My strongest poetic voice is _____. My target is _____. A question I still have is _____."

EXPLAIN

Use VOICE SWITCH to teach why the narrator matters: who is speaking, what the narrator knows and feels, what the relationship reveals, and how the voice changes between the narrative and poem. Finish: "If another person told this experience, the reader might learn ____ because _____."

Day 5 - Writing Opportunity - A Voice Along the Route

Plan a perspective narrative and a voice poem.

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

Narrator	Who is speaking, and what does that person know?
Relationship	Who is connected to the narrator?
TRAILS A	Which 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?

STUDENT SUPPORT - Another Way to Show What You Know

Mark the poem context first. You still choose the narrator and the words they speak.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Plan My Perspective Narrative

Gather evidence and explain what it shows.

POEM DETAIL 1

WHAT IT SHOWS

POEM DETAIL 2

WHAT IT SHOWS

STUDENT SUPPORT - Another Way to Show What You Know

Use the TRACKS hunt. You still explain each detail.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Perspective Narrative Draft

Begin with a clear narrator. Keep the setting grounded in the poems.

DRAFTING FOCUS

Use TRAILS R + A: one relationship, two actions, one thought, and two lines of dialogue in a poem-supported setting.

[illegible]

Voice Poem Draft

Transform your scene into two four-line rhyming stanzas.

DRAFTING FOCUS

Use LEAVES E + V: keep the same character's voice, show emotion, and use rhyme (Echo & Sound).

[illegible]

Revise, Edit, and Share

Improve voice and check conventions.

REVISE

☐ sentence structure ☐ word choice ☐ make one generic sentence sound specific

EDIT

☐ subject-verb agreement ☐ singular noun ☐ plural noun ☐ capitalization ☐ high-frequency spelling

ONE REVISION

STUDENT SUPPORT - Another Way to Show What You Know

Read one narrative sentence and one poem line aloud. You still choose the revision.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Tiny Tracks

Point to your narrator, relationship, and voice.

Tiny Tracks

Small Stops. Big Growth.

I just learned:

My thinking level:

MOVE YOUR THINKING



Foundational
RECALL



Emergent
CONNECT



Visible
EXPLAIN



Independent
USE



Reflective
EXTEND

☐ Easy ☐ Just Right ☐ Challenging

Support I used: _____

My proof is on page: _____ My next move: _____

Ready to Stretch? Take Your Thinking Further!

Defend how your narrative and poem keep the same perspective.

READY TO STRETCH? - A Second Voice Along the Route

Retell the same scene from another person's perspective.

SAME SCENE, NEW VOICE

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.

ONE NEW STANZA

Write one new four-line stanza in that second voice.

A Second Voice - Compare and Explain

Explain what changed when a different narrator told the scene.

COMPARE THE PERSPECTIVES

What does each perspective help the reader understand?

EXPLAIN THE GROWTH

How did switching voices change what the reader learns?

MOVE YOUR THINKING



Foundational
RECALL



Emergent
CONNECT



Visible
EXPLAIN



Independent
USE



Reflective
EXTEND

Portfolio Evidence + Closing Reflection

Choose pages that prove your Module 2 growth.

Evidence	Page	What It Proves
1		
2		
3		

At first, I...

Now I...

MODULE 2 CLOSING IDEA

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 - Answered

You started with an Essential Question. Now connect this answer to what you learned in Module 2.

OUR ESSENTIAL QUESTION

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

My Answer

I notice that people are the ones who carry ideas. Sometimes I see them carry objects, and sometimes stories, traditions, knowledge, art, laws, or values. I also pay attention to who is telling the experience, because that changes what I see and understand.

STUDENT SUPPORT - Another Way to Show What You Know

Start with the person: ____ carried ____ from ____ to ____, and it mattered because ____.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

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CLUSTER 7



M O D U L E



Connections Create Change

How Relationships Change Us



Pocket Practice



Attach scratch paper on the left, right, and bottom edges.
Leave the top edge open to make a pocket for this module's activity cards.



Attach scratch paper on the left, right, and bottom edges.
Leave the top edge open to make a pocket for this module's activity cards.

Why This Module Matters

One connection can change things long after the moment is over.

WHY THIS MODULE MATTERS

Level 3 asks you to think beyond what moved and who carried it. You examine what happened *because* people, knowledge, customs, and ideas moved. One connection may create an effect right away and a longer effect later, and it may affect people differently. In writing, you build a three-paragraph perspective narrative around an Important Moment and a Lasting Effect, then concentrate that effect into three four-line rhyming stanzas with imagery, comparison, repetition or echo, and a central emotion.

Essential Question

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

Keep this question in mind all module. You will answer it on the last page.

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)

How This Book Helps Me Think

This workbook is built to help you do more of the thinking for yourself.

THE INDEPENDENCE ROUTINE

Attempt	Try the thinking first.
Check	Use the built-in check when one is provided.
Adjust	Fix what you can.
Ask if Needed	Ask for help when you truly need it.

Attempt -> Check -> Adjust -> Ask if Needed

Visual Conventions You Will See

- Dashed line = CUT • Solid line = FOLD
- Scissors symbol = cut page
- STUDENT SUPPORT = another way, same rigor
- READY TO STRETCH? = visible next move
- Tiny Tracks = pause, name thinking level, point to proof.

The Standards I Am Learning - Part 1

Read the official TEKS. Directly under it, read how a student can say the same standard.

TEKS (12)(A)(i) - Official Standard

compose literary texts using genre characteristics

HOW I SAY THE STANDARD!

I can write a story or poem using the parts that genre needs.

TEKS (12)(A)(ii) - Official Standard

compose literary texts using craft

HOW I SAY THE STANDARD!

I can write a story or poem using a writer's craft on purpose.

TEKS (11)(A)(i) - Official Standard

plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies

HOW I SAY THE STANDARD!

I can pick the right genre for my topic, purpose, and reader before I draft.

TEKS (11)(B)(iv) - Official Standard

develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details

HOW I SAY THE STANDARD!

I can grow one engaging idea and add details that belong.

The Standards I Am Learning - Part 2

Read the official TEKS. Directly under it, read how a student can say the same standard.

TEKS (11)(C)(i) - Official Standard

revise drafts to improve sentence structure

HOW I SAY THE STANDARD!

I can revise my sentences so they read more clearly.

TEKS (11)(C)(ii) - Official Standard

revise drafts to improve word choice

HOW I SAY THE STANDARD!

I can revise my words so they carry more meaning.

The Standards I Am Learning - Part 3

Read the official TEKS. Directly under it, read how a student can say the same standard.

TEKS (11)(D)(i) - Official Standard

edit drafts using standard English conventions, including complete simple sentences with subject-verb agreement

HOW I SAY THE STANDARD!

I can write complete simple sentences where the subject and verb agree.

TEKS (11)(D)(vii) - Official Standard

edit drafts using standard English conventions, including singular nouns

HOW I SAY THE STANDARD!

I can use singular nouns correctly.

TEKS (11)(D)(viii) - Official Standard

edit drafts using standard English conventions, including plural nouns

HOW I SAY THE STANDARD!

I can use plural nouns correctly.

TEKS (11)(D)(xxxv) - Official Standard

edit drafts using standard English conventions, including correct spelling of high-frequency words

HOW I SAY THE STANDARD!

I can spell high-frequency words correctly.

TEKS 7(C) - Official Standard

use text evidence to support an appropriate response

HOW I SAY THE STANDARD!

I can use text evidence to support my response.

The ELPS I Am Learning

Read the official ELPS. Directly under it, read how you can say the same standard.

ELPS 1(E)(i) - Official Standard

demonstrate listening comprehension from information presented orally during formal classroom interactions by restating, responding, paraphrasing, summarizing, or asking for clarification or additional details

HOW I SAY THE STANDARD!

I can show I understand what I hear by restating or asking a question.

ELPS 4(F)(i) - Official Standard

write to narrate, describe, explain, respond, or justify with supporting details using appropriate content for [a] specific purpose

HOW I SAY THE STANDARD!

I can write with supporting details that fit my purpose.

ELPS 2(E)(i) - Official Standard

narrate, describe, explain, justify, discuss, elaborate, or evaluate orally with increasing specificity in academic context or discourse

HOW I SAY THE STANDARD!

I can explain and defend my chain out loud with specific words.

ELPS 4(D)(iii) - Official Standard

write content-area texts using a variety of transition words

HOW I SAY THE STANDARD!

I can use transition words to connect my ideas.

ELPS 4(C)(i) - Official Standard

write using a combination of both high-frequency words and content-area vocabulary

HOW I SAY THE STANDARD!

I can combine familiar words with precise words from this module.

My Module 3 Learning Launchpad

Read the destination, then choose how you will show up for the work.

I CAN

- explain how people help ideas, knowledge, and traditions travel.
- trace a cause through a connection to an immediate effect and a longer effect.
- explain why people may have different perspectives on the same connection.
- build a narrative around an Important Moment and a Lesson or Lasting Effect.

I WILL

- support a consequence chain with evidence from the poems.
- organize my perspective narrative as Before, Important Moment, and After.
- make TRAILS I and L clearly identifiable.
- transform my lasting effect into three four-line rhyming stanzas.

LEARNING DESTINATION

I will explain how connections and legacies create change, then express one lasting effect through a perspective narrative and a voice poem.

MY LAUNCHPAD PROMISE

The craft move I will practice first is _____ because

My Module 3 Learning Dashboard

Circle where you think your learning is right now. Come back on Monday, Wednesday, and Friday to see how your thinking grows.

I know a lot about this / I know a little bit about this / This is new to me

Circle one for each skill, each day.

Skill	Monday	Wednesday	Friday
Trace cause to consequence	a lot / a little / new	a lot / a little / new	a lot / a little / new
Name an immediate and a longer effect	a lot / a little / new	a lot / a little / new	a lot / a little / new
Explain a differing perspective	a lot / a little / new	a lot / a little / new	a lot / a little / new
Build an Important Moment and Lasting Effect	a lot / a little / new	a lot / a little / new	a lot / a little / new
Use artistic language and sound in a poem	a lot / a little / new	a lot / a little / new	a lot / a little / new

My goal for this module:

Tier 1 Vocabulary - Everyday Words

Say the word, learn its meaning, then rehearse the complete frame.

after

Say it: AF-tur

What it means: a later time

Try the frame: After the moment, ____.

before

Say it: bih-FOR

What it means: an earlier time

Try the frame: Before the connection, ____.

change

Say it: CHAYNJ

What it means: to become different

Try the frame: The connection changed ____.

choice

Say it: CHOYS

What it means: a decision between possibilities

Try the frame: The choice caused ____.

learn

Say it: LURN

What it means: to gain knowledge or skill

Try the frame: A person learned ____.

