

THE WRITING ACADEMY®, LLC

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GRADE



# Cluster 7

*Writing Narratives and Poems About Voice and Change*



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## STUDENT WORKBOOK

Student Name: \_\_\_\_\_

Teacher / Class: \_\_\_\_\_

Date Started: \_\_\_\_\_

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Grade 5 Cluster 7

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Grade 5 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 narrative writer and a poet. Strong voices begin with thoughtful questions, and strong decisions begin with careful observation. This module you will learn TRAILS Topic/Experience and Setting and LEAVES Lines & Layout and Emotion & Experience.

You will read "One Voice Can Start a Wave," about how one question can grow into shared action, and "Try, Learn, Change," about how a wrong first answer can change when new evidence appears. You will write a 10-12 sentence narrative about a fifth grader who notices a problem, and one rhyming four-line stanza that carries the same central idea.

Remember: notice before you decide, and a poem is never just a paragraph cut into short lines.

**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

|                      |                                              |
|----------------------|----------------------------------------------|
| <b>Attempt</b>       | Try the thinking first.                      |
| <b>Check</b>         | Use the built-in check when one is provided. |
| <b>Adjust</b>        | Fix what you can.                            |
| <b>Ask if Needed</b> | 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                           |
|----------------------------------------------------------------------------------------------------------|-------------------------------------|--------------------------------------------------|
| <br><b>Foundational</b> | I name T, S, L, and E.              | FIND IT - locate, name, identify.                |
| <br><b>Emergent</b>     | I explain notice versus assume.     | CONNECT IT - link a clue to an idea.             |
| <br><b>Visible</b>      | I build a narrative and stanza.     | EXPLAIN IT - show how evidence proves.           |
| <br><b>Independent</b>  | I connect the two poems in writing. | USE IT - apply the thinking on my own.           |
| <br><b>Reflective</b>   | I revise using exact self-evidence. | EXTEND IT - defend, evaluate, connect, or teach. |

## BUILDING FROM NOTICE TO NARRATIVE AND POETRY

Level 1 names T, S, L, and E. Level 2 explains the difference between noticing and assuming. Level 3 builds an independent narrative and stanza. Level 4 connects the two poems in writing. Level 5 revises using exact self-evidence. Move a response up a level by pointing to exact evidence - not by adding more words.

## 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 both poems. Hunt for all six kinds of evidence.

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

## STUDENT SUPPORT - Another Way to Show What You Know

Write the letter, symbol, or color beside evidence. TRACKS marks the evidence in the poem; the shapes are used only to analyze the prompt.

## 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**

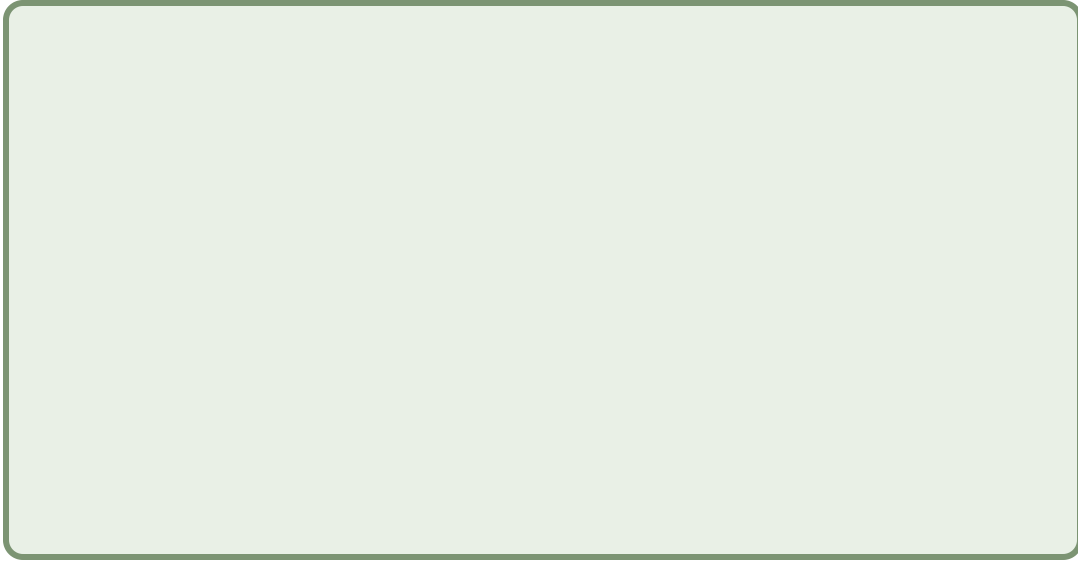


**Notice, Question, Speak**

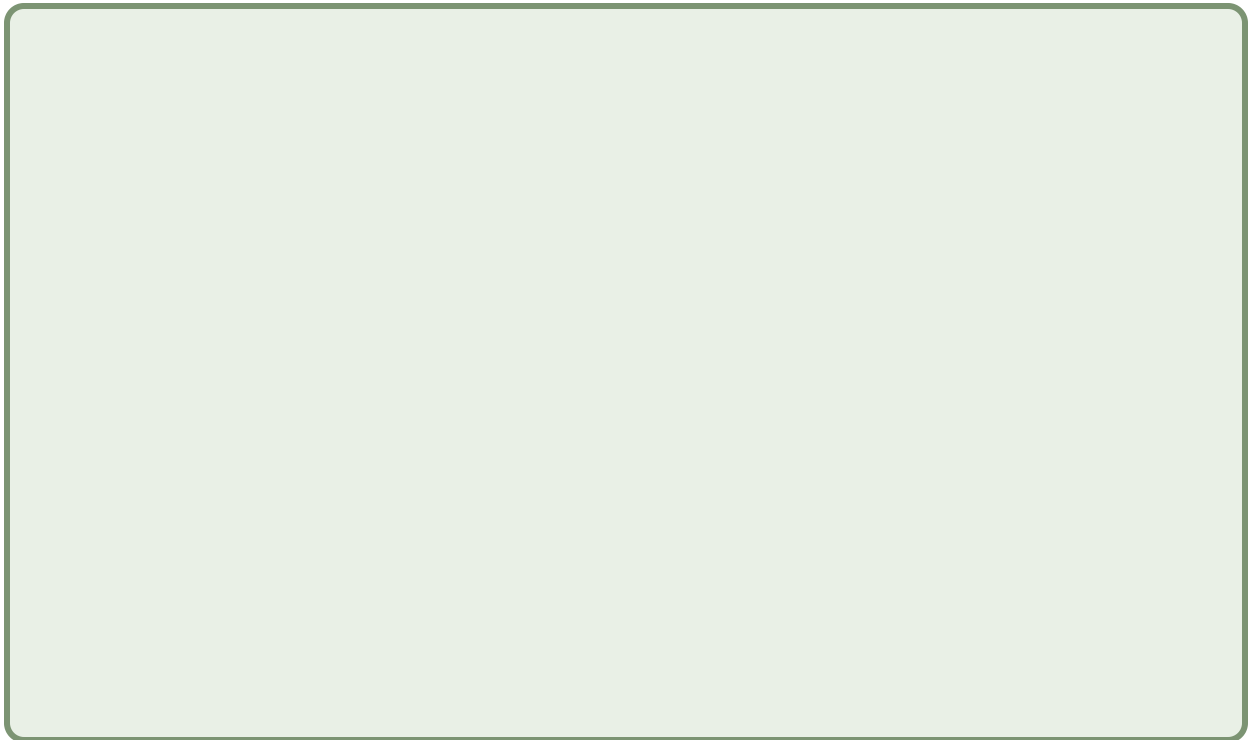
**Turning Noticing into a Question**



# 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

TRAILS T + S, and LEAVES L + E: notice, question, and speak with evidence.

## WHY THIS MODULE MATTERS

This module begins Cluster 7 by teaching you that strong voices begin with thoughtful questions, and strong decisions begin with careful observation. Using two Low Stamina poems, "One Voice Can Start a Wave" and "Try, Learn, Change," you will separate observation from assumption, then write a narrative and a stanza that carry the same central idea. The focus is TRAILS T and S, and LEAVES L and E.

## Essential Question

How do I turn something I notice into a thoughtful question?

*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

|                      |                                              |
|----------------------|----------------------------------------------|
| <b>Attempt</b>       | Try the thinking first.                      |
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**Attempt -> Check -> Adjust -> Ask if Needed**

## Visual Conventions You Will See

- Dashed line = CUT • Solid line = FOLD
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- 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 5.11A - Official Standard

plan a first draft by selecting a genre appropriate for conveying the intended meaning to an audience and by generating ideas through a range of strategies

### HOW I SAY THE STANDARD!

**I can plan my writing by choosing the right genre and generating ideas before I draft.**

## TEKS 5.11B(i) - Official Standard

develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including an introduction, transitions, coherence, and a conclusion

### HOW I SAY THE STANDARD!

**I can organize my draft with a clear beginning, transitions, and an ending.**

## TEKS 5.11B(ii) - 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 an engaging idea with details that matter.**

## TEKS 5.11B(iii) - Official Standard

develop drafts into a focused, structured, and coherent piece of writing using literary devices for expression

### HOW I SAY THE STANDARD!

**I can use word choices and craft that fit narrative or poetry.**

## TEKS 5.11B(iv) - Official Standard

develop drafts into a focused, structured, and coherent piece of writing organizing with purposeful structure

### HOW I SAY THE STANDARD!

**I can keep my writing organized on purpose, not by accident.**

## TEKS 5.12A(i) - Official Standard

compose literary texts, including personal narratives, using genre characteristics

### HOW I SAY THE STANDARD!

**I can write a narrative with the parts readers expect.**

## TEKS 5.12A(ii) - Official Standard

compose literary texts, including poetry, using genre characteristics and craft

### HOW I SAY THE STANDARD!

**I can write a poem using lines, stanzas, and craft.**

## TEKS 5.7(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 Standards I Am Learning - Part 2

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

## TEKS 5.11C(i) - Official Standard

revise drafts by adding or deleting words, phrases, or sentences

### HOW I SAY THE STANDARD!

**I can add or delete words, phrases, or sentences to make my writing clearer.**

## TEKS 5.11C(ii) - Official Standard

revise drafts by adding or deleting words, phrases, or sentences for clarity

### HOW I SAY THE STANDARD!

**I can add or delete details so my meaning is clear.**

## TEKS 5.11C(iii) - Official Standard

revise drafts by rearranging words, phrases, or sentences for coherence and clarity