Tier 1 Vocabulary - Everyday Words

Say the word, learn its meaning, then rehearse the complete frame.

moment

Say it: MOH-muhnt

What it means: a short point in time

Try the frame: The important moment is ____.

share

Say it: SHAIR

What it means: to give or communicate something

Try the frame: People shared ____.

sound

Say it: SOWNND

What it means: something heard

Try the frame: The repeated sound makes ____ stand out.

teach

Say it: TEECH

What it means: to help another person learn

Try the frame: One person taught ____.

voice

Say it: VOYS

What it means: the way a speaker sounds or expresses ideas

Try the frame: The poem's voice feels ____.

Tier 2 Vocabulary - Academic Words

Say the word, learn its meaning, then rehearse the complete frame.

consequence

Say it: KON-suh-kwens

What it means: an effect or result

Try the frame: One consequence was ____.

cooperation

Say it: koh-op-uh-RAY-shun

What it means: working together toward a result

Try the frame: Cooperation mattered because ____.

custom

Say it: KUS-tuhm

What it means: a practice shared by a group over time

Try the frame: The custom continued when ____.

evidence

Say it: EV-uh-duhns

What it means: exact information that supports thinking

Try the frame: My evidence is ____.

identity

Say it: eye-DEN-tih-tee

What it means: the qualities and experiences that shape who someone is

Try the frame: The song can hold identity because ____.

Tier 2 Vocabulary - Academic Words

Say the word, learn its meaning, then rehearse the complete frame.

influence

Say it: IN-floo-uhns

What it means: the power to affect an idea, action, or result

Try the frame: The idea influenced ____.

inheritance

Say it: in-HAIR-ih-tuhns

What it means: something received from people who came before

Try the frame: This inheritance is ____.

perspective

Say it: pur-SPEK-tiv

What it means: a way of seeing or understanding

Try the frame: From this perspective, ____.

scholar

Say it: SKOL-ur

What it means: a person who studies and learns deeply

Try the frame: The scholar carried ____.

significance

Say it: sig-NIF-ih-kuhns

What it means: the importance or meaning of something

Try the frame: The significance of the moment is ____.

Tier 3 Vocabulary - Domain and Passage Words

Say the word, learn its meaning, then rehearse the complete frame.

imagery

Say it: IM-ij-ree

What it means: language that helps a reader sense or picture something

Try the frame: The imagery helps me picture ____.

immediate effect

Say it: ih-MEE-dee-ut ih-FEKT

What it means: a result that happens right away

Try the frame: The immediate effect was ____.

legacy

Say it: LEG-uh-see

What it means: an influence or inheritance that continues from the past

Try the frame: The legacy continues when ____.

longer effect

Say it: LONG-gur ih-FEKT

What it means: a result that continues or appears later

Try the frame: The longer effect was ____.

Magna Carta

Say it: MAG-nuh KAR-tuh

What it means: a historical written promise that helped establish that a ruler's power could be controlled

Try the frame: The Magna Carta influenced ____.

Tier 3 Vocabulary - Domain and Passage Words

Say the word, learn its meaning, then rehearse the complete frame.

metaphor

Say it: MET-uh-for

What it means: a comparison that says one thing is another

Try the frame: The metaphor compares ____ to ____.

personification

Say it: pur-son-uh-fih-KAY-shun

What it means: giving human qualities to something nonhuman

Try the frame: The personification makes ____ seem ____.

repetition

Say it: rep-uh-TISH-un

What it means: purposeful reuse of a word or structure

Try the frame: The repetition emphasizes ____.

rhyme

Say it: rime

What it means: matching or similar ending sounds

Try the frame: The rhyme links ____ and ____.

stanza

Say it: STAN-zuh

What it means: a group of lines in a poem

Try the frame: This stanza develops ____.

The DOT Reading HABIT

Dot. Discover. Drop.

Step	What I Do
D - Dot	Place a small dot above any word that seems unfamiliar as I read the poems.
O - Discover	Discover the meaning as I learn through reading and discussion.
T - Drop	Go back and erase the dot once I know its meaning.

WORDS TO REMEMBER

Dot the word. Discover the meaning. Drop the dot.

AS YOU READ

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

☐ Dot in the poem ☐ List in the margin ☐ Ask after reading

STUDENT SUPPORT - Another Way to Show What You Know

If making a dot is difficult, circle the unfamiliar word or tell a partner which word you want to learn.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Cause, Connection, Consequence

This week we ask a harder question: What happens because people and ideas move?

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.

IMMEDIATE AND LONGER EFFECTS

- An immediate effect is a result that happens right away.
- A longer effect is a result that continues or appears later.
- Perspective means a way of seeing; two people can view the same connection differently.

WORDS TO REMEMBER

Cause leads to connection. Connection leads to consequence. One connection can create more than one effect.

STUDENT SUPPORT - Another Way to Show What You Know

Say the chain aloud: The cause was ____.
The connection happened when ____.
One immediate consequence was ____.
A longer consequence was ____.
From another perspective, ____.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

TRAILS and the Story Behind the Change

Narrative gives you room to develop a change through Before, Important Moment, and After.

TRAILS - THE NARRATIVE FRAMEWORK

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	Module 3 focus: the moment that changes the narrative.
L - Lesson or Lasting Effect	Module 3 focus: what continues after the moment.
S - Setting	Establish where and when.

BEFORE -> IMPORTANT MOMENT -> AFTER

A good narrative does not merely give a busy series of actions. Something matters. If you removed the Important Moment, the meaning should change.

THE WRITING BRIDGE

Narrative develops the change. Poetry concentrates the same change so artistic language and sound keep the important idea in the reader's ear.

STUDENT SUPPORT - Another Way to Show What You Know

Point to your Before, your Important Moment, and your After. Ask: If I removed the moment, would the meaning still change?

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

LEAVES and the Poem That Concentrates It

Poetry compresses a large idea so artistic language and sound keep it in the ear.

LEAVES - THE POETRY FRAMEWORK

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

ARTISTIC LANGUAGE

metaphor • imagery • repetition • rhyme • personification • purposeful word choice

WORDS TO REMEMBER

Artistic language compresses a large idea. Sound directs attention. You are not rhyming for decoration; you are using sound to make one idea stay in the reader's ear.

STUDENT SUPPORT - Another Way to Show What You Know

Read a stanza twice. Tap once for rhyme and twice for a repeated word or structure, then name the word the sound made you notice.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

My Learning Destination

Know what success will look and sound like.

BIG GOAL

I will explain how connections and legacies create change, evaluate effects that continue beyond a moment, and express a lasting effect through narrative and poetry.

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.

INDEPENDENT PRODUCTS

I will 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.

I WILL KNOW I AM READY WHEN...

MY FIRST THINKING (DAY ONE)

Answer now. You will answer this question again near the end.

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

My thinking level before we begin:

MOVE YOUR THINKING



Foundational RECALL



Emergent CONNECT



Visible
EXPLAIN



Independent USE



Reflective EXTEND

STUDENT SUPPORT - Another Way to Show What You Know

Say your answer first or use this starter:
One connection can last because _____. Then
write your own thinking.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

The Roads Between Us

Poem 1 - High Stamina • Poem • Part 1 of 3

AS YOU READ

Read the poem aloud so you hear it first. Notice how the writer arranges the words into lines - that layout is part of the meaning (LEAVES: Lines & Layout). Use the DOT HABIT for unfamiliar words. TAP the TRACKS by marking exact evidence, and listen for rhyme and repeated words or structures.

- 1 A river bends, a pathway turns,
A traveler watches, listens, learns.
A basket, story, song, or seed
Can travel far to meet a need.
- 5 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;
- 10 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.
- 15 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,
- 20 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.

The Roads Between Us - Continued 2

Poem 1 - High Stamina • Poem • Part 2 of 3

AS YOU READ

Read the poem aloud so you hear it first. Notice how the writer arranges the words into lines - that layout is part of the meaning (LEAVES: Lines & Layout). Use the DOT HABIT for unfamiliar words. TAP the TRACKS by marking exact evidence, and listen for rhyme and repeated words or structures.

- 25 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,
- 30 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.
- 35 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
- 40 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.
- 45 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.

The Roads Between Us - Continued 3

Poem 1 - High Stamina • Poem • Part 3 of 3

AS YOU READ

Read the poem aloud so you hear it first. Notice how the writer arranges the words into lines - that layout is part of the meaning (LEAVES: Lines & Layout). Use the DOT HABIT for unfamiliar words. TAP the TRACKS by marking exact evidence, and listen for rhyme and repeated words or structures.

A road can help a business grow,

50 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.

55 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,

60 New thoughts may travel with our feet.

The Roads Between Us - TRACKS Evidence Hunt

Study the exact words from the poem. Verbally explain why each clue fits its TRACKS category.

TRACKS	Exact Evidence	Why It Fits
T • Time	"A traveler watches, listens, learns."	It fits because _____
R ■ Reactions	"Or pottery carefully formed and made."	It fits because _____
A ▲ Actions	"A merchant might arrive to trade,"	It fits because _____
C ★ Character, Concept, Creature	"A peaceful or a welcome scene."	It fits because _____
K ♦ Key Knowledge	"To ships that travel more and more."	It fits because _____
S ▼ Scenery / Setting	"And brings back knowledge in return."	It fits because _____

STUDENT SUPPORT - Another Way to Show What You Know

Point to the TRACKS chart and use this frame: This is ___ evidence because _____. You still choose which words become your consequence chain.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

What We Carry Forward

Poem 2 - High Stamina • Poem • Part 1 of 4

AS YOU READ

Read the poem aloud so you hear it first. Notice how the writer arranges the words into lines - that layout is part of the meaning (LEAVES: Lines & Layout). Use the DOT HABIT for unfamiliar words. TAP the TRACKS by marking exact evidence, and listen for rhyme and repeated words or structures.