### HOW I SAY THE STANDARD!

**I can rearrange words or sentences so my writing flows.**

## TEKS 5.11C(iv) - Official Standard

revise drafts by rearranging words, phrases, or sentences for emphasis

### HOW I SAY THE STANDARD!

**I can move a word or phrase to emphasize what matters most.**

## TEKS 5.11C(v) - Official Standard

revise drafts using elaborated details

### HOW I SAY THE STANDARD!

**I can add an elaborated detail to strengthen my writing.**

## TEKS 5.11C(vi) - Official Standard

revise drafts by developing precise word choice

### HOW I SAY THE STANDARD!

**I can choose a more precise word to say what I mean.**

## TEKS 5.11C(vii) - Official Standard

revise drafts by developing voice consistently

### HOW I SAY THE STANDARD!

**I can keep my voice consistent across my draft.**

## TEKS 5.11C(viii) - Official Standard

revise drafts to ensure sentence variety and other elements of composition

### HOW I SAY THE STANDARD!

**I can vary my sentences so my writing does not sound the same over and over.**

# The Standards I Am Learning - Part 3

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

## TEKS 5.11D(i) - Official Standard

edit drafts using complete simple and compound sentences with subject-verb agreement and avoiding splices, run-ons, and fragments

### HOW I SAY THE STANDARD!

**I can write complete sentences where my subject and verb agree, and avoid splices, run-ons, and fragments.**

## TEKS 5.11D(ii) - Official Standard

edit drafts using conjunctions, including correlative conjunctions

### HOW I SAY THE STANDARD!

**I can use conjunctions, including correlative conjunctions, correctly.**

## TEKS 5.11D(iv) - Official Standard

edit drafts using irregular verbs

### HOW I SAY THE STANDARD!

**I can use irregular verbs correctly.**

## TEKS 5.11D(xiv) - Official Standard

edit drafts using misplaced and dangling modifiers

### HOW I SAY THE STANDARD!

**I can fix a misplaced or dangling modifier in my sentence.**

## TEKS 5.11D(xv) - Official Standard

edit drafts using capitalization for proper nouns, historical periods, and official titles

### HOW I SAY THE STANDARD!

**I can capitalize proper nouns, historical periods, and official titles correctly.**

## TEKS 5.11D(xxviii) - Official Standard

edit drafts using punctuation, including commas to set off words

### HOW I SAY THE STANDARD!

**I can use commas correctly to set off words in my sentences.**

## TEKS 5.11D(xxix) - Official Standard

edit drafts using grade-appropriate spelling of words with prefixes, suffixes, and Greek/Latin roots

### HOW I SAY THE STANDARD!

**I can spell grade-appropriate words with prefixes, suffixes, and roots correctly.**

# The ELPS I Am Learning

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

## **ELPS 1E - Official Standard**

internalize new basic and academic language by using and reusing it in meaningful ways in speaking and writing activities that build concept and language attainment

### **HOW I SAY THE STANDARD!**

**I can listen, restate, and ask for clarification during poem work.**

## **ELPS 2B - Official Standard**

recognize elements of the English sound system in newly acquired vocabulary

### **HOW I SAY THE STANDARD!**

**I can use content vocabulary to discuss and justify my thinking.**

## **ELPS 2E - Official Standard**

employ listening comprehension skills in order to comprehend increasingly complex spoken English

### **HOW I SAY THE STANDARD!**

**I can use content vocabulary to discuss, justify, and explain.**

## **ELPS 4F - Official Standard**

write using a variety of grade-appropriate sentence lengths, patterns, and connecting words

### **HOW I SAY THE STANDARD!**

**I can write and revise using a variety of sentence lengths and patterns.**

# My Module 1 Learning Launchpad

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

## I CAN

- explain why noticing should happen before deciding.
- distinguish observation from assumption.
- establish a clear Topic/Experience and developed Setting.
- use Lines & Layout and Emotion & Experience in poetry.

## I WILL

- listen for what happens after one person asks a question.
- use evidence before I reach a conclusion.
- explain one connection between the two poems.

## LEARNING DESTINATION

I will write a 10-12 sentence narrative with a clear experience, setting, and question, and one four-line stanza that rhymes and communicates the same central idea.

## MY LAUNCHPAD PROMISE

The step 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                 |
|------------------------------------------------|------------------------|------------------------|------------------------|
| Distinguish noticing from assuming             | a lot / a little / new | a lot / a little / new | a lot / a little / new |
| Establish a clear Topic/Experience and Setting | a lot / a little / new | a lot / a little / new | a lot / a little / new |
| Arrange four intentional lines with rhyme      | a lot / a little / new | a lot / a little / new | a lot / a little / new |
| Connect the two poems                          | a lot / a little / new | a lot / a little / new | a lot / a little / new |
| Revise and edit my narrative and stanza        | 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.

## ask

**Say it:** ASK

**What it means:** to say or write a question

**Try the frame:** I can ask when I \_\_\_\_.

## change

**Say it:** CHAYNJ

**What it means:** to become or make something different

**Try the frame:** I can change when I \_\_\_\_.

## feel

**Say it:** FEEL

**What it means:** to experience an emotion or sensation

**Try the frame:** I can feel when I \_\_\_\_.

## help

**Say it:** HELP

**What it means:** to make it easier for someone or something to succeed

**Try the frame:** I can help when I \_\_\_\_.

## listen

**Say it:** LIS-en

**What it means:** to pay careful attention to sounds or another person

**Try the frame:** I can listen when I \_\_\_\_.

# Tier 1 Vocabulary - Everyday Words

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

## notice

**Say it:** NO-tis

**What it means:** to become aware of something by seeing, hearing, or sensing it

**Try the frame:** I can notice when I \_\_\_\_.

## place

**Say it:** PLAYS

**What it means:** the spot where something happens

**Try the frame:** I can place when I \_\_\_\_.

## share

**Say it:** SHAIR

**What it means:** to tell an idea or give something to others

**Try the frame:** I can share when I \_\_\_\_.

## time

**Say it:** TYM

**What it means:** when something happens

**Try the frame:** I can time when I \_\_\_\_.

## try

**Say it:** TRY

**What it means:** to make an effort to do something

**Try the frame:** I can try when I \_\_\_\_.

## Tier 2 Vocabulary - Academic Words

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

### assumption

**Say it:** uh-SUMP-shuhn

**What it means:** a belief accepted before there is enough evidence

**Try the frame:** My assumption is \_\_\_\_.

### evidence

**Say it:** EV-uh-duhns

**What it means:** facts or details that support an idea

**Try the frame:** My evidence is \_\_\_\_.

### experience

**Say it:** ik-SPEER-ee-uhns

**What it means:** an event a person lives through

**Try the frame:** My experience is \_\_\_\_.

### fairness

**Say it:** FAIR-nēs

**What it means:** treatment that is just and reasonable

**Try the frame:** My fairness is \_\_\_\_.

### influence

**Say it:** IN-floo-uhns

**What it means:** the power to affect what happens

**Try the frame:** My influence is \_\_\_\_.

## Tier 2 Vocabulary - Academic Words

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

### observe

**Say it:** ub-ZURV

**What it means:** to look or listen carefully for information

**Try the frame:** My observe is \_\_\_\_.

### perspective

**Say it:** per-SPEK-tiv

**What it means:** a particular way of seeing or understanding

**Try the frame:** My perspective is \_\_\_\_.

### question

**Say it:** KWES-chun

**What it means:** something asked to gain information

**Try the frame:** My question is \_\_\_\_.

### respond

**Say it:** ri-SPOND

**What it means:** to answer or react

**Try the frame:** My respond is \_\_\_\_.

### voice

**Say it:** VOYSS

**What it means:** the ideas and perspective communicated by a speaker or writer

**Try the frame:** My voice is \_\_\_\_.

# Tier 3 Vocabulary - Passage-Specific Words

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

## assumption

**Say it:** uh-SUMP-shuhn

**What it means:** a belief accepted without enough evidence

**Try the frame:** In the poem, assumption helps show \_\_\_\_.

## central idea

**Say it:** SEN-truhl eye-DEE-uh

**What it means:** the main message developed in a text

**Try the frame:** In the poem, central idea helps show \_\_\_\_.

## dialogue

**Say it:** DYE-uh-log

**What it means:** words spoken by characters

**Try the frame:** In the poem, dialogue helps show \_\_\_\_.

## inference

**Say it:** IN-fur-uhns

**What it means:** a conclusion based on evidence and reasoning

**Try the frame:** In the poem, inference helps show \_\_\_\_.

## layout

**Say it:** LAY-out

**What it means:** the intentional arrangement of text

**Try the frame:** In the poem, layout helps show \_\_\_\_.

# Tier 3 Vocabulary - Passage-Specific Words

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

## narrative

**Say it:** NAIR-uh-tiv

**What it means:** writing that tells an experience or story

**Try the frame:** In the poem, narrative helps show \_\_\_\_.

## observation

**Say it:** ob-zur-VAY-shuhn

**What it means:** information gathered by noticing carefully

**Try the frame:** In the poem, observation helps show \_\_\_\_.

## rhyme

**Say it:** RYME

**What it means:** matching or similar ending sounds

**Try the frame:** In the poem, rhyme helps show \_\_\_\_.

## setting

**Say it:** SET-ing

**What it means:** where and when an experience occurs

**Try the frame:** In the poem, setting helps show \_\_\_\_.

## stanza

**Say it:** STAN-zuh

**What it means:** a grouped set of lines in a poem

**Try the frame:** In the poem, stanza helps show \_\_\_\_.

# Notice, Question, Speak: TRAILS and LEAVES

NOTICE -> QUESTION -> VOICE, and NOTICE -> QUESTION -> EVIDENCE -> DECISION.

NOTICE ›

QUESTION ›

T - TOPIC/EXPERIENCE ›

S - SETTING ›

L - LINES &amp; LAYOUT ›

E - EMOTION &amp; EXPERIENCE

## THINKING PATH

The first poem shows one question spreading as people listen, gather, write, and speak. The second poem frames observation, testing, evidence, and revision as strengths. Together they establish two paths: NOTICE -> QUESTION -> VOICE, and NOTICE -> QUESTION -> EVIDENCE -> DECISION.