1 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.

5 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
10 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.
15 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
20 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.

What We Carry Forward - Continued 2

Poem 2 - High Stamina • Poem • Part 2 of 4

AS YOU READ

Read the poem aloud so you hear it first. Notice how the writer arranges the words into lines - that layout is part of the meaning (LEAVES: Lines & Layout). Use the DOT HABIT for unfamiliar words. TAP the TRACKS by marking exact evidence, and listen for rhyme and repeated words or structures.

- 25 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;
- 30 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.
- 35 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,
- 40 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.
- 45 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.

What We Carry Forward - Continued 3

Poem 2 - High Stamina • Poem • Part 3 of 4

AS YOU READ

Read the poem aloud so you hear it first. Notice how the writer arranges the words into lines - that layout is part of the meaning (LEAVES: Lines & Layout). Use the DOT HABIT for unfamiliar words. TAP the TRACKS by marking exact evidence, and listen for rhyme and repeated words or structures.

A voice can carry history;

50 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.

55 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

60 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.

65 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,

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

What We Carry Forward - Continued 4

Poem 2 - High Stamina • Poem • Part 4 of 4

AS YOU READ

Read the poem aloud so you hear it first. Notice how the writer arranges the words into lines - that layout is part of the meaning (LEAVES: Lines & Layout). Use the DOT HABIT for unfamiliar words. TAP the TRACKS by marking exact evidence, and listen for rhyme and repeated words or structures.

What we carry, what we share,
Shows future generations that we care.

- 75 The past may help us understand
The future waiting in our hands.

What We Carry Forward - TRACKS Evidence Hunt

Study the exact words from the poem. Verbally explain why each clue fits its TRACKS category.

TRACKS	Exact Evidence	Why It Fits
T • Time	"Its meaning travels year to year."	It fits because _____
R ■ Reactions	"Some legacies are written down;"	It fits because _____
A ▲ Actions	"Could give another mind room to grow."	It fits because _____
C ★ Character, Concept, Creature	"Helped culture travel all around."	It fits because _____
K ♦ Key Knowledge	"Inside the choices made each day."	It fits because _____
S ▼ Scenery / Setting	"What we inherit is a start,"	It fits because _____

STUDENT SUPPORT - Another Way to Show What You Know

Point to the TRACKS chart and use this frame: This is ___ evidence because _____. You still choose which words become your consequence chain.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Day 1 - GATHER

We already know that people and ideas move. This week we ask: What happens because they move?

CONNECTION -> CHANGE

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

CAUSE -> CONNECTION -> CONSEQUENCE

A consequence is an effect or result. It does not automatically mean something bad. A historical connection can have more than one effect.

BUILD MY UNDERSTANDING

One connection I read about is:

One thing that happened because of it is:

STUDENT SUPPORT - Another Way to Show What You Know

If tracing a chain is hard, say it aloud first:

The cause was _____. The connection happened when _____. One consequence was _____.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Day 1 - REVEAL

Reveal TRAILS I + L in narrative and LEAVES A + E in poetry.

REVEAL - THE ROADS BETWEEN US

Listen as the poem becomes more complex. It does not tell us that every contact or exchange had exactly the same result. That is important historical thinking.

TRAILS REVEAL

BEFORE -> IMPORTANT MOMENT -> AFTER. The **I** in TRAILS is the Important Moment. The **L** is the Lesson or Lasting Effect. A good narrative does not merely give a busy series of actions. Something matters.

LEAVES REVEAL

Artistic language lets a poet compress a large idea: metaphor, imagery, repetition, rhyme, personification, purposeful word choice. Echo and Sound help important language stay in the reader's ear.

NOTICE AND DEFEND

Why does the poet use sound to make an idea stay in your ear?

STUDENT SUPPORT - Another Way to Show What You Know

Underline the Important Moment idea once.
Circle one word the rhyme or repetition made you notice, then explain why it matters.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Day 1 - Auditory Engagement: Hear the Echo

Listen twice. Sound is not decoration - it directs attention.

HEAR THE ECHO

Your teacher reads one stanza twice. Tap once when you hear rhyme and twice when you hear repeated words or structures. You are listening for how sound directs your attention.

ACTIVE LISTENING SEQUENCE

1. Listen once for meaning.
2. Listen again. Tap once for rhyme and twice for repetition or an echoed structure.
3. Name the word or idea the sound emphasized.
4. Explain how that language connects to consequence or legacy.

FRESH RECALL

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

Day 1 - Exit Ticket

Pause. Name the learning. Point to proof.

DAY 1 EXIT TICKET

A connection in one poem is _____.

One consequence is _____.

The words that made the consequence memorable are _____.

Day 2 - ATTEMPT

Cause-Connection-Consequence Relay - how to play.

THE GOAL

Build a chain that answers three questions: What caused the connection? What happened because of it? Why might the result matter later?

HOW TO PLAY

1. Your team receives cards for five parts: CAUSE, CONNECTION, IMMEDIATE EFFECT, LONGER EFFECT, and PERSPECTIVE.
2. Build a chain in order and defend each link with poem evidence.
3. If your team cannot defend a link with the poem, change the card.
4. Accept different chains when the evidence supports each link.

ACCEPTABLE MODEL

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

BEFORE YOU CUT

Cut on the dashed lines. Build the five-part chain, then use the self-check backs.

STUDENT SUPPORT - Another Way to Show What You Know

Use the card number on the relay mat instead of cutting. You still build, defend, and revise the chain the same way.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Relay Mat - Build Your Chain

Lay the five parts in order. Every link must be defended with exact poem evidence.

CAUSE

Card and evidence:

CONNECTION

Card and evidence:

IMMEDIATE EFFECT

Card and evidence:

LONGER EFFECT

Card and evidence:

PERSPECTIVE

Whose view, and which poem words support it:

STUDENT SUPPORT - Another Way to Show What You Know

Do not accept a longer effect that only repeats the immediate effect, or a perspective the poem does not provide.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

✂ CUT PAGE - Relay Idea Cards - Relay Deck 1

Cut on the dashed lines. Keep each idea inside its card.

RELAY CARD 1

“People travel place to place.”
Which part of the chain? Place me
and defend me.

RELAY CARD 2

“King John's power needed limits.”
Which part of the chain? Place me
and defend me.

RELAY CARD 3

**“Scholars want to study and copy
knowledge.”**
Which part of the chain? Place me
and defend me.

RELAY CARD 4

“Communities meet and trade.”
Which part of the chain? Place me
and defend me.

RELAY CARD 5

**“A written promise came at
Runnymede.”**
Which part of the chain? Place me
and defend me.

Mirrored Backs - Relay Idea Cards - Relay Deck 1

Use these self-check backs only after your team commits to the chain.

CAUSE
CAUSE-CONNECTION-
CONSEQUENCE RELAY · Card 2

CAUSE
CAUSE-CONNECTION-
CONSEQUENCE RELAY · Card 1

CONNECTION
CAUSE-CONNECTION-
CONSEQUENCE RELAY · Card 4

CAUSE
CAUSE-CONNECTION-
CONSEQUENCE RELAY · Card 3

CONNECTION
CAUSE-CONNECTION-
CONSEQUENCE RELAY · Card 5

CUT PAGE - Relay Idea Cards - Relay Deck 2

Cut on the dashed lines. Keep each idea inside its card.

RELAY CARD 6

“Books were guarded, read, and shared.”

Which part of the chain? Place me and defend me.

RELAY CARD 7

“Goods were exchanged.”

Which part of the chain? Place me and defend me.

RELAY CARD 8

“A ruler's power could be controlled.”

Which part of the chain? Place me and defend me.

RELAY CARD 9

“New questions moved from land to land.”

Which part of the chain? Place me and defend me.

RELAY CARD 10

“Ideas and knowledge also moved.”

Which part of the chain? Place me and defend me.

Mirrored Backs - Relay Idea Cards - Relay Deck 2

Use these self-check backs only after your team commits to the chain.

IMMEDIATE EFFECT
CAUSE-CONNECTION-
CONSEQUENCE RELAY · Card 7

CONNECTION
CAUSE-CONNECTION-
CONSEQUENCE RELAY · Card 6

IMMEDIATE EFFECT
CAUSE-CONNECTION-
CONSEQUENCE RELAY · Card 9

IMMEDIATE EFFECT
CAUSE-CONNECTION-
CONSEQUENCE RELAY · Card 8

LONGER EFFECT
CAUSE-CONNECTION-
CONSEQUENCE RELAY · Card 10

CUT PAGE - Relay Idea Cards - Relay Deck 3

Cut on the dashed lines. Keep each idea inside its card.

RELAY CARD 11

“Fair trials, laws, and rights grew later.”

Which part of the chain? Place me and defend me.

RELAY CARD 12

“The knowledge found another road and another mind.”

Which part of the chain? Place me and defend me.

RELAY CARD 13

“Different people may experience the connection differently.”

Which part of the chain? Place me and defend me.

RELAY CARD 14

“Contact was not always a peaceful or welcome scene.”

Which part of the chain? Place me and defend me.

RELAY CARD 15

“We keep the wisdom and face the mistakes.”

Which part of the chain? Place me and defend me.

Mirrored Backs - Relay Idea Cards - Relay Deck 3

Use these self-check backs only after your team commits to the chain.

LONGER EFFECT
CAUSE-CONNECTION-
CONSEQUENCE RELAY · Card 12

LONGER EFFECT
CAUSE-CONNECTION-
CONSEQUENCE RELAY · Card 11

PERSPECTIVE
CAUSE-CONNECTION-
CONSEQUENCE RELAY · Card 14

PERSPECTIVE
CAUSE-CONNECTION-
CONSEQUENCE RELAY · Card 13

PERSPECTIVE
CAUSE-CONNECTION-
CONSEQUENCE RELAY · Card 15

Poetry Challenge - Make an Idea Into an Image

Transform a plain sentence using metaphor, imagery, repetition, or rhyme.

YOUR PLAIN SENTENCE

Ideas can move between people.

TEACHER MODEL

"An idea became a seed." The metaphor gives an abstract idea an image. Your job is not to copy the model - create your own.