## TRAILS FOCUS

**T - Topic/Experience**

What meaningful experience is the narrative about?

**S - Setting**

Where and when does the experience occur, and why does it matter?

## LEAVES FOCUS

**L - Lines & Layout**

How are lines and stanzas intentionally arranged?

**E - Emotion & Experience**

What experience or emotion is communicated?

# Mentor Model - From Notice to Narrative and Poetry

Study the model. Notice how each part does its own job.

## TOPIC/EXPERIENCE

A student discovers the class recycling plan is not working.

## SETTING

The classroom after lunch on Friday, beside an overflowing trash bin.

## QUESTION

“Why are recyclable bottles still in the trash?”

## FOUR-LINE STANZA

I noticed bottles in the bin / And asked where change should first begin. / We checked the facts and made a way / To help our plan work better each day.

# Before Students Read: TAP the TRACKS

Read each poem first as a clean copy. Read it again with exact TRACKS highlights.

## THE SIX TYPES OF MEASURABLE EVIDENCE: TRACKS

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

## ANNOTATION GUIDE

- Circle what causes the wave in the first poem.
- Box a line that shows listening or responding.
- Star evidence that a wrong first answer can lead to learning.
- Label one example of purposeful Lines & Layout in each poem.
- Write one sentence connecting the poems' messages.

### STUDENT SUPPORT - Another Way to Show What You Know

Read each poem first clean, then again with the annotation guide. TRACKS marks the evidence; the shapes are used only to analyze the prompt.

### 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 happen when someone notices something and asks a thoughtful question?

## 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:  
When someone notices carefully, \_\_\_ can  
happen. 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.

# One Voice Can Start a Wave

Passage 13, Level 1 • Poetry • Low Stamina

## AS YOU READ

Read the poem, not only for its meaning: notice the lines and stanzas (LEAVES: Lines & Layout). TAP the TRACKS by marking exact evidence. Ask: What happens after one person notices and asks a question?

**[1]** One voice speaks, another hears, A question grows and conquers fears. One person asks, “Is this thing fair?” Another stops to listen there.

**[2]** A whisper travels down the street, Then other voices rise to meet. A thought once spoken all alone Can quickly find a stronger tone.

**[3]** People can gather, write, and speak, To help protect the change they seek. They share their thoughts and make them known, So leaders hear more than their own.

**[4]** A voice may start out soft and small, Yet one brave question can reach all. When people listen, learn, and say, One voice can start a mighty wave.

# One Voice Can Start a Wave - 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              |
|---------------------------------------------------|---------------------------------------|--------------------------|
| <b>T •</b><br><b>Time</b>                         | "Then other voices rise to meet"      | It fits because<br>_____ |
| <b>R ■</b><br><b>Reactions</b>                    | "another hears"                       | It fits because<br>_____ |
| <b>A ▲</b><br><b>Actions</b>                      | "People can gather, write, and speak" | It fits because<br>_____ |
| <b>C ★</b><br><b>Character, Concept, Creature</b> | "One voice"                           | It fits because<br>_____ |
| <b>K ♦</b><br><b>Key Knowledge</b>                | "one brave question can reach all"    | It fits because<br>_____ |
| <b>S ▼</b><br><b>Scenery / Setting</b>            | "down the street"                     | It fits because<br>_____ |

## 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.

# Try, Learn, Change

Passage 14, Level 1 • Poetry • Low Stamina

## AS YOU READ

Read the poem, not only for its meaning: notice the lines and stanzas (LEAVES: Lines & Layout). TAP the TRACKS by marking exact evidence. Ask: What happens after one person notices and asks a question?

**[1]** Look at the leaves, observe the ground; Important clues are all around. Before you choose what you should do, First stop and see what facts tell you.

**[2]** You make a guess, you test your way, Then watch what happens day by day. If something fails, don't turn away; The evidence can guide your way.

**[3]** A wrong first answer isn't strange; New information helps us change. Observe, then question, test, arrange— We try, we learn, and then we change.

# Try, Learn, Change - 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              |
|--------------------------------------------|-----------------------------------------|--------------------------|
| <b>T •</b><br>Time                         | "day by day"                            | It fits because<br>_____ |
| <b>R ■</b><br>Reactions                    | "don't turn away"                       | It fits because<br>_____ |
| <b>A ▲</b><br>Actions                      | "Observe, then question, test, arrange" | It fits because<br>_____ |
| <b>C ★</b><br>Character, Concept, Creature | "evidence"                              | It fits because<br>_____ |
| <b>K ♦</b><br>Key Knowledge                | "New information helps us change"       | It fits because<br>_____ |
| <b>S ▼</b><br>Scenery / Setting            | "leaves, observe the ground"            | It fits because<br>_____ |

## 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: What Happens Before Someone Speaks Up?

Usually that person first notices something.

## THE QUESTION

What usually happens before someone speaks up about something?

## THE THINKING PATH

Usually that person first notices something. Display NOTICE -> QUESTION -> VOICE. Then ask what should happen before a plan changes, and display NOTICE -> QUESTION -> EVIDENCE -> DECISION.

## AUDITORY ENGAGEMENT - Question Echo

“The classroom library has fewer books being returned.” Echo: “What should we notice?” Repeat with yellow plant leaves and disagreement about a school rule. Why does noticing matter before deciding?

## REMEMBER

Those two pathways are going to meet throughout this cluster.

## STUDENT SUPPORT - Another Way to Show What You Know

If naming what happens before someone speaks is difficult, point to the NOTICE -> QUESTION -> VOICE chart before you answer aloud.

## 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

Read each clean Level 1 poem. Reveal TRAILS T+S and LEAVES L+E.

## REVEAL BOTH POEMS

Read each clean Level 1 poem. For the first, listen for what happens after one person asks a question. For the second, identify what happens when the first answer does not fit the evidence.

## TRAILS REVEAL

Topic/Experience + Setting

## LEAVES REVEAL

Lines & Layout + Emotion & Experience

## DAY 1 CLOSING

Complete: "One thing I notice about a strong voice is \_\_\_\_\_."

|  |
|--|
|  |
|  |

## Day 2 - ATTEMPT: NOTICE OR ASSUME?

Your job is not simply to sort. You must defend every placement.

### THE GAME

Pairs receive situation and response cards and sort responses beneath NOTICE / GATHER or ASSUME / DECIDE TOO SOON.

### MODEL

“Ask two people what they observed” belongs under Notice and Gather because it collects information. The opposite: “I already know whose fault it is” belongs under Assume and Decide Too Soon.

### CHALLENGE ROUND

Partners select one situation and create a Topic/Experience plus a Setting. Model: a student discovers the class recycling plan is not working; classroom after lunch on Friday.

### BEFORE YOU CUT

Dashed lines mean CUT. Keep each card together. Match first; check the card back second; adjust if needed.

### STUDENT SUPPORT - Another Way to Show What You Know

Use the recording page instead of cutting. Read each card and write your placement and evidence in the table.

### 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 - NOTICE OR ASSUME? - Situations 1-4

Cut only on the dashed lines.

## SITUATION 1

Two students disagree about what happened during recess.

## SITUATION 2

A class plant begins wilting.

## SITUATION 3

A school club has fewer members attending.

## SITUATION 4

A character believes a friend ignored them.

# Card Backs - NOTICE OR ASSUME? - Situations 1-4

Check only after the pair commits.

**2**

**SITUATION**

Use with the Response Cards to sort NOTICE / GATHER or ASSUME / DECIDE TOO SOON.

**1**

**SITUATION**

Use with the Response Cards to sort NOTICE / GATHER or ASSUME / DECIDE TOO SOON.

**4**

**SITUATION**

Use with the Response Cards to sort NOTICE / GATHER or ASSUME / DECIDE TOO SOON.

**3**

**SITUATION**

Use with the Response Cards to sort NOTICE / GATHER or ASSUME / DECIDE TOO SOON.

# ✂ CUT PAGE - NOTICE OR ASSUME? - Situations 5-6 & Headers

Cut only on the dashed lines.

|                                                                              |                                                                                               |
|------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------|
| <p><b>SITUATION 5</b></p> <p>A class vote produces an unexpected result.</p> | <p><b>SITUATION 6</b></p> <p>A science experiment gives a different result than expected.</p> |
| <p><b>HEADER</b></p> <p>NOTICE / GATHER</p>                                  | <p><b>HEADER</b></p> <p>ASSUME / DECIDE TOO SOON</p>                                          |

# Card Backs - NOTICE OR ASSUME? - Situations 5-6 & Headers

Check only after the pair commits.

**6**

## SITUATION

Use with the Response Cards to sort NOTICE / GATHER or ASSUME / DECIDE TOO SOON.

**5**

## SITUATION

Use with the Response Cards to sort NOTICE / GATHER or ASSUME / DECIDE TOO SOON.



## HEADER

The response reaches a conclusion without sufficient evidence.



## HEADER

The response collects information before deciding.

# ✂ CUT PAGE - NOTICE OR ASSUME? - Response Cards A-D

Cut only on the dashed lines.

## CARD A

Ask two people what they observed.

## CARD B

I already know whose fault it is.

## CARD C

Check the plant's soil, light, and water record.

## CARD D

Nobody cares about the club anymore.

# Card Backs - NOTICE OR ASSUME? - Response Cards A-D

Check only after the pair commits.

**B****ASSUME / DECIDE TOO SOON**

The response reaches a conclusion without sufficient evidence.

**A****NOTICE / GATHER**

The response collects information before deciding.

**D****ASSUME / DECIDE TOO SOON**

The response reaches a conclusion without sufficient evidence.

**C****NOTICE / GATHER**

The response collects information before deciding.

# ✂ CUT PAGE - NOTICE OR ASSUME? - Response Cards E-H

Cut only on the dashed lines.

## CARD E

Count the votes again and compare the record.

## CARD F

The experiment failed because my partner did it wrong.

## CARD G

Ask the friend what happened before deciding.

## CARD H

Record the unexpected result and test again.

# Card Backs - NOTICE OR ASSUME? - Response Cards E-H

Check only after the pair commits.

**F****ASSUME / DECIDE TOO SOON**

The response reaches a conclusion without sufficient evidence.

**E****NOTICE / GATHER**

The response collects information before deciding.

**H****NOTICE / GATHER**

The response collects information before deciding.

**G****NOTICE / GATHER**

The response collects information before deciding.

# NOTICE OR ASSUME? - My Recording Sheet

Record your placement and evidence for every card you draw.

| Situation Card | Response Card | My Placement    | Evidence for My Placement |
|----------------|---------------|-----------------|---------------------------|
| _____          | _____         | Notice / Assume |                           |
| _____          | _____         | Notice / Assume |                           |
| _____          | _____         | Notice / Assume |                           |
| _____          | _____         | Notice / Assume |                           |
| _____          | _____         | Notice / Assume |                           |
| _____          | _____         | Notice / Assume |                           |

## NO-CUT PATHWAY

You do not have to cut the cards. Read each pair from the deck, complete the table above, and defend your own placement with evidence.

## DISCUSS

The card that created the most disagreement was \_\_\_\_\_ because

---



---

## STUDENT SUPPORT - Another Way to Show What You Know

Use the model on the ATTEMPT page as a reference. Say your placement aloud with because before you write it.

## 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 - Topic/Experience + Setting Builder

Select one situation and build the Topic/Experience and Setting.

**Situation selected:**

**WHAT MEANINGFUL EXPERIENCE COULD HAPPEN?**

**WHERE DOES IT HAPPEN? WHEN DOES IT HAPPEN?**

**WHICH SENSORY DETAIL MAKES THE SETTING SPECIFIC? WHAT THOUGHTFUL QUESTION WILL THE CHARACTER ASK?**

# Day 3 - DISCUSS

Which cards created disagreement? Can someone have a strong opinion and still need evidence?

## DISCUSSION QUESTIONS

- Which cards created disagreement?
- What was the difference between noticing and assuming?
- Can someone have a strong opinion and still need evidence? Why?

## MY DISCUSSION NOTES

A card we examined:

The evidence for its placement was:

## STUDENT SUPPORT - Another Way to Show What You Know

Use this frame: A response that gathers information is \_\_\_\_\_. A response that decides too soon is \_\_\_\_\_. 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: From Notice to Narrative (Understanding)

Answer using exact evidence from both poems.

## PART A - UNDERSTANDING

1. What causes the wave in the first poem?
2. Why is listening important?
3. What does the second poem teach about a wrong first answer?
4. What role does evidence play?
5. How are the messages connected?

|  |
|--|
|  |
|  |
|  |
|  |

### STUDENT SUPPORT - Another Way to Show What You Know

Point to the exact line in the poem before you answer. You still choose 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.

## Day 3 - USE: TRAILS Writing (Narrative)

Today there is no partner deciding for you.

### PART B - TRAILS WRITING

Write a 10-12 sentence narrative about a fifth grader who notices a problem or unexpected result. Include a clear experience, developed setting, and at least one question the character asks. Your narrative should begin with something the character notices.

#### STUDENT SUPPORT - Another Way to Show What You Know

Use the Mentor Model as a starting frame: "I noticed \_\_\_\_, so I asked \_\_\_\_." You still choose your own 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.

## Narrative Draft - From Notice to Narrative

Write a clear experience, developed setting, and at least one question.

## SUCCESS CHECK

- ☐ 10-12 sentences   ☐ Clear experience (TRAILS T)   ☐ Developed setting (TRAILS S)  
☐ At least one question

[illegible]

## Day 3 - USE: LEAVES Writing (Poetry)

Turn the central idea into one rhyming four-line stanza.

### PART C - LEAVES

Turn the central idea into one rhyming four-line stanza. Do not simply break the narrative into shorter lines. Your poem should communicate the same idea, but it should not simply be your paragraph broken into shorter lines.

### FOUR-LINE STANZA PLANNER

Central idea shared with my narrative:

Line 1:

Line 2 (rhymes with Line 1):

Line 3:

Line 4 (rhymes with Line 3):

The emotion or experience communicated is

### STUDENT SUPPORT - Another Way to Show What You Know

Clap the end sounds of two candidate lines before you write. You still choose your own words and rhyme.

### 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

Award yourself with evidence, not compliments.

### AWARD

- I successfully established my experience by...
- My strongest setting detail is...
- My strongest poetic line is...

### MY AWARD

The exact sentence or line that proves something worked:

### STUDENT SUPPORT - Another Way to Show What You Know

Point to the exact sentence or line that proves something worked. Do not write, "My story is good."

### 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 - TARGET

Find the place where your writing needs the greatest improvement.

### TARGET

- One thing that remains unclear in my narrative is...
- One thing I want to improve in my poem is...
- One question I still have is...

### MY TARGET

The place where my writing needs the greatest improvement:

### Ready to Stretch? Take Your Thinking Further!

Raise your target one level: explain how a line break or word choice could make your stanza stronger.

# Module 1 Conventions Sweep

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

## COPY ONE SENTENCE FROM YOUR DRAFT

|  |
|--|
|  |
|  |
|  |

## MARK AND CHECK

1. Is every sentence complete, not a splice, run-on, or fragment? (TEKS 5.11D(i))
2. Did you use a correlative conjunction correctly, such as either/or or not only/but also? (TEKS 5.11D(ii))
3. Did you use the correct irregular verb, such as went instead of goed? (TEKS 5.11D(iv))
4. Does every modifier clearly attach to the word it describes, with none misplaced or dangling? (TEKS 5.11D(xiv))
5. Did you capitalize proper nouns and official titles correctly? (TEKS 5.11D(xv))
6. Did you use commas correctly to set off words? (TEKS 5.11D(xxviii))

## IF I FOUND SOMETHING TO FIX

Write the corrected sentence:

|  |
|--|
|  |
|  |
|  |

### STUDENT SUPPORT - Another Way to Show What You Know

Point to the subject, verb, and modifier 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 5 - EDUCATE / EXPLAIN: Notice-Question Teach-Around

E means Explain or Educate Others.

## THE TEACH-AROUND

Students explain why noticing matters, the difference between observation and assumption, TRAILS T or S, and LEAVES L or E.

## REQUIRED STEM

"One connection between the two poems is \_\_\_\_\_ because \_\_\_\_\_."

## MY TEACHING CARD

Why noticing matters:

My connection between the two poems:

## STUDENT SUPPORT - Another Way to Show What You Know

Rehearse with a partner before you teach.  
Your listener should understand something better after you speak.

## 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 happen when someone notices something and asks a thoughtful question?**

|  |
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|  |

## 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



**Foundational  
RECALL**



**Emergent  
CONNECT**



**Visible  
EXPLAIN**



**Independent  
USE**



**Reflective  
EXTEND**

# MY MODULE CHECK-IN

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

## AWARD

Something I am proud of:

## TARGET

Something I will strengthen next:

## EXPLAIN

The page that best proves my growth is \_\_\_\_\_ because

| I Can...                                | Not Yet                  | Almost                   | Yes                      |
|-----------------------------------------|--------------------------|--------------------------|--------------------------|
| distinguish noticing from assuming      | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| explain a connection between both poems | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| establish a clear Topic/Experience      | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| develop a meaningful Setting            | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| arrange four intentional lines          | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| revise using exact self-evidence        | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| teach one framework element             | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

# Check the Learning

Informal ways to SEE what you understand.

## THREE WAYS TO SHOW WHAT I KNOW

- **Verbal - Teach-Around:** Explain why noticing matters and teach one framework element.
- **Visual / Physical - NOTICE OR ASSUME?:** Sort a response and defend the placement with evidence.
- **Written - Narrative + Stanza:** Write a 10-12 sentence narrative and one rhyming four-line stanza.

## CHECK FOR LEARNING

|           |                                                                                     |
|-----------|-------------------------------------------------------------------------------------|
| Explain   | Can the student explain notice versus assume?                                       |
| Cause     | Can the student cite what causes the wave?                                          |
| Evidence  | Can the student explain evidence's role in changing an answer?                      |
| Narrative | Does the narrative include 10-12 sentences, experience, setting, and a question?    |
| Stanza    | Does the stanza use four lines and rhyme while communicating the same central idea? |

### STUDENT SUPPORT - Another Way to Show What You Know

Pick the way that shows your thinking best - say it, sort it, or write it. Every path still needs exact evidence.

### Ready to Stretch? Take Your Thinking Further!

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

# Additional Writing Opportunity

Write a new narrative and stanza about a fifth grader who notices something.

## THE PROMPT

Write a new 10-12 sentence narrative about a fifth grader who notices an unfair situation, an unexpected result, or a plan that is not working. Establish the experience and setting before the character acts. Include one thoughtful question and evidence the character gathers.

## SUCCESS CRITERIA

- My narrative is 10-12 sentences with a clear experience, setting, and question.
- My four-line stanza rhymes and communicates the same central idea.

## MY FIRST DECISION

What the character notices:

Where and when it happens:

### STUDENT SUPPORT - Another Way to Show What You Know

Read the mentor model again. Choose an experience whose setting you can describe with a sensory detail.

### Ready to Stretch? Take Your Thinking Further!

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

# Planning Space

Establish the experience and setting before the character acts.

## STEP 1 - TOPIC/EXPERIENCE (T)

What happens?

|  |
|--|
|  |
|  |

## STEP 2 - SETTING (S)

Where and when does it happen?

|  |
|--|
|  |
|  |

## STEP 3 - QUESTION

What thoughtful question does the character ask?

|  |
|--|
|  |
|  |

### STUDENT SUPPORT - Another Way to Show What You Know

Use the TRAILS chart and the mentor model. You choose the experience, the setting, and the question.

### Ready to Stretch? Take Your Thinking Further!

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

## Drafting Space - Narrative

Write your 10-12 sentence narrative.

## MEANING CHECK

After each sentence, ask: Does this build my experience, my setting, or my question? Keep the parts that build your narrative.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has rounded corners on the left side and a straight edge on the right. There is no handwriting or other markings on the page.

## Drafting Space - Four-Line Stanza

Then write one four-line rhyming stanza that communicates the same central idea through intentional lines and emotion.

## PRECISION CHECK

Read your stanza aloud. Does it communicate the same idea through intentional lines and emotion, or does it just cut your sentences into shorter lines? Adjust for meaning.

[illegible]

# Revise, Edit, and Share

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

## REVISE

Read your narrative aloud. Add or delete ideas so the experience and setting are clear.