MY ARTISTIC VERSION

Write your line, then name the craft you used (metaphor, imagery, repetition, or rhyme):

REMEMBER

Artistic language compresses a large idea. Sound directs attention.

STUDENT SUPPORT - Another Way to Show What You Know

Say your image aloud before you write it.
Point to the exact word that does the picturing.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Day 2 - Record

Record your strongest chain and underline the exact poem evidence that defends it.

OUR STRONGEST CHAIN

CAUSE:

CONNECTION:

IMMEDIATE EFFECT:

LONGER EFFECT:

PERSPECTIVE:

Day 3 - DISCUSS

Where did teams disagree? Was every consequence immediate?

TALK IT THROUGH

Where did teams disagree yesterday?

Was every consequence immediate?

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

THE BRIDGE BETWEEN CONNECTION AND LEGACY

When an effect keeps going long after the first moment, that continuing influence is how we begin to understand legacy.

STUDENT SUPPORT - Another Way to Show What You Know

Use the frame: Some effects are immediate because _____. Some effects are longer because _____. This connection became a legacy when _____.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Day 3 - USE: The Moment Something Changed (Plan)

Plan a three-paragraph perspective narrative from an idea in either poem.

BEFORE

Establish setting, character, relationship, and situation.

My plan:

IMPORTANT MOMENT

Something is learned, exchanged, discovered, heard, taught, or understood.

My plan:

AFTER

Show the Lesson or Lasting Effect.

My plan:

THE REMOVAL TEST

If I removed my Important Moment, my narrative should no longer make sense in exactly the same way. That is how I know the moment is important.

STUDENT SUPPORT - Another Way to Show What You Know

Reread the poem and gather ideas. You choose the moment, the perspective, and the lasting effect.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Narrative Draft - The Moment Something Changed

Write your Before, Important Moment, and After. Required TRAILS: I and L clearly identifiable.

SUCCESS CHECK

☐ Before sets setting and relationship ☐ Important Moment cannot be removed ☐ After shows a lasting effect

SUCCESS CHECK

☐ Before sets setting and relationship ☐ Important Moment cannot be removed ☐ After shows a lasting effect

[illegible]

Day 3 - Poetry Compression: My Voice Poem

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

NARRATIVE DEVELOPS, POETRY CONCENTRATES

Narrative gives you room to develop the change. Poetry asks you to concentrate it. Keep the same lasting effect - make it smaller and stronger.

MY VOICE POEM MUST CONTAIN

- 3 stanzas × 4 lines
- imagery
- one comparison or metaphor
- purposeful repetition or echo
- rhyme
- a central emotion

[illegible]

Day 3 - Standards Application Check

Revise for meaning and sound, then edit conventions.

REVISE

Revise one narrative sentence so the Important Moment is clearer.

My revised sentence:

Revise one poetic line so its image or sound strengthens the lasting effect:

EDIT - CONVENTIONS SWEEP

☐ Complete sentences with subject-verb agreement ☐ Singular nouns ☐ Plural nouns ☐ High-frequency spelling

MY EDITED SENTENCE

STUDENT SUPPORT - Another Way to Show What You Know

Point to one singular noun and one plural noun in your writing. You still decide what to change.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Day 4 - AWARD: Craft Detective

Award a decision you made as a writer - not something that rhymed by accident.

MARK YOUR CRAFT

Find and mark each one in your own work:

☐ Important Moment ☐ Lasting Effect ☐ Artistic Language ☐ Echo / Sound

CRAFT DETECTIVE BADGE

Class cheer: "One moment mattered! One effect stayed! I can prove the craft that I made!"

MY AWARD

One deliberate decision I made as a writer was

I can prove it because

STUDENT SUPPORT - Another Way to Show What You Know

Choose one craft move and point to proof before writing. Rehearse: I award this decision because I made it on purpose.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

MOVE YOUR THINKING



Foundational
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Emergent
CONNECT



Visible
EXPLAIN



Independent
USE



Reflective
EXTEND

Day 4 - TARGET Your Next Move

A useful target names one change that would make your meaning stronger.

CRAFT DETECTIVE 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

REMEMBER

AWARD = a deliberate decision I can prove. TARGET = one change that would make my meaning stronger.

BUILD A PRECISE TARGET

My next craft goal is _____ because

STUDENT SUPPORT - Another Way to Show What You Know

Use the reflection lines as a starting point. You still explain why the chosen target fits your work.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Day 5 - EXPLAIN: Craft Specialists

Turn and teach: definition alone is not teaching. Give an example and explain why it works.

MY CONCEPT

Circle the one concept you will teach: Important Moment • Lasting Effect • imagery • metaphor • repetition • rhyme • consequence • legacy.

MY 60-SECOND MINI-LESSON

DEFINE it:

GIVE a poem or activity example:

EXPLAIN why it works:

LISTENER RESPONSIBILITIES

- Listen for the definition and the example.
- Ask why the craft works.
- Teach the concept back in your own words.

STUDENT SUPPORT - Another Way to Show What You Know

Rehearse with a partner or make an approved audio recording before the teach-back. Use the card, but explain in your own words.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

MY THINKING NOW

Answer the module question again. Then compare it with your first thinking.

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

WHAT CHANGED?

Circle or underline something you can explain now that you could not explain at the beginning.

My thinking grew because

My thinking level now:

MOVE YOUR THINKING



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EXTEND**

Check the Learning

Informal, low-stakes ways to show what you understand.

VERBAL - Gather / Reveal

Explain why consequence does not automatically mean something bad.

My explanation:

VISUAL / PHYSICAL - Attempt

Arrange and defend the five-part relay chain with poem evidence.

My strongest link and its evidence:

WRITTEN - Discuss / Use

Mark the Important Moment, Lasting Effect, Artistic Language, and Echo/Sound in your own work.

Where each one appears:

STUDENT SUPPORT - Another Way to Show What You Know

Choose Listen, Look, or Collect: explain a later effect and another perspective aloud, show a defended chain link, or hand in your narrative and poem.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

MY MODULE CHECK-IN

Award. Target. Explain. Use proof, not just feelings.

AWARD

Mark your Important Moment, Lasting Effect, Artistic Language, and Echo/Sound.

Choose the deliberate decision you are proudest of and complete: “I award this decision because I made it on purpose, and my proof is ____.”

TARGET

Choose one change that would make your meaning stronger. Complete: “My Important Moment works because _____. My lasting effect is _____. My strongest artistic language is _____. My target is _____. Something I am curious about historically is _____.”

EXPLAIN

Teach a 60-second CRAFT SPECIALISTS mini-lesson about one concept: Important Moment, Lasting Effect, imagery, metaphor, repetition, rhyme, consequence, or legacy. Define it, give a poem or activity example, explain why it works, and listen as your partner teaches it back.

I Can...	Not Yet	Getting Set	I Can Do It
Trace cause to consequence	☐	☐	☐
Name an immediate and a longer effect	☐	☐	☐
Explain a differing perspective	☐	☐	☐
Build an Important Moment and Lasting Effect	☐	☐	☐
Use artistic language and sound in a poem	☐	☐	☐

Day 5 - Writing Opportunity - The Moment Something Changed

Create a three-paragraph perspective narrative, then transform its lasting effect into a voice poem.

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 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 poem details support what this person knows or observes? Avoid adding feelings or facts the source does not provide.

STUDENT SUPPORT - Another Way to Show What You Know

Read both poems aloud. Choose the idea whose Before / Moment / After you can build most clearly, then reread before planning.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Plan My Narrative and Poem

Fill each part before you draft. Keep your perspective grounded in the poem.

1. BEFORE - setting + character + relationship + situation

2. IMPORTANT MOMENT - learned / exchanged / discovered / heard / taught / understood

3. AFTER - the lesson or lasting effect

4. VOICE POEM SEED - the central emotion and one image I will use

Narrative Draft - Page 1

Write your Before, Important Moment, and After. Make TRAILS I and L clearly identifiable.

MOMENT CHECK

If you removed your Important Moment, the meaning should change. Keep the perspective consistent.

[illegible]

Narrative Draft - Page 2

Continue only if you need more space. Stronger does not mean longer.

AFTER CHECK

Before • Important Moment • After — the After must show a lasting effect the moment caused.

[illegible]

Voice Poem Draft - Three Four-Line Stanzas

Concentrate the same lasting effect with imagery, comparison, repetition or echo, rhyme, and one central emotion.

DELIBERATE CRAFT CHECK

☐ Imagery ☐ One comparison or metaphor ☐ Repetition or echo ☐ Rhyme ☐ Central emotion

[illegible]

Revise, Edit, and Share

Revise for meaning, image, and sound; run the conventions sweep; then explain one decision.

REVISE

Revise one narrative sentence for clarity and one poetic line for a stronger image or sound.

Narrative change:

Poetic change:

EDIT - Conventions Sweep

☐ Subject-verb agreement ☐ Singular nouns ☐ Plural nouns ☐ Capitalization ☐ High-frequency spelling

SHARE

My partner heard the lasting effect when I _____ because

STUDENT SUPPORT - Another Way to Show What You Know

Read only your central idea and your poem to a partner. The feedback must name a specific craft move.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Tiny Tracks

Did your narrative and poem carry the same lasting effect?

Tiny Tracks

Small Steps. Big Growth.

I just learned:

My thinking level:

MOVE YOUR THINKING



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Reflective
EXTEND

☐ Easy ☐ Just Right ☐ Challenging

Support I used: _____

My proof is on page: _____ My next move: _____

Ready to Stretch? Take Your Thinking Further!

Point to your Important Moment and your lasting effect. Defend why the moment could not be removed.

PROOF OF TRANSFER

I knew I could carry a lasting effect into a new poem because on page _____ I

READY TO STRETCH? - One Connection, Multiple Effects

Prove one connection creates more than one effect, and evaluate the legacy.

DIRECTIONS

Select one connection from either poem. Create two defensible consequence chains that emphasize different effects or perspectives. Then add a fourth narrative paragraph explaining what later people might preserve, question, strengthen, change, or mend.

POETRY EXTENSION

Revise your 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.

MY TWO CHAINS

Chain 1 (one effect or perspective):

Chain 2 (a different effect or perspective):

EVALUATE THE LEGACY

What should later people preserve, question, strengthen, change, or mend?

Portfolio Evidence + Closing Reflection

Choose the pages that best show what your thinking did during Module 3.

Evidence	Page	What It Proves About My Thinking
1		
2		
3		

LOOK HOW MY THINKING MOVED

At first, I...

Now I...

My biggest improvement was...

My next cognitive address is...

MODULE 3 CLOSING IDEA

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

Essential Question - Answered

You started with an Essential Question. Now connect this answer to what you learned in Module 3.

OUR ESSENTIAL QUESTION

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

My Answer

I can see that a connection may end when a journey ends, but its effects keep going - and that lasting effect is a kind of legacy. I remember that an Important Moment matters because it creates a Lesson or Lasting Effect, and I listen for the artistic language and sound that keep that effect in my ear.

STUDENT SUPPORT - Another Way to Show What You Know

Start with the moment: The connection was ____, and long after, it still ____.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

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CLUSTER 7



M O D U L E



What Will We Carry Forward?

The Lasting Meaning of a Story



Pocket Practice



Attach scratch paper on the left, right, and bottom edges.
Leave the top edge open to make a pocket for this module's activity cards.



Attach scratch paper on the left, right, and bottom edges.
Leave the top edge open to make a pocket for this module's activity cards.

Why This Module Matters

Understanding the past helps us choose wisely for the future.

WHY THIS MODULE MATTERS

People carry more than objects. They also carry knowledge, ideas, traditions, voices, experiences, and values. As you learn from the past, you also get to choose what you will preserve, question, improve or repair, and carry forward - and a thoughtful choice is supported with evidence, not just a feeling.

Essential Question

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

Keep this question in mind all module. You will answer it on the last page.

How This Book Helps Me Think

This workbook is built to help you do more of the thinking for yourself.

THE INDEPENDENCE ROUTINE

Attempt	Try the thinking first.
Check	Use the built-in check when one is provided.
Adjust	Fix what you can.
Ask if Needed	Ask for help when you truly need it.

Attempt -> Check -> Adjust -> Ask if Needed

Visual Conventions You Will See

- Dashed line = CUT • Solid line = FOLD
- Scissors symbol = cut page
- STUDENT SUPPORT = another way, same rigor
- READY TO STRETCH? = visible next move
- Tiny Tracks = pause, name thinking level, point to proof.

The Standards I Am Learning - Part 1

Read the official TEKS and how a student can say the same standard.

TEKS 12(A)(i) - Official Standard

compose literary texts such as personal narratives and poetry using genre characteristics

HOW I SAY THE STANDARD!

I can use the parts readers expect in a narrative and in a poem.

TEKS 12(A)(ii) - Official Standard

compose literary texts such as personal narratives and poetry using craft

HOW I SAY THE STANDARD!

I can make purposeful word, sound, and layout choices in my writing.

TEKS 11(A)(i) - Official Standard

plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies

HOW I SAY THE STANDARD!

I can plan by choosing the right genre for my topic, purpose, and reader.

TEKS 11(B)(iv) - Official Standard

develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details

HOW I SAY THE STANDARD!

I can develop one engaging idea with relevant details.

The Standards I Am Learning - Part 2

Read the official TEKS and how a student can say the same standard.

TEKS 11(C)(i) - Official Standard

revise drafts to improve sentence structure

HOW I SAY THE STANDARD!

I can change my sentences so my ideas are clearer and sound better.

TEKS 11(C)(ii) - Official Standard

revise drafts to improve word choice

HOW I SAY THE STANDARD!

I can choose more precise words so my writing shows stronger thinking.

TEKS 11(D)(i) - Official Standard

edit drafts using standard English conventions, including complete simple sentences with subject-verb agreement

HOW I SAY THE STANDARD!

I can check that my simple sentences are complete and that their subjects and verbs agree.

TEKS 11(D)(vii) - Official Standard

edit drafts using standard English conventions, including singular nouns

HOW I SAY THE STANDARD!

I can use singular nouns correctly when I mean one.

The Standards I Am Learning - Part 3

Read the official TEKS and how a student can say the same standard.

TEKS 11(D)(viii) - Official Standard

edit drafts using standard English conventions, including plural nouns

HOW I SAY THE STANDARD!

I can use plural nouns correctly when I mean more than one.

TEKS 11(D)(xxxv) - Official Standard

edit drafts using standard English conventions, including correct spelling of high-frequency words

HOW I SAY THE STANDARD!

I can spell words I see and use often correctly.

TEKS 7(C) - Official Standard

use text evidence to support an appropriate response

HOW I SAY THE STANDARD!

I can use text evidence to support my response.

The ELPS I Am Learning

Read the official ELPS. Directly under it, read how you can say the same standard.

ELPS 4(F)(i) - Official Standard

write to narrate, describe, explain, respond, or justify with supporting details using appropriate content for [a] specific purpose

HOW I SAY THE STANDARD!

I can write with supporting details that fit my purpose.

ELPS 4(D)(iii) - Official Standard

write content-area texts using a variety of transition words

HOW I SAY THE STANDARD!

I can use transition words that make the order and links among ideas clear.

ELPS 4(F)(v) - Official Standard

write to narrate, describe, explain, respond, or justify with supporting details using appropriate register for [a] specific purpose

HOW I SAY THE STANDARD!

I can write with the right tone for my purpose and audience.

ELPS 4(C)(i) - Official Standard

write using a combination of both high-frequency words and content-area vocabulary

HOW I SAY THE STANDARD!

I can combine familiar words with precise words from this module.

ELPS 4(F)(ii) - Official Standard

write to narrate, describe, explain, respond, or justify with supporting details using appropriate style for [a] specific purpose

HOW I SAY THE STANDARD!

I can write with a style that fits my purpose.

My Module 4 Learning Launchpad

Read the destination, then choose how you will show up.

I CAN

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

I WILL

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

LEARNING DESTINATION

I will compose ONE IDEA in TWO FORMS: a full TRAILS narrative and a full LEAVES companion poem that share the same central idea, then explain why my central idea matters beyond one text.

MY LAUNCHPAD PROMISE

The central idea I most want to explore is _____ because

My Module 4 Learning Dashboard

Circle where you think your learning is right now. Come back on Monday, Wednesday, and Friday to see how your thinking grows.

I know a lot about this / I know a little bit about this / This is new to me

Circle one for each skill, each day.

Skill	Monday	Wednesday	Friday
Tell a fact, evidence, interpretation, and viewpoint apart	a lot / a little / new	a lot / a little / new	a lot / a little / new
Support a curator placement with evidence and reasoning	a lot / a little / new	a lot / a little / new	a lot / a little / new
Construct a different supported perspective	a lot / a little / new	a lot / a little / new	a lot / a little / new
Write a full TRAILS narrative	a lot / a little / new	a lot / a little / new	a lot / a little / new
Write a full LEAVES companion poem	a lot / a little / new	a lot / a little / new	a lot / a little / new

My goal:

Tier 1 Vocabulary

Say the word, learn its meaning, then rehearse the complete frame.

change

Say it: CHAYNJ

What it means: to make or become different

Try the frame: We should change ____ because ____.

choice

Say it: CHOYS

What it means: a decision between possibilities

Try the frame: A thoughtful choice would be ____.

future

Say it: FYOO-chur

What it means: time that has not happened yet

Try the frame: In the future, people may ____.

help

Say it: HELP

What it means: to make something better or easier for another

Try the frame: One contribution that could help is ____.

keep

Say it: KEEP

What it means: to continue to have or use

Try the frame: We should keep ____ because ____.

Tier 1 Vocabulary

Say the word, learn its meaning, then rehearse the complete frame.

learn

Say it: LURN

What it means: to gain knowledge or understanding

Try the frame: We can learn from ____.

past

Say it: PAST

What it means: time that has already happened

Try the frame: The past helps us understand ____.

question

Say it: KWES-chun

What it means: something asked to learn or examine

Try the frame: One question I have is ____.

share

Say it: SHAIR

What it means: to give knowledge, ideas, or resources to others

Try the frame: People share knowledge when ____.

voice

Say it: VOYS

What it means: the words or viewpoint of a speaker

Try the frame: This voice helps readers notice ____.

Tier 2 Vocabulary

Say the word, learn its meaning, then rehearse the complete frame.

context

Say it: KON-tekst

What it means: the circumstances that help explain an event or idea

Try the frame: The context helps me understand ____.

contribution

Say it: kon-trih-BYOO-shun

What it means: something given to help a group or future

Try the frame: One contribution could be ____.

evaluate

Say it: ih-VAL-yoo-ayt

What it means: to judge using evidence and criteria

Try the frame: I evaluate this choice by ____.

evidence

Say it: EV-ih-dens

What it means: facts or details that support a conclusion

Try the frame: The evidence shows ____.

examine

Say it: eg-ZAM-in

What it means: to look at something carefully

Try the frame: When I examine the lines, I notice ____.

Tier 2 Vocabulary

Say the word, learn its meaning, then rehearse the complete frame.

legacy

Say it: LEG-uh-see

What it means: an influence or inheritance passed forward

Try the frame: This legacy should be ____ because ____.

preserve

Say it: prih-ZURV

What it means: to protect something so it continues

Try the frame: We should preserve ____ because ____.

responsibility

Say it: rih-spon-sih-BIL-ih-tee

What it means: a duty to make a thoughtful choice or take action

Try the frame: Our responsibility is ____.

significance

Say it: sig-NIF-ih-kens

What it means: why something matters beyond one detail or text

Try the frame: The significance is ____.

viewpoint

Say it: VYOO-poynt

What it means: a way of seeing or understanding something

Try the frame: From this viewpoint, ____.

Tier 3 Vocabulary

Say the word, learn its meaning, then rehearse the complete frame.

companion poem

Say it: kum-PAN-yun POH-um

What it means: a poem that explores the same central idea as another work

Try the frame: My companion poem changes the form by ____.

cultural voice

Say it: KUL-chur-ul voys

What it means: a way a group expresses its experiences and identity

Try the frame: This cultural voice carries ____.

curator

Say it: KYUR-ay-tur

What it means: a person who selects and explains evidence, objects, or stories

Try the frame: A curator might preserve ____.

historical source

Say it: his-TOR-ih-kul sors

What it means: evidence that helps people study the past

Try the frame: This historical source reveals ____.

inference

Say it: IN-fur-ens

What it means: a conclusion based on evidence and reasoning

Try the frame: I infer ____ from ____.