Before:

After:

## EDIT - Conventions Sweep

- ☐ Complete sentences, no splices, run-ons, or fragments    ☐ Correct irregular verbs  
☐ No misplaced or dangling modifiers    ☐ Correct capitalization

## SHARE

My partner heard my narrative grow stronger when I \_\_\_\_\_ because

### STUDENT SUPPORT - Another Way to Show What You Know

Read only your narrative's opening sentence and your stanza to a partner. The feedback must name a specific part.

### 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 build a narrative AND a stanza that share the same central idea? Use proof.

## Tiny Tracks

### Small Steps. 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!

Point to your experience, your setting, and your stanza. Defend why your stanza is not simply your paragraph cut into shorter lines.

### PROOF OF TRANSFER

I knew I could build a narrative and a stanza for a new notice because on page \_\_\_\_\_ I

# READY TO STRETCH? - Notice Architect Challenge

Move from notice solver to notice architect: create your own situation.

## YOUR SITUATION MUST

- describe something a fifth grader could notice,
- require the character to gather evidence before deciding,
- be answerable using TRAILS T and S, and LEAVES L and E.

## WRITE YOUR SITUATION


## NOW WRITE YOUR NARRATIVE AND STANZA

Your experience, setting, question, and stanza:


## SWAP AND EVALUATE

Trade situations with a partner: Does this situation require noticing before deciding?  
 Could someone write a narrative and a stanza for it?

## MOVE YOUR THINKING



Foundational  
RECALL



Emergent  
CONNECT



Visible  
EXPLAIN



Independent  
USE



Reflective  
EXTEND

# 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

When someone notices carefully and asks a thoughtful question, another person may listen, ideas may spread, evidence may be gathered, and a weak first plan may improve. A voice can begin movement, while evidence helps that movement become informed.

# Essential Question - Answered

You started with an Essential Question. Now that you have finished Module 1, read the answer and connect it to what you learned.

## OUR ESSENTIAL QUESTION

How do I turn something I notice into a thoughtful question?

## My Answer

I start with something my character or speaker notices, then I use lines, layout, and emotion to turn that noticing into a thoughtful question that pulls my reader in.

## STUDENT SUPPORT - Another Way to Show What You Know

Start with a noticing: I noticed \_\_\_\_, which made me ask \_\_\_\_.

## 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**

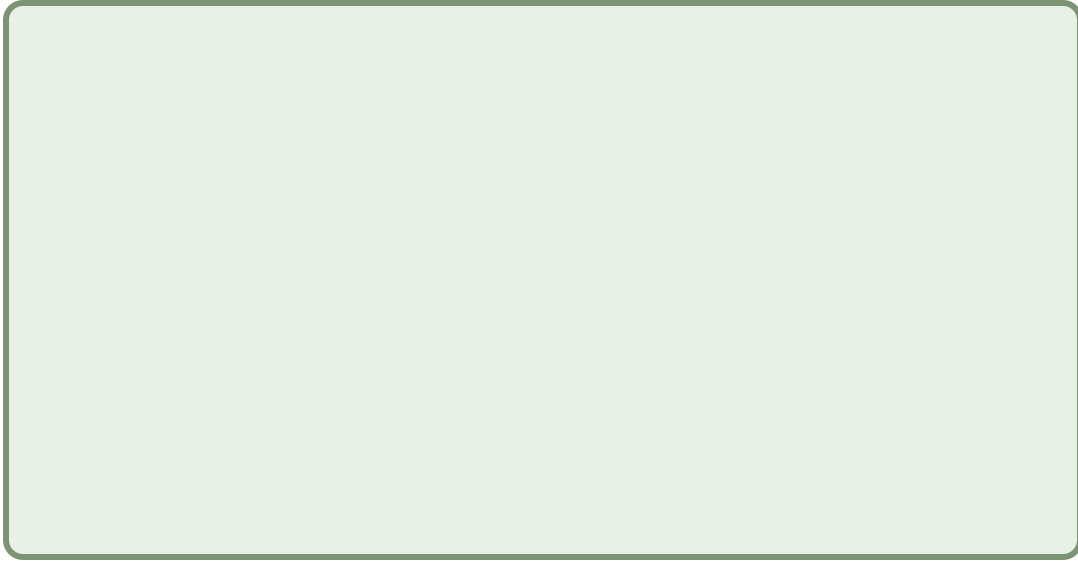


**Voices and Responses**

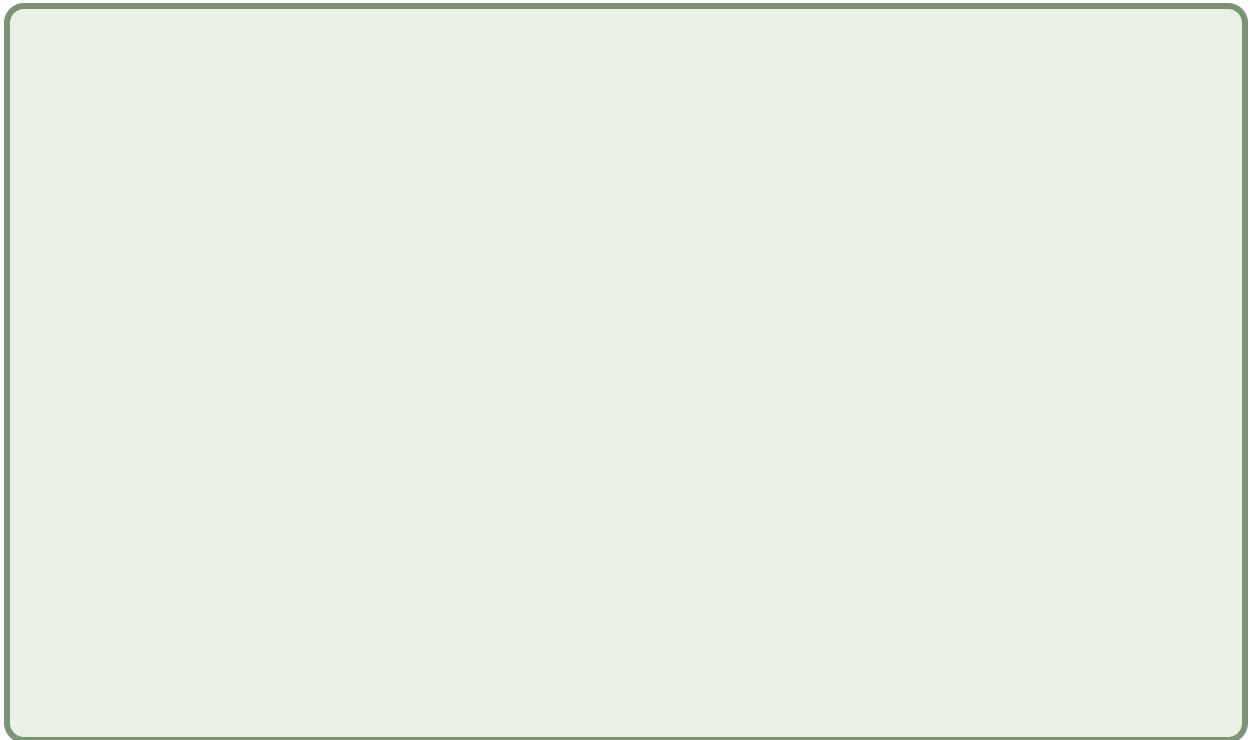
**How People Respond to Change**



# 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 respond according to what they know, believe, observe, and experience.

## WHY THIS MODULE MATTERS

Writers reveal how people respond through relationships, actions, thoughts, dialogue, emotion, and voice. In "One Voice Can Start a Wave," colonists and citizens respond to unfair taxation with petitions, protest, and written rights, and today still respond by voting, serving, reading, and weighing. In "Try, Learn, Change," Kendrix responds to a failing garden by testing the soil instead of guessing, while a turtle's instinct and an orca's learned behavior show two more ways living things respond, and Edison keeps testing after every failed bulb. This module moves from NOTICE and QUESTION to RESPONSE.

## Essential Question

How do I show how a character responds when they want something to change?

*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

|                      |                                              |
|----------------------|----------------------------------------------|
| <b>Attempt</b>       | Try the thinking first.                      |
| <b>Check</b>         | Use the built-in check when one is provided. |
| <b>Adjust</b>        | Fix what you can.                            |
| <b>Ask if Needed</b> | 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 11(A) - 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 narrative and my poem before I draft, picking the right genre for my topic and reader.**

## TEKS 11(B)(i) - Official Standard

develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including an introduction

### HOW I SAY THE STANDARD!

**I can begin my narrative with a clear introduction.**

## TEKS 11(B)(ii) - Official Standard

develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including transitions

### HOW I SAY THE STANDARD!

**I can use transitions that show how one part of my narrative connects to the next.**

## TEKS 11(B)(iii) - Official Standard

develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including a conclusion

### HOW I SAY THE STANDARD!

**I can end my narrative with a conclusion that shows what the response means.**

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

develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea reflecting depth of thought with specific facts and details

### HOW I SAY THE STANDARD!

**I can support my narrative and my poem with specific facts and details from the passages.**

## 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 Standards I Am Learning - Part 2

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

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

compose narrative and poetry 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 narrative and poetry using craft

### **HOW I SAY THE STANDARD!**

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

# The Standards I Am Learning - Part 3

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(C)(iii) - Official Standard

revise drafts to improve organization

### HOW I SAY THE STANDARD!

**I can reorganize my ideas so they follow a clear order.**

## TEKS 11(C)(iv) - Official Standard

revise drafts by combining or rearranging ideas for clarity

### HOW I SAY THE STANDARD!

**I can combine or rearrange ideas to make my writing clearer.**

# The Standards I Am Learning - Part 4

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

## TEKS 11(C)(v) - Official Standard

revise drafts to eliminate redundant or unnecessary words and ideas

### HOW I SAY THE STANDARD!

**I can remove words or ideas that repeat without adding meaning.**

## TEKS 11(C)(vi) - Official Standard

revise drafts to use precise, vivid language

### HOW I SAY THE STANDARD!

**I can replace vague words with vivid, precise ones.**

## TEKS 11(C)(vii) - Official Standard

revise drafts for sentence variety

### HOW I SAY THE STANDARD!

**I can vary my sentence beginnings and lengths so my writing doesn't sound repetitive.**

## TEKS 11(C)(viii) - Official Standard

revise drafts to maintain a consistent voice

### HOW I SAY THE STANDARD!

**I can keep my character's voice consistent throughout my writing.**

# The Standards I Am Learning - Part 5

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, compound, and complex sentences with subject-verb agreement

### HOW I SAY THE STANDARD!

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

## TEKS 11(D)(ii) - Official Standard

edit drafts using standard English conventions, including correct verb tense and form

### HOW I SAY THE STANDARD!

**I can use the correct verb tense and form in my sentences.**

## TEKS 11(D)(iv) - Official Standard

edit drafts using standard English conventions, including adjectives, including their comparative and superlative forms

### HOW I SAY THE STANDARD!

**I can use adjectives, including comparative and superlative forms, correctly.**

# The Standards I Am Learning - Part 6

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

## TEKS 11(D)(xiv) - Official Standard

edit drafts using standard English conventions, including quotation marks in dialogue

### HOW I SAY THE STANDARD!

**I can use quotation marks correctly in dialogue.**

## TEKS 11(D)(xv) - Official Standard

edit drafts using standard English conventions, including italics or underlining for titles and emphasis

### HOW I SAY THE STANDARD!

**I can use italics or underlining for titles and for emphasis.**

## TEKS 11(D)(xxviii) - Official Standard

edit drafts using standard English conventions, including coordinating and subordinating conjunctions

### HOW I SAY THE STANDARD!

**I can use conjunctions correctly to join my ideas.**

## TEKS 11(D)(xxix) - Official Standard

edit drafts using standard English conventions, including grade-appropriate spelling

### HOW I SAY THE STANDARD!

**I can spell grade-appropriate words correctly, including words with prefixes and suffixes.**

# The ELPS I Am Learning

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

## **ELPS 1(E) - Official Standard**

listen to and derive meaning from a variety of media by using background knowledge and requesting clarification

### **HOW I SAY THE STANDARD!**

**I can listen and restate what I heard, then ask for clarification if I need it.**

## **ELPS 2(B) - Official Standard**

expand and internalize initial English vocabulary by learning and using content-based grade-level vocabulary

### **HOW I SAY THE STANDARD!**

**I can use content vocabulary to discuss, justify, and explain my thinking.**

## **ELPS 2(E) - Official Standard**

employ increasingly complex spoken language to explain and justify responses with increasing specificity

### **HOW I SAY THE STANDARD!**

**I can explain and justify my thinking with increasing detail.**

# My Module 2 Learning Launchpad

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

## I CAN

- explain how relationships, actions, thoughts, and dialogue reveal a character's response.
- explain how emotion and voice make a poem's speaker recognizable.
- compare how two characters respond differently to the same problem.
- use evidence from the poems to support my thinking.

## I WILL

- listen, sketch, discuss, write, revise, and explain.
- use specific facts and details from the passages.
- update my tracking chart with evidence from my work.
- write a narrative with two characters and transform it into two rhyming stanzas in one character's voice.

## LEARNING DESTINATION

I will explain how people respond when they believe something should change, then compose a narrative and a voice poem that make a character's relationship, actions, thoughts, dialogue, emotion, and voice visible.

## MY LAUNCHPAD PROMISE

The narrative or poetry move I will practice first is \_\_\_\_\_ because

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# 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 people respond to a concern          | a lot / a little / new | a lot / a little / new | a lot / a little / new |
| Match a response to its relationship or evidence | 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:**

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# Tier 1 Vocabulary

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

## act

**Say it:** AKT

**What it means:** to do something

**Try the frame:** A character may act by \_\_\_\_.

## choose

**Say it:** CHOOZ

**What it means:** to pick between options

**Try the frame:** I would choose \_\_\_\_ because \_\_\_\_.

## feel

**Say it:** FEEL

**What it means:** to have an emotion

**Try the frame:** The character feels \_\_\_\_.

## friend

**Say it:** FREND

**What it means:** a person with whom someone has a relationship

**Try the frame:** A friend might respond by \_\_\_\_.

## help

**Say it:** HELP

**What it means:** to make something easier or better

**Try the frame:** This response could help \_\_\_\_.

# Tier 1 Vocabulary

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

## hope

**Say it:** HOHP

**What it means:** to want something good to happen

**Try the frame:** The character hopes \_\_\_\_.

## say

**Say it:** SAY

**What it means:** to speak words

**Try the frame:** The character says \_\_\_\_.

## think

**Say it:** THINKK

**What it means:** to use the mind to form an idea

**Try the frame:** I think \_\_\_\_ because \_\_\_\_.

## voice

**Say it:** VOYS

**What it means:** a person's way of sharing ideas and feelings

**Try the frame:** The speaker's voice sounds \_\_\_\_.

## worry

**Say it:** WUR-ee

**What it means:** to feel concern about a possible problem

**Try the frame:** The character worries that \_\_\_\_.

## Tier 2 Vocabulary

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

### behavior

**Say it:** bih-HAYV-yer

**What it means:** the way a person or animal acts

**Try the frame:** The behavior suggests \_\_\_\_.

### citizen

**Say it:** SIT-ih-zuhn

**What it means:** a member of a community or country

**Try the frame:** A citizen can \_\_\_\_.

### dialogue

**Say it:** DY-uh-log

**What it means:** words spoken by characters

**Try the frame:** The dialogue reveals \_\_\_\_.

### evidence

**Say it:** EV-ih-duhns

**What it means:** facts or details that support an idea

**Try the frame:** The evidence shows \_\_\_\_.

### experiment

**Say it:** ik-SPER-uh-ment

**What it means:** a planned test used to learn something

**Try the frame:** The experiment helps us learn \_\_\_\_.

## Tier 2 Vocabulary

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

### perspective

**Say it:** per-SPEK-tiv

**What it means:** a particular way of seeing or understanding

**Try the frame:** From this perspective, \_\_\_\_.

### reason

**Say it:** REE-zuhn

**What it means:** an explanation for why something happens or is believed

**Try the frame:** One reason is \_\_\_\_.

### relationship

**Say it:** rih-LAY-shun-ship

**What it means:** the way people are connected to one another

**Try the frame:** Their relationship affects \_\_\_\_.

### response

**Say it:** rih-SPONS

**What it means:** what someone says, thinks, or does after an event

**Try the frame:** My response is \_\_\_\_.

### revise

**Say it:** rih-VYZE

**What it means:** to change something to make it stronger or more accurate

**Try the frame:** I can revise by \_\_\_\_.

# Tier 3 Vocabulary

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

## experimentation

**Say it:** ek-sper-uh-men-TAY-shuhn

**What it means:** trying planned tests to learn from results

**Try the frame:** Experimentation can help \_\_\_\_.

## instinct

**Say it:** IN-stingkt

**What it means:** a behavior an animal is born ready to do

**Try the frame:** Instinct helps an animal \_\_\_\_.

## Kendrix

**Say it:** KEN-driks

**What it means:** the problem solver in "Try, Learn, Change"

**Try the frame:** Kendrix responds by \_\_\_\_.

## learned behavior

**Say it:** LERNd bih-HAYV-yer

**What it means:** an action learned through experience or teaching

**Try the frame:** Learned behavior can change when \_\_\_\_.

## liberty

**Say it:** LIB-er-tee

**What it means:** freedom protected by rights and laws

**Try the frame:** Liberty matters because \_\_\_\_.

# Tier 3 Vocabulary

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

## natural rights

**Say it:** NACH-er-uhl ryts

**What it means:** rights believed to belong to every person

**Try the frame:** Natural rights include \_\_\_\_.

## petition

**Say it:** puh-TISH-uhn

**What it means:** a written request signed by people

**Try the frame:** A petition asks \_\_\_\_.

## protest

**Say it:** PROH-test

**What it means:** an action that publicly objects to something

**Try the frame:** A protest can show \_\_\_\_.

## representation

**Say it:** rep-rih-zen-TAY-shuhn

**What it means:** having someone speak for a group in government

**Try the frame:** Representation matters when \_\_\_\_.

## taxation

**Say it:** tak-SAY-shun

**What it means:** the act of collecting money through taxes

**Try the frame:** Taxation led some colonists to \_\_\_\_.

# The DOT Reading Habit

Dot. Discover. Drop.

| Step                | What It Means                                        |
|---------------------|------------------------------------------------------|
| <b>D - Dot</b>      | Place a small dot above any unfamiliar word.         |
| <b>O - Discover</b> | Discover its meaning through reading and discussion. |
| <b>T - Drop</b>     | 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 petition, protest, liberty, natural rights, taxation, representation, instinct, learned behavior, Kendrix, and experimentation 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 character does not simply act. A relationship gives the response somewhere to grow.

| Letter   | Part                         | Module 2 Application                                                                                                 |
|----------|------------------------------|----------------------------------------------------------------------------------------------------------------------|
| <b>T</b> | Topic / Experience           | Maintain a focused experience.                                                                                       |
| <b>R</b> | Relationship                 | <b>Focus:</b> a connection that influences a character or experience. <i>Who matters to this character, and why?</i> |
| <b>A</b> | Actions, Thoughts & Dialogue | <b>Focus:</b> what the character does, thinks, and says. <i>How does the response become visible?</i>                |
| <b>I</b> | Important Moment             | Developed later.                                                                                                     |
| <b>L</b> | Lesson or Lasting Effect     | Developed later.                                                                                                     |
| <b>S</b> | Setting                      | Use a context actually present in the poems.                                                                         |

## MODULE 2 FOCUS: R + A

Relationships shape a response. Show what the character 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 | <b>Focus:</b> the feeling and lived moment communicated. <i>What should the reader feel or understand?</i>                 |
| A      | Artistic Language    | Developed later.                                                                                                           |
| V      | Voice                | <b>Focus:</b> the speaker's attitude and perspective - not volume. <i>How does this person sound, and what reveals it?</i> |
| E      | Echo & Sound         | Use rhyme in the transformation.                                                                                           |
| S      | Significance         | Developed later.                                                                                                           |

## MODULE 2 FOCUS: E + V

Emotion shapes experience. Voice communicates an attitude - confident, uncertain, hopeful, or concerned - without changing the situation itself.

### 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.

# The Response Path

Different people respond to the same problem in different ways.

## SHARED PROBLEM

Give both characters a meaningful situation.

## DIFFERENT RESPONSE

Show how relationship, belief, or evidence shapes each choice.