Tier 3 Vocabulary

Say the word, learn its meaning, then rehearse the complete frame.

intentional layout

Say it: in-TEN-shuh-nul LAY-out

What it means: deliberate arrangement of lines, stanzas, and space

Try the frame: My intentional layout emphasizes ____.

interpretation

Say it: in-tur-pruh-TAY-shun

What it means: an explanation of what evidence means

Try the frame: My interpretation is ____ because ____.

perspective

Say it: pur-SPEK-tiv

What it means: a viewpoint shaped by experience

Try the frame: A different perspective might be ____.

rule of law

Say it: rool uhv law

What it means: the principle that leaders and citizens must obey laws

Try the frame: The rule of law matters because ____.

turning point

Say it: TUR-ning point

What it means: the moment when understanding or action changes

Try the frame: The turning point occurs when ____.

The DOT Reading HABIT

Slow down before you make 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

The detail says _____. In context, it becomes evidence that _____. My interpretation is _____. Its significance is _____.

GUARDRAIL

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

STUDENT SUPPORT - Another Way to Show What You Know

Point to the exact line before you say what it shows. You still explain the reasoning.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Full TRAILS - Narrative Framework

Six elements for a developed perspective narrative.

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?

WHAT COUNTS AS A DEVELOPED NARRATIVE

All six TRAILS elements are identifiable without merely being labeled. The reader feels the experience, meets the relationship, hears the actions and thoughts, reaches a real turning point, and learns what lasts.

STUDENT SUPPORT - Another Way to Show What You Know

Rehearse the six TRAILS questions aloud before you write. You still choose the experience and the turning point.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Full LEAVES - Poetry Framework

Six elements for a companion voice poem.

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?

A POEM IS NOT A PARAGRAPH IN A COSTUME

Do not write your narrative and press Enter every few words. Your poem should make different craft decisions while preserving the same central meaning.

STUDENT SUPPORT - Another Way to Show What You Know

Read your poem aloud. If it sounds like prose with line breaks, change the layout, image, voice, or sound. You still keep the central idea.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Fact, Evidence, and Interpretation

Study the past with evidence, not just opinion.

FACT -> EVIDENCE -> INTERPRETATION

Fact	Something that can be checked.
Evidence	An accurate detail used to support a conclusion.
Interpretation	An explanation of what the evidence means.

CLAIM + TEXT EVIDENCE + REASONING

A thoughtful conclusion states a claim, cites an accurate detail from a poem, and explains how that detail supports the claim.

EVIDENCE FRAME

The poem states _____. That detail is evidence that _____. A different viewpoint might _____. The significance is _____.

WHY IT MATTERS

Two people can experience the same event differently. Studying evidence, listening for missing voices, and comparing viewpoints keeps a conclusion honest.

STUDENT SUPPORT - Another Way to Show What You Know

Underline the evidence and box the reasoning. If any part cannot be marked, revise it.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

MY FIRST THINKING (DAY ONE)

Answer now. You will answer again near the end.

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

MOVE YOUR THINKING



Foundational
RECALL



Emergent
CONNECT



Visible
EXPLAIN



Independent
USE



Reflective
EXTEND

STUDENT SUPPORT - Another Way to Show What You Know

Say your answer first or begin:

Understanding the past helps me _____. Then write your own thinking.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

The Roads Between Us

Poem 1 — Very High Stamina • Poem • Part 1 of 4

AS YOU READ

This is a poem - read it once for the sound, then again for the meaning. Notice how the lines and stanzas are arranged (LEAVES: Lines & Layout). Use the DOT HABIT, TAP the TRACKS, and mark one detail that could become evidence.

You can use the passage from Module 1 or Module 2 as a support instead of this longer one.

- 1 A river bends, a pathway turns,
A traveler watches, listens, learns.
A basket, story, song, or seed
Can travel far to meet a need.
- 5 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,
- 10 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.
- 15 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
- 20 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.

The Roads Between Us - Continued 2

Poem 1 — Very High Stamina • Poem • Part 2 of 4

AS YOU CONTINUE READING

Keep hearing the poem in your head. Dot unfamiliar words, TAP the TRACKS, and mark one line whose meaning goes beyond the words themselves.

You can use the passage from Module 1 or Module 2 as a support instead of this longer one.

25 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
30 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.
35 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
40 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.

45 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.

The Roads Between Us - Continued 3

Poem 1 — Very High Stamina • Poem • Part 3 of 4

AS YOU CONTINUE READING

Keep hearing the poem in your head. Dot unfamiliar words, TAP the TRACKS, and mark one line whose meaning goes beyond the words themselves.

You can use the passage from Module 1 or Module 2 as a support instead of this longer one.

Yet history teaches something more:

50 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.

55 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

60 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.

65 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

70 How Texas trade continues to grow.
Great ships can carry goods away
And bring new products every day.

The Roads Between Us - Continued 4

Poem 1 — Very High Stamina • Poem • Part 4 of 4

AS YOU CONTINUE READING

Keep hearing the poem in your head. Dot unfamiliar words, TAP the TRACKS, and mark one line whose meaning goes beyond the words themselves.

You can use the passage from Module 1 or Module 2 as a support instead of this longer one.

A windy plain can power a town;
Resources move both up and down.

75 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,

80 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.

85 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;

90 Its greatest reach may stay unknown.
For when two distant pathways meet,
The world itself moves with our feet.

The Roads Between Us - TRACKS Evidence Hunt

Study the exact words. Verbally explain what each detail shows or asks.

TRACKS	Exact Evidence	What This Detail Shows or Asks
T • Time	"A traveler watches, listens, learns."	It shows _____
R ■ Reactions	"A story, custom, skill, or view might travel with the traders too."	It shows _____
A ▲ Actions	"The roads became a woven thread."	It shows _____
C ★ Character, Concept, Creature	"Could bring great harm from human hands."	It shows _____
K ♦ Key Knowledge	"How Texas trade continues to grow."	It shows _____
S ▼ Scenery / Setting	"They influence where businesses grow."	It shows _____

STUDENT SUPPORT - Another Way to Show What You Know

Use: This is ____ evidence. It shows _____. A different viewpoint might _____. You still explain the reasoning.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

What We Carry Forward

Poem 2 — Very High Stamina • Poem • Part 1 of 6

AS YOU READ

This is a poem - read it once for the sound, then again for the meaning. Notice how the lines and stanzas are arranged (LEAVES: Lines & Layout). Use the DOT HABIT, TAP the TRACKS, and mark one detail that could become evidence.

You can use the passage from Module 1 or Module 2 as a support instead of this longer one.

- 1 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.
- 5 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,
- 10 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.
- 15 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
- 20 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.

What We Carry Forward - Continued 2

Poem 2 — Very High Stamina • Poem • Part 2 of 6

AS YOU CONTINUE READING

Keep hearing the poem in your head. Dot unfamiliar words, TAP the TRACKS, and mark one line whose meaning goes beyond the words themselves.

You can use the passage from Module 1 or Module 2 as a support instead of this longer one.

25 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
30 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.

35 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,

40 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.

45 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.

What We Carry Forward - Continued 3

Poem 2 — Very High Stamina • Poem • Part 3 of 6

AS YOU CONTINUE READING

Keep hearing the poem in your head. Dot unfamiliar words, TAP the TRACKS, and mark one line whose meaning goes beyond the words themselves.

You can use the passage from Module 1 or Module 2 as a support instead of this longer one.

The Renaissance provides a clue

50 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.

55 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;

60 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.

65 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,

70 Keeping language close beside.
Her songs let Texas families hear
Their own experiences loud and clear.

What We Carry Forward - Continued 4

Poem 2 — Very High Stamina • Poem • Part 4 of 6

AS YOU CONTINUE READING

Keep hearing the poem in your head. Dot unfamiliar words, TAP the TRACKS, and mark one line whose meaning goes beyond the words themselves.

You can use the passage from Module 1 or Module 2 as a support instead of this longer one.

Chelo Silva's powerful sound
Helped Tejano music travel around.

- 75 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

- 80 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.

- 85 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

- 90 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.

- 95 A speech becomes a living thing
When choices give the message wings.

What We Carry Forward - Continued 5

Poem 2 — Very High Stamina • Poem • Part 5 of 6

AS YOU CONTINUE READING

Keep hearing the poem in your head. Dot unfamiliar words, TAP the TRACKS, and mark one line whose meaning goes beyond the words themselves.

You can use the passage from Module 1 or Module 2 as a support instead of this longer one.

Yet history also asks us why
Some harmful customs did not die.
Not everything that's passed along
100 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.

105 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,
110 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.
115 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
120 A law, a song, or dream won't die.

What We Carry Forward - Continued 6

Poem 2 — Very High Stamina • Poem • Part 6 of 6

AS YOU CONTINUE READING

Keep hearing the poem in your head. Dot unfamiliar words, TAP the TRACKS, and mark one line whose meaning goes beyond the words themselves.

You can use the passage from Module 1 or Module 2 as a support instead of this longer one.

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.

125 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

130 How yesterday becomes tomorrow.
The past may place things in our hands—
But we help shape where the future stands.

What We Carry Forward - TRACKS Evidence Hunt

Study the exact words. Verbally explain what each detail shows or asks.

TRACKS	Exact Evidence	What This Detail Shows or Asks
T • Time	"A song is sung, a story told."	It shows _____
R ■ Reactions	"A custom through familiar lands."	It shows _____
A ▲ Actions	"But looking backward did not mean repeating every ancient scene."	It shows _____
C ★ Character, Concept, Creature	"Helped Tejano music travel around."	It shows _____
K ♦ Key Knowledge	"Some harmful customs did not die."	It shows _____
S ▼ Scenery / Setting	"One child may learn an ancient thought."	It shows _____

STUDENT SUPPORT - Another Way to Show What You Know

Use: This is ____ evidence. It shows _____. A different viewpoint might _____. You still explain the reasoning.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Day 1 - GATHER: The Hardest Question

Once something reaches us from the past, what should we do with it?

WHERE THE CLUSTER HAS TAKEN US

Module 1	What travels?
Module 2	Who carries it, and how?
Module 3	What changes because of the connection?
Module 4	Once something reaches us, what should we do with it?

FOUR FUTURE CHOICES

PRESERVE

QUESTION

IMPROVE

CONTRIBUTE

History does not just ask us to memorize what came before. It asks us to understand evidence, context, choices, consequences, and perspectives.

FRESH RECALL

A fact is _____. Evidence is _____. An interpretation is _____.

STUDENT SUPPORT - Another Way to Show What You Know

Name one thing your family or community carries forward. Tell whether it should be preserved, questioned, improved, or carried forward, and why.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Day 1 - REVEAL: Read the Poems for Meaning

Significance asks: why does this matter beyond the poem?

THE ROADS BETWEEN US

Read it in logical sections. Pause after the Caddo waterways, after Mali and Timbuktu, after the Atlantic contacts, and at Texas trade today. Notice that a connection can bring “new choice” and also “silenced voice,” so one event may be viewed two ways.

WHAT WE CARRY FORWARD

This is the most sophisticated poem because legacy is no longer treated as “old equals good.” It asks us to study, compare, question, and decide - and that requires evidence. It reminds us: “We keep what’s wise, repair what’s wrong, and add our voices to the song.”

SIGNIFICANCE (the S in LEAVES)

If the final line ends but your thinking keeps going, the poet has created significance.

AUDITORY ENGAGEMENT - Four-Word Takeaway

After each section, whisper a four-word summary. Models: “Routes carry more than goods.” “Knowledge moves between people.” “The past requires evidence.” “We shape future legacies.”

STUDENT SUPPORT - Another Way to Show What You Know

Point to the line that carries the most meaning, then give your own four-word takeaway.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

FUTURE CURATORS

Read. Decide. Defend with evidence.

HOW TO PLAY

1. A curator decides what evidence, objects, and stories help people understand the past. Today your team becomes a group of future curators.
2. Take a source-based statement card.
3. Place it on one mat: PRESERVE, QUESTION, IMPROVE/REPAIR, or CARRY FORWARD.
4. Defend the placement out loud: CLAIM + TEXT EVIDENCE + REASONING.
5. Cards are not intended to have one automatic answer. You may disagree - some disagreement is expected.

YOU MAY NOT SAY, "BECAUSE I THINK SO."

Say instead: "We placed this under ____ because the poem tells us ____, which suggests ____."

ROUND 2 - PERSPECTIVE SWAP

After your group decides, trade one card with another group. The receiving group must build the best argument for a *different* placement. Understanding another viewpoint does not require abandoning your own conclusion; it requires understanding how another conclusion might be supported.

STUDENT SUPPORT - Another Way to Show What You Know

Use the no-cut pathway: keep the cards on this page and record your placements by card number. You still cite the poem for every placement.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Before You Cut

Prepare the curator mats and statement cards.

SET UP

Cut on the dashed lines. Cut the four mats first, then the statement cards. Use the self-check backs after committing to a placement.

STUDENT SUPPORT - Another Way to Show What You Know

If you cannot cut, use the numbered no-cut pathway and record each placement with CLAIM + TEXT EVIDENCE + REASONING.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

CUT PAGE - FUTURE CURATORS Mats

Cut the four curator mats on the dashed lines.

PRESERVE

Protect it so it continues for the future.

QUESTION

Study it and ask what may be missing or unclear.

IMPROVE / REPAIR

Fix what was harmful, unfair, or incomplete.

CARRY FORWARD

Pass it on so it can help future learners.

Mirrored Backs - FUTURE CURATORS Mats

Use these self-check backs only after committing.

CURATOR MAT
QUESTION

CURATOR MAT
PRESERVE

CURATOR MAT
CARRY FORWARD

CURATOR MAT
IMPROVE / REPAIR

✂ CUT PAGE - FUTURE CURATORS

Statement Cards 1

Cut on the dashed lines, then place each statement on a curator mat.

CARD 1

useful knowledge

Place me on a mat: PRESERVE, QUESTION, IMPROVE/REPAIR, or CARRY FORWARD.

Justify: CLAIM + TEXT EVIDENCE + REASONING.

CARD 2

family / community traditions

Place me on a mat: PRESERVE, QUESTION, IMPROVE/REPAIR, or CARRY FORWARD.

Justify: CLAIM + TEXT EVIDENCE + REASONING.

CARD 3

art

Place me on a mat: PRESERVE, QUESTION, IMPROVE/REPAIR, or CARRY FORWARD.

Justify: CLAIM + TEXT EVIDENCE + REASONING.

CARD 4

stories

Place me on a mat: PRESERVE, QUESTION, IMPROVE/REPAIR, or CARRY FORWARD.

Justify: CLAIM + TEXT EVIDENCE + REASONING.

Mirrored Backs - FUTURE CURATORS

Statement Cards 1

Use these self-check backs only after committing.

?

FUTURE CURATORS

Card 2 • No single right answer
Point to the poem, then explain your reasoning.

?

FUTURE CURATORS

Card 1 • No single right answer
Point to the poem, then explain your reasoning.

?

FUTURE CURATORS

Card 4 • No single right answer
Point to the poem, then explain your reasoning.

?

FUTURE CURATORS

Card 3 • No single right answer
Point to the poem, then explain your reasoning.

✂ CUT PAGE - FUTURE CURATORS

Statement Cards 2

Cut on the dashed lines, then place each statement on a curator mat.

CARD 5

historical evidence

Place me on a mat: PRESERVE, QUESTION, IMPROVE/REPAIR, or CARRY FORWARD.

Justify: CLAIM + TEXT EVIDENCE + REASONING.

CARD 6

rule of law

Place me on a mat: PRESERVE, QUESTION, IMPROVE/REPAIR, or CARRY FORWARD.

Justify: CLAIM + TEXT EVIDENCE + REASONING.

CARD 7

service to others

Place me on a mat: PRESERVE, QUESTION, IMPROVE/REPAIR, or CARRY FORWARD.

Justify: CLAIM + TEXT EVIDENCE + REASONING.

CARD 8

an unfair practice

Place me on a mat: PRESERVE, QUESTION, IMPROVE/REPAIR, or CARRY FORWARD.

Justify: CLAIM + TEXT EVIDENCE + REASONING.

Mirrored Backs - FUTURE CURATORS

Statement Cards 2

Use these self-check backs only after committing.

?

FUTURE CURATORS

Card 6 • No single right answer
Point to the poem, then explain your reasoning.

?

FUTURE CURATORS

Card 5 • No single right answer
Point to the poem, then explain your reasoning.

?

FUTURE CURATORS

Card 8 • No single right answer
Point to the poem, then explain your reasoning.

?

FUTURE CURATORS

Card 7 • No single right answer
Point to the poem, then explain your reasoning.

✂ CUT PAGE - FUTURE CURATORS

Statement Cards 3

Cut on the dashed lines, then place each statement on a curator mat.

CARD 9

a missing perspective

Place me on a mat: PRESERVE, QUESTION, IMPROVE/REPAIR, or CARRY FORWARD.

Justify: CLAIM + TEXT EVIDENCE + REASONING.

CARD 10

a helpful invention

Place me on a mat: PRESERVE, QUESTION, IMPROVE/REPAIR, or CARRY FORWARD.

Justify: CLAIM + TEXT EVIDENCE + REASONING.

CARD 11

a harmful choice from the past

Place me on a mat: PRESERVE, QUESTION, IMPROVE/REPAIR, or CARRY FORWARD.

Justify: CLAIM + TEXT EVIDENCE + REASONING.

CARD 12

cooperation

Place me on a mat: PRESERVE, QUESTION, IMPROVE/REPAIR, or CARRY FORWARD.

Justify: CLAIM + TEXT EVIDENCE + REASONING.

Mirrored Backs - FUTURE CURATORS

Statement Cards 3

Use these self-check backs only after committing.

?

FUTURE CURATORS

Card 10 • No single right answer
Point to the poem, then explain
your reasoning.

?

FUTURE CURATORS

Card 9 • No single right answer
Point to the poem, then explain
your reasoning.

?

FUTURE CURATORS

Card 12 • No single right answer
Point to the poem, then explain
your reasoning.

?

FUTURE CURATORS

Card 11 • No single right answer
Point to the poem, then explain
your reasoning.

✂ CUT PAGE - FUTURE CURATORS

Statement Cards 4

Cut on the dashed lines, then place each statement on a curator mat.

CARD 13

cultural voice

Place me on a mat: PRESERVE, QUESTION, IMPROVE/REPAIR, or CARRY FORWARD.

Justify: CLAIM + TEXT EVIDENCE + REASONING.

Mirrored Backs - FUTURE CURATORS

Statement Cards 4

Use these self-check backs only after committing.

?

FUTURE CURATORS

Card 13 • No single right answer
Point to the poem, then explain
your reasoning.

FUTURE CURATORS - Recording

Record two placements and defend each one.

PLACEMENT 1

Card: ____ Mat: PRESERVE / QUESTION / IMPROVE-REPAIR / CARRY FORWARD

Claim, Text Evidence, Reasoning:

PLACEMENT 2

Card: ____ Mat: PRESERVE / QUESTION / IMPROVE-REPAIR / CARRY FORWARD

Claim, Text Evidence, Reasoning:

STUDENT SUPPORT - Another Way to Show What You Know

Say: We placed this under ____ because the poem says ____, which suggests _____. You still point to the exact line.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

FUTURE CURATORS - Defensible Models

Check only after you record and defend your own placements.

DEFENSIBLE MODELS (models, not automatic answers)

Concept	A Defensible Mat	Claim + Evidence + Reasoning
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.

STUDENT SUPPORT - Another Way to Show What You Know

Compare the model reasoning with your own. You still decide whether your placement is supported by an exact poem detail.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Day 3 - DISCUSS

What is the difference between an opinion and a conclusion supported with evidence?

Which curator card produced the strongest disagreement, and why?

Did anyone change a decision after hearing evidence? What changed their mind?

What is the difference between an opinion and a conclusion supported with evidence?

When groups disagreed with evidence, was that weakness or thinking? Explain.