## ACTION, THOUGHT, AND DIALOGUE

Make the response visible to the reader.

## VOICE AND EMOTION

Make one character's perspective unmistakable.

## Ready to Stretch? Take Your Thinking Further!

Choose one character from either poem. Name their response and explain what relationship, belief, or evidence shaped it.

# My Learning Destination

Know what success will look and sound like.

## BIG GOAL

I will explain how people respond when they believe something should change, then compose a narrative and a voice poem that make a character's response 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 character's point of view.
- I can explain what belief, relationship, or evidence shaped the response.

## I WILL KNOW I AM READY WHEN...

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## MY FIRST THINKING (DAY ONE)

Answer now. You will answer again near the end.

**How do people respond when they believe something should change?**

**MOVE YOUR THINKING**

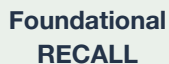
Foundational  
**RECALL**

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.

# One Voice Can Start a Wave

Passage 13, Level 2 • 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 is responding and how the speaker's voice sounds.

- 1 One voice speaks, another hears,
- 2 A question grows and conquers fears.
- 3 One person asks, "Is this thing fair?"
- 4 Another stops to listen there.
- 5 Before our nation came to be,
- 6 The colonies faced a distant decree.
- 7 New taxes came from far away,
- 8 Though colonists had little say.
- 9 They spoke in homes and meeting halls,
- 10 They printed words on papers and walls.
- 11 A question traveled town to town:
- 12 "Should distant rulers hold us down?"
- 13 Some wrote petitions, some would meet,
- 14 Some joined in protest in the street.
- 15 Their separate voices formed a call,
- 16 And one by one they joined them all.

# One Voice Can Start a Wave - Continued

Passage 13, Level 2 • 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.

- 17 Then words were written, strong and clear,  
18 Of liberty the people held dear.  
19 The Declaration made the claim  
20 That natural rights should guide the frame.  
21 But words alone could not complete  
22 The promise written on the sheet.  
23 People continued asking why  
24 Some freedoms reached while others passed by.  
25 Later, rights were written too,  
26 To state what government could not do.  
27 The Bill of Rights became a guide  
28 To help keep liberty beside.  
29 Today we still can speak and learn,  
30 Attend a meeting, wait our turn.  
31 We vote, we serve, we read, we weigh—  
32 And one voice still can start a wave.

# One Voice Can Start a Wave - TRACKS Evidence Hunt

Verbally explain why each exact clue fits.

| TRACKS                                     | Exact Evidence                          | Why It Fits           |
|--------------------------------------------|-----------------------------------------|-----------------------|
| <b>T •</b><br>Time                         | "Before our nation came to be"          | It fits because _____ |
| <b>R ■</b><br>Reactions                    | "Another stops to listen there"         | It fits because _____ |
| <b>A ▲</b><br>Actions                      | "Some wrote petitions, some would meet" | It fits because _____ |
| <b>C ★</b><br>Character, Concept, Creature | "The Declaration made the claim"        | It fits because _____ |
| <b>K ♦</b><br>Key Knowledge                | "The Bill of Rights became a guide"     | It fits because _____ |
| <b>S ▼</b><br>Scenery / Setting            | "They spoke in homes and meeting halls" | 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.

# Try, Learn, Change

Passage 14, Level 2 • 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 is responding and how the speaker's voice sounds.

- 1 Look at the leaves, observe the ground;
- 2 Important clues are all around.
- 3 Before you choose what you should do,
- 4 First stop and see what facts tell you.
- 5 Kendrix saw her garden fade;
- 6 More water was the choice she made.
- 7 But yellow leaves and muddy ground
- 8 Showed different clues were all around.
- 9 She checked the soil and changed her plan,
- 10 And healthier growth at last began.
- 11 She learned that guessing can't explain
- 12 What careful evidence can make plain.
- 13 A turtle hatches near the sea,
- 14 Then crawls by instinct naturally.
- 15 An orca learns from older guides,
- 16 And practices while with its pod it glides.

# Try, Learn, Change - Continued

Passage 14, Level 2 • 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.

- 17 Different problems may require
- 18 Different ways to reach desire.
- 19 Some answers come from traits within;
- 20 Some grow from learning where we begin.
- 21 In Edison's workshop, bulbs would break,
- 22 But every failure helped them make
- 23 A better guess, a stronger test,
- 24 Until a brighter light worked best.
- 25 A wrong first answer isn't strange;
- 26 New information helps us change.
- 27 Observe, then question, test, arrange—
- 28 We try, we learn, and then we change.

# Try, Learn, Change - TRACKS Evidence Hunt

Verbally explain why each exact clue fits.

| TRACKS                                     | Exact Evidence                              | Why It Fits           |
|--------------------------------------------|---------------------------------------------|-----------------------|
| <b>T •</b><br>Time                         | "More water was the choice she made"        | It fits because _____ |
| <b>R ■</b><br>Reactions                    | "A wrong first answer isn't strange"        | It fits because _____ |
| <b>A ▲</b><br>Actions                      | "She checked the soil and changed her plan" | It fits because _____ |
| <b>C ★</b><br>Character, Concept, Creature | "Kendrix"                                   | It fits because _____ |
| <b>K ♦</b><br>Key Knowledge                | "An orca learns from older guides"          | It fits because _____ |
| <b>S ▼</b><br>Scenery / Setting            | "In Edison's workshop"                      | 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.

# Low, Medium, and High Exemplars

Use these source-grounded samples to tell a retell from evidence-based thinking.

## LOW EXEMPLAR

The colonists responded to taxes.

*What Needs Improvement:* Name an exact detail from the poem and explain how it supports the response.

## MEDIUM EXEMPLAR

The poem says, “Some wrote petitions, some would meet, / Some joined in protest in the street.” This shows that colonists used different responses.

*What Needs Improvement:* Explain the larger meaning of the quoted detail rather than stopping at a retell.

## HIGH EXEMPLAR

The Level 2 civic poem shows that a shared concern can lead to different actions. Some colonists wrote petitions, met, or protested, while later citizens “vote, ... serve, ... read, [and] weigh.” These details show that a voice can respond through more than one form of participation.

# Day 1 - GATHER: Response Relay

Pencils down. Listen, then build a response together.

## HOW TO PLAY

The teacher states a problem, such as "A class rule seems confusing." Student 1 adds an action, Student 2 adds a thought, Student 3 adds dialogue, and Student 4 identifies a possible emotion. Repeat with a new problem and a different voice.

## TEACHER SAYS

"Last week we concentrated on noticing and questioning. This week something happens next: NOTICE -> QUESTION -> RESPONSE."

## TEACHER SAYS

"Voice is not volume. Voice is the personality, attitude, perspective, and way of thinking that comes through the words."

## STUDENT SUPPORT - Another Way to Show What You Know

Retell the relay response in your own words, or draw what it shows, 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 respond according to what they know, believe, observe, and experience.

## ONE VOICE CAN START A WAVE

Read Level 2. Colonists faced taxation without representation, so they spoke in homes and meeting halls, wrote petitions, and joined protest. Then the Declaration named natural rights, and the Bill of Rights became a guide. Today citizens still vote, serve, read, and weigh.

**R is Relationship. A is Actions, Thoughts, and Dialogue.** A person's connection to their community shapes how they respond to an unfair decree.

## TRY, LEARN, CHANGE

Read Level 2. Kendrix responds to a failing garden by testing the soil instead of only adding water. A turtle responds by instinct; an orca responds through learned behavior; Edison responds to every broken bulb with a new test.

**Emotion** tells us what the experience feels like. **Voice** tells us how the speaker sounds: confident, uncertain, hopeful, or concerned.

## EXIT TICKET

One person or problem solver in the poems responds by \_\_\_\_ because \_\_\_\_\_. The speaker's voice sounds \_\_\_\_ because \_\_\_\_\_.

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## STUDENT SUPPORT - Another Way to Show What You Know

Point to the line in the poem that shows the response 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.

# Day 2 - ATTEMPT: How Would They Respond?

Build the response chain. Defend every choice. Replay in a second voice.

## HOW TO PLAY

Groups receive one Situation Card, one Character Card, one Response Card, and one Evidence Card. Build CHARACTER -> RESPONSE -> EVIDENCE/REASON -> POSSIBLE EFFECT. Every group must defend why the response fits the character.

## THE FOUR CARD TYPES

SITUATION

+

CHARACTER

+

RESPONSE

+

EVIDENCE

## TEACHER SAYS

"Your group must create a response that makes sense for the character. Every response needs a reason. Actions grow from thoughts, relationships, beliefs, and evidence."

## VOICE CHALLENGE

Express the same situation in two voices: confident and uncertain/questioning. Decide what changed and what stayed the same.

## STUDENT SUPPORT - Another Way to Show What You Know

No cards cut? Point to the words SITUATION, CHARACTER, RESPONSE, and EVIDENCE, 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.

# ✂ CUT PAGE - How Would They Respond? Cards

Dashed lines mean CUT.

Column 1: SITUATION    Column 2: CHARACTER    Column 3: RESPONSE    Column 4: EVIDENCE

|                                                                           |                                                                      |                                                 |                                                         |
|---------------------------------------------------------------------------|----------------------------------------------------------------------|-------------------------------------------------|---------------------------------------------------------|
| <b>SITUATION</b><br>A class rule seems confusing.                         | <b>SITUATION</b><br>A town has a problem that affects many citizens. | <b>SITUATION</b><br>A school garden is failing. | <b>SITUATION</b><br>A club has fewer members attending. |
| <b>SITUATION</b><br>An experiment gives a different result than expected. | <b>SITUATION</b><br>Two students disagree about what happened.       | <b>CHARACTER</b><br>student                     | <b>CHARACTER</b><br>parent                              |
| <b>CHARACTER</b><br>leader                                                | <b>CHARACTER</b><br>newspaper writer                                 | <b>CHARACTER</b><br>citizen                     | <b>CHARACTER</b><br>scientist / problem solver          |
| <b>RESPONSE</b><br>ask a question                                         | <b>RESPONSE</b><br>write a petition                                  | <b>RESPONSE</b><br>organize a peaceful protest  | <b>RESPONSE</b><br>gather observations                  |
| <b>RESPONSE</b><br>revise a plan                                          | <b>RESPONSE</b><br>explain another viewpoint                         | <b>EVIDENCE</b><br>repeated observations        | <b>EVIDENCE</b><br>a written rule                       |
| <b>EVIDENCE</b><br>interview notes                                        | <b>EVIDENCE</b><br>experiment results                                | <b>EVIDENCE</b><br>two credible accounts        | <b>EVIDENCE</b><br>a visible change over time           |

# How Would They Respond? - Card Backs

Check only after the group commits.