STUDENT SUPPORT - Another Way to Show What You Know

Use: This is a conclusion, not just an opinion, because I can point to ____ and explain ____.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

ONE IDEA - TWO FORMS

Choose one central idea. Write it two ways.

CHOOSE ONE CENTRAL IDEA

connection

knowledge

culture

tradition

service

legacy

responsibility

perspective

change

contribution

My central idea is: _____

PART 1 - FULL TRAILS NARRATIVE

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 or lasting effect; S - developed setting. Suggested length: 4-5 developed paragraphs.

PART 2 - FULL LEAVES COMPANION POEM

Write about the same central idea in at least four four-line stanzas. Required: intentional layout; identifiable emotion/experience; artistic language; purposeful voice; rhyme, repetition, rhythm, or another intentional sound pattern; and clear significance.

KEEP THE MEANING, CHANGE THE CRAFT

Your story does not need to retell one of our poems - it should show the deeper idea you learned. If you choose a historical context, use only details supported by our sources. Do not turn an invented detail into a historical fact.

Plan My One Idea - Two Forms

Plan the narrative and the poem before you draft.

TRAILS PLAN

T Topic/Experience

R Relationship

A Actions/Thoughts/Dialogue

I Important Moment

L Lesson/Lasting Effect

S Setting

LEAVES PLAN

L Lines & Layout

E Emotion & Experience

A Artistic Language

V Voice

E Echo & Sound

S Significance

STUDENT SUPPORT - Another Way to Show What You Know

Say your central idea in one sentence first: "Both pieces will show that ____." You still choose the experience and the craft moves.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Full TRAILS Narrative Draft - Page 1

Write your developed perspective narrative.

DRAFTING FOCUS

Make all six TRAILS elements identifiable without merely labeling them. Let the reader feel the experience and reach a real turning point.

[illegible]

Full TRAILS Narrative Draft - Page 2

Continue your narrative.

TURNING-POINT CHECK

Draw a line before and after your Important Moment. The character's understanding or action should be different across that line.

[illegible]

Full LEAVES Companion Poem Draft

Write your companion poem: at least four four-line stanzas.

DRAFTING FOCUS

Same central idea, different craft. Make deliberate layout choices; a poem is not a paragraph with line breaks.

[illegible]

Day 4 - Full TRAILS + LEAVES

Internalization Check

Locate and label each element in your own work.

NARRATIVE CHECK (TRAILS)

- 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 (LEAVES)

- 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?

STUDENT SUPPORT - Another Way to Show What You Know

Point to each element in your draft. If you cannot find one, that is your revision target.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Day 4 - AWARD Yourself

An award counts when you point to a real decision in your own work.

ACT AS THE FIRST EXPERT READER OF YOUR OWN WORK

Star three places where your decisions are strong. An award is a decision you can point to, not a general feeling.

CHOOSE THREE

- Evidence Curator - I used CLAIM + TEXT EVIDENCE + REASONING.
- Perspective Thinker - I understood a different supported viewpoint.
- TRAILS Builder - all six narrative elements are identifiable.
- LEAVES Crafter - my poem makes real poetic craft decisions.
- Significance Namer - my ending keeps the reader thinking.

MY AWARDS

Three places I awarded (with page numbers):

MOVE YOUR THINKING



Foundational
RECALL



Emergent
CONNECT



Visible
EXPLAIN



Independent
USE



Reflective
EXTEND

Day 4 - TARGET Your Next Move

Strong revision is targeted, not general.

Choose ONE TRAILS target and ONE LEAVES target, then revise for meaning and edit for conventions.

- ☐ TRAILS: strengthen the important moment.
- ☐ TRAILS: develop the relationship or setting.
- ☐ LEAVES: make the layout more intentional.
- ☐ LEAVES: sharpen an image, the voice, or the sound.
- ☐ Significance: make the ending keep the reader thinking.

MY TARGETS

My TRAILS target is

My LEAVES target is

CURIOSITY REFLECTION

Something from this month's Social Studies content that I want to investigate further is...

STUDENT SUPPORT - Another Way to Show What You Know

Pick one target for each form. You still explain why it is the highest-impact change.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Day 5 - EXPLAIN: Museum of Meaning

You are not presenting for applause. You are teaching.

MUSEUM OF MEANING

Form groups of four. Each person has about three minutes to teach the choices behind their work.

ROUND 1 - Narrative Teaching

“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

“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 - Source Connection

“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...”

STUDENT SUPPORT - Another Way to Show What You Know

Rehearse privately first. After you teach, each listener asks one genuine question - not one they already know the answer to.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

MY THINKING NOW

Answer the module question again.

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

WHAT CHANGED?

Circle or underline something you can explain now that you could not explain at the beginning.

MOVE YOUR THINKING



**Foundational
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**Emergent
CONNECT**



**Visible
EXPLAIN**



**Independent
USE**



**Reflective
EXTEND**

MY MODULE CHECK-IN

Award. Target. Explain. Use proof from your two forms.

AWARD

Act as the first expert reader of your own work. Star three strong decisions across your TRAILS narrative and LEAVES poem. Choose your favorite and explain why it is effective.

TARGET

Choose only two high-impact targets: one TRAILS element and one LEAVES element. Explain why each is the right next move, then name something from this month's Social Studies content you want to investigate further.

EXPLAIN

Teach in the MUSEUM OF MEANING: explain the choices behind your central experience, relationship, Important Moment, lasting effect, poetic craft, and source connection. End with something you want a future student to carry forward, then answer one genuine listener question.

I Can...	Not Yet	Getting Set	I Can Do It
Tell a fact, evidence, interpretation, and viewpoint apart	☐	☐	☐
Support a curator placement with evidence and reasoning	☐	☐	☐
Write a full TRAILS narrative	☐	☐	☐
Write a full LEAVES companion poem	☐	☐	☐
Explain the significance of my central idea	☐	☐	☐

Study Low and Medium Exemplars

Notice how One Idea, Two Forms grows from thin to developed.

LOW

Narrative: “Mara got an old family song. She sang it. It was important and she kept it.”

Poem: “I got a song. It was old. I sang the song. The song was good.”

What could make the setting, relationship, and turning point stronger?

MEDIUM

Narrative: 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. Poem: “One voice crosses the room, one voice opens the door. I hold the echo gently; then it is ours once more.”

What would develop this across four to five paragraphs and four stanzas?

STUDENT SUPPORT - Another Way to Show What You Know

Compare the two turning points and craft choices. Explain what the Medium version develops beyond the Low version.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Study the High Exemplar

Notice how evidence, perspective, and significance work together.

HIGH

Narrative: 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. “Preserve the evidence,” he said, “but don’t confuse preserving a record with approving every choice.” At the exhibit, she placed the accounts side by side and added a question for visitors: Whose voice would you seek next? **Poem:** “The past can be a compass, but hands must choose the way; we keep the proof, repair the harm, and question what we say.”

NOTICE AND NAME

How does the High version develop perspective, evidence, and significance? Which turning point and poetic craft move work together most effectively?

STUDENT SUPPORT - Another Way to Show What You Know

Underline the turning point in the narrative and the strongest craft move in the poem. Explain how they carry the same central idea.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

Day 5 - Writing Opportunity - A Future Curator's Decision

Write an evidence-based curator 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 poem. 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.

STUDENT SUPPORT - Another Way to Show What You Know

Say the five parts aloud before writing. You still choose the concept and the evidence.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

A Future Curator's Decision - Draft Page 1

Claim, Text Evidence, Reasoning, Perspective, Significance.

DRAFTING FOCUS

Claim + Text Evidence + Reasoning, then a different supported perspective, then significance for future people.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines, typical of notebook paper. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

A Future Curator's Decision - Draft Page 2

Claim, Text Evidence, Reasoning, Perspective, Significance.

DRAFTING FOCUS

Claim + Text Evidence + Reasoning, then a different supported perspective, then significance for future people.

[illegible]

Tiny Tracks

Point to the evidence and reasoning behind your curator decision.

Tiny Tracks

Small Stops. Big Growth.

I just learned:

My thinking level:

MOVE YOUR THINKING



Foundational
RECALL



Emergent
CONNECT



Visible
EXPLAIN



Independent
USE



Reflective
EXTEND

☐ Easy ☐ Just Right ☐ Challenging

Support I used: _____

My proof is on page: _____ My next move: _____

Ready to Stretch? Take Your Thinking Further!

Defend how your evidence supports the placement and why the decision matters to future people.

Check the Learning

Show what you can do. Point to proof.

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.

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. A defensible placement cites accurate poem evidence and sound reasoning.

STUDENT SUPPORT - Another Way to Show What You Know

Answer aloud first. You still write your own words and point to a page as proof.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.

READY TO STRETCH? - Dual-Voice Poem

Let two viewpoints speak, then join.

DUAL-VOICE POEM

Revise your companion poem so two viewpoints alternate and then join in the final stanza. Keep all six LEAVES elements and make the joining or separation of voices visible through layout and sound.

VOICE 1

Write the first viewpoint.

VOICE 2

Write the second viewpoint.

THE VOICES JOIN

In the final stanza, let the two voices meet. What do they agree to keep, repair, or carry forward together?

Portfolio Evidence + Closing Reflection

Choose pages that prove your Module 4 growth.

Evidence	Page	What It Proves
1		
2		
3		

At first, I...

Now I...

MODULE 4 CLOSING IDEA

The road between the past and the future runs through people - and for a little while, that means it runs through us. We do not carry the past forward blindly. We study evidence, compare viewpoints, and listen for missing voices; then we keep what is wise, repair what is wrong, and add our own voices to the song. What we choose to preserve, question, improve, and carry forward becomes the history a future student will learn from.

Essential Question - Answered

You started with an Essential Question. Now connect this answer to what you learned in Module 4.

OUR ESSENTIAL QUESTION

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

My Answer

I study the evidence, compare different viewpoints, and listen for missing voices. Then I keep what is wise, repair what is wrong, and add my own voice - because what I choose to preserve, question, improve, and carry forward becomes the history a future student will learn from.

STUDENT SUPPORT - Another Way to Show What You Know

Start by sorting: One thing I would keep is ____, one thing I would fix is ____, and one to pass on is ____.

Ready to Stretch? Take Your Thinking Further!

Complete the thinking without the support, then point to evidence and explain why your choice works.