Check only after the group commits.

|                                                          |                                                          |                                                          |                                                          |
|----------------------------------------------------------|----------------------------------------------------------|----------------------------------------------------------|----------------------------------------------------------|
| <b>HWTR</b><br>HOW WOULD THEY RESPOND?<br>EVIDENCE card  | <b>HWTR</b><br>HOW WOULD THEY RESPOND?<br>EVIDENCE card  | <b>HWTR</b><br>HOW WOULD THEY RESPOND?<br>EVIDENCE card  | <b>HWTR</b><br>HOW WOULD THEY RESPOND?<br>EVIDENCE card  |
| <b>HWTR</b><br>HOW WOULD THEY RESPOND?<br>EVIDENCE card  | <b>HWTR</b><br>HOW WOULD THEY RESPOND?<br>EVIDENCE card  | <b>HWTR</b><br>HOW WOULD THEY RESPOND?<br>RESPONSE card  | <b>HWTR</b><br>HOW WOULD THEY RESPOND?<br>RESPONSE card  |
| <b>HWTR</b><br>HOW WOULD THEY RESPOND?<br>RESPONSE card  | <b>HWTR</b><br>HOW WOULD THEY RESPOND?<br>RESPONSE card  | <b>HWTR</b><br>HOW WOULD THEY RESPOND?<br>RESPONSE card  | <b>HWTR</b><br>HOW WOULD THEY RESPOND?<br>RESPONSE card  |
| <b>HWTR</b><br>HOW WOULD THEY RESPOND?<br>CHARACTER card | <b>HWTR</b><br>HOW WOULD THEY RESPOND?<br>CHARACTER card | <b>HWTR</b><br>HOW WOULD THEY RESPOND?<br>CHARACTER card | <b>HWTR</b><br>HOW WOULD THEY RESPOND?<br>CHARACTER card |
| <b>HWTR</b><br>HOW WOULD THEY RESPOND?<br>CHARACTER card | <b>HWTR</b><br>HOW WOULD THEY RESPOND?<br>CHARACTER card | <b>HWTR</b><br>HOW WOULD THEY RESPOND?<br>SITUATION card | <b>HWTR</b><br>HOW WOULD THEY RESPOND?<br>SITUATION card |
| <b>HWTR</b><br>HOW WOULD THEY RESPOND?<br>SITUATION card | <b>HWTR</b><br>HOW WOULD THEY RESPOND?<br>SITUATION card | <b>HWTR</b><br>HOW WOULD THEY RESPOND?<br>SITUATION card | <b>HWTR</b><br>HOW WOULD THEY RESPOND?<br>SITUATION card |

# How Would They Respond? - Recording

Save at least two supported response chains.

## CHAIN 1

SITUATION:

CHARACTER:

RESPONSE:

EVIDENCE / REASON:

POSSIBLE EFFECT:

## CHAIN 2

SITUATION:

CHARACTER:

RESPONSE:

EVIDENCE / REASON:

POSSIBLE EFFECT:

# Day 3 - DISCUSS

Can a response happen without a relationship, belief, or piece of evidence?

- Can a character respond without any relationship, belief, or evidence behind it?
- What does that tell us about how people make choices?
- Which response chain required the most evidence?
- What difference did a relationship make in each chain?

## MY DISCUSSION NOTES

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### STUDENT SUPPORT - Another Way to Show What You Know

Use: A relationship made a difference in this response 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.

# Student Response Planner

Same problem. Different response.

## SAME PROBLEM - DIFFERENT RESPONSE

Problem:

Character 1 and relationship:

Action:

Thought:

Dialogue: " \_\_\_\_\_ "

Character 2 and relationship:

Action:

Thought:

Dialogue: " \_\_\_\_\_ "

How the responses differ and why:


## TEACHER SAYS

"Your characters may face the same situation and still think differently. That is where narrative becomes interesting."

## STUDENT SUPPORT - Another Way to Show What You Know

Say each response aloud first. Keep every action, thought, and line of dialogue believable for that character.

## Ready to Stretch? Take Your Thinking Further!

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

# LEAVES Poetry Lab - Emotion and Voice

Voice is not volume.

## E - EMOTION AND EXPERIENCE

Name the feeling. Then point to the exact word, image, or event that creates it.

## V - VOICE

Describe the speaker's attitude and perspective.

## COMPARE THE SOURCE POEMS

- Which words make the civic speaker sound hopeful, questioning, or determined?
- How does the problem-solving speaker respond to a wrong first answer?
- How do rhyme and repetition help each message stay memorable?

## POETRY VOICE REHEARSAL

Write two four-line rhyming stanzas from one character's point of view. Make the emotion and voice unmistakable.

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### STUDENT SUPPORT - Another Way to Show What You Know

Read one stanza aloud and name its emotion before writing the second stanza.

### Ready to Stretch? Take Your Thinking Further!

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

# TRAILS Narrative Lab - Relationship and Actions

Underline an action, box a thought, and circle dialogue.

## R - RELATIONSHIP

Show why the two characters matter to one another. The relationship should influence at least one choice.

## A - ACTIONS, THOUGHTS & DIALOGUE

Use all three to reveal different responses to the same problem.

## REVISION CHECK

Draw an arrow from each response to the belief, relationship, or evidence that caused it.

## TEACHER KEY

A complete narrative makes the response believable through context. It does not announce a trait and then force an unrelated action.

### STUDENT SUPPORT - Another Way to Show What You Know

Point to each part. You still choose the relationship, the action, and the words your characters speak.

### 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

Kendrix checked the soil, and it told her the plan needed to change. Colonists spoke in meeting halls across many towns.

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

## TRANSFER TO MY WRITING

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### 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 respond because they think, feel, and know - relationship, action, thought, dialogue, and voice help the reader see how!

## 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.
- ☐ Check quotation marks in dialogue and the formatting of titles or emphasis.

## MY TARGET

The place where my two characters sound too much alike 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 third character respond to the same problem in a completely different way? Explain.

# Day 5 - EXPLAIN: Teach It Back

Teach a partner why relationship and voice shape a response.

## TEACH IT BACK

Teach a partner the difference between a relationship and a voice, then explain why both shape a response. Round 1: use your notes. Round 2: close your notes and teach it again from memory. The listener asks one clarifying question and names one accurate idea heard.

## TEACHER SAYS

"If you can teach how relationship and voice work, you understand how a response comes alive."

## THEN COMPLETE

If a different character faced this same problem, they might respond by \_\_\_\_\_ because \_\_\_\_\_.

## STUDENT SUPPORT - Another Way to Show What You Know

Rehearse aloud, then explain in your own words why relationship and voice matter.

## 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 respond when they believe something should change?**

**WHAT CHANGED?**

**MOVE YOUR THINKING**



**Foundational  
RECALL**



**Emergent  
CONNECT**



**Visible  
EXPLAIN**



**Independent  
USE**



**Reflective  
EXTEND**

# Check the Learning

Show what you know four ways.

## VERBAL - Response Relay

Did my action, thought, dialogue, and emotion fit the same character?

## VISUAL / PHYSICAL - How Would They Respond?

Does each chain use real evidence?

## WRITTEN - Student Response Planner

Are TRAILS R + A and LEAVES E + V visible?

## ORAL EXPLANATION - Teach It Back

Can I explain why relationship and voice matter?

## 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.

# Additional Writing Opportunity

Same Problem, Different Response - plan a narrative and a voice poem.

## WRITING PROMPT

Choose a problem like one in the poems. Write a 2-3 paragraph narrative with two characters who respond differently, then write two four-line rhyming stanzas in one character's voice.

## PLANNING GUIDE

|                     |                                                               |
|---------------------|---------------------------------------------------------------|
| <b>Characters</b>   | Who are the two characters, and what does each know?          |
| <b>Relationship</b> | What connects each character to the problem?                  |
| <b>TRAILS A</b>     | Which actions, thoughts, and dialogue reveal each response?   |
| <b>Setting</b>      | Which poem-supported place or context grounds the scene?      |
| <b>LEAVES E + V</b> | What does the character feel, and how should the voice sound? |

### STUDENT SUPPORT - Another Way to Show What You Know

Mark the problem first. You still choose the characters, 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.

# Plan My Narrative

Gather evidence and explain what it shows.

## POEM DETAIL 1

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## WHAT IT SHOWS

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## POEM DETAIL 2

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## WHAT IT SHOWS

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### 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.

## Narrative Draft

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

## DRAFTING FOCUS

Use TRAILS R + A: one relationship, two contrasting responses, actions, thoughts, and 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   ☐ verb tense   ☐ adjectives   ☐ quotation marks in dialogue   ☐ grade-appropriate spelling

## ONE REVISION

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### 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 relationship, response, and voice.

## Tiny Tracks

### Small Steps. Big Growth.

I just learned:

My thinking level:

#### MOVE YOUR THINKING



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**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 character's perspective.

# READY TO STRETCH? - A Second Response

Retell the same problem from another character's response.

## SAME PROBLEM, NEW RESPONSE

Retell the same problem from a different character's response. Keep the situation unchanged, but change what the character knows, believes, notices, feels, thinks, and says.

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## ONE NEW STANZA

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

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## COMPARE THE RESPONSES

What does each response help the reader understand?

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## EXPLAIN THE GROWTH

How did switching characters change what the reader learns?

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## 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

People respond according to what they know, believe, observe, and experience. A relationship can shape a response. An action, a thought, and a line of dialogue make a response visible. Emotion and voice make one character's perspective unmistakable.

# Essential Question - Answered

You started with an Essential Question. Now that you have finished Module 2, read the answer and connect it to what you learned.

## OUR ESSENTIAL QUESTION

How do I show how a character responds when they want something to change?

### My Answer

I use voice and emotion to show what my character or speaker feels and does when they believe something should change - their reaction and their action reveal who they are.

### STUDENT SUPPORT - Another Way to Show What You Know

Start with the voice: My character notices \_\_\_\_, feels \_\_\_\_, and responds by \_\_\_\_.

### 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**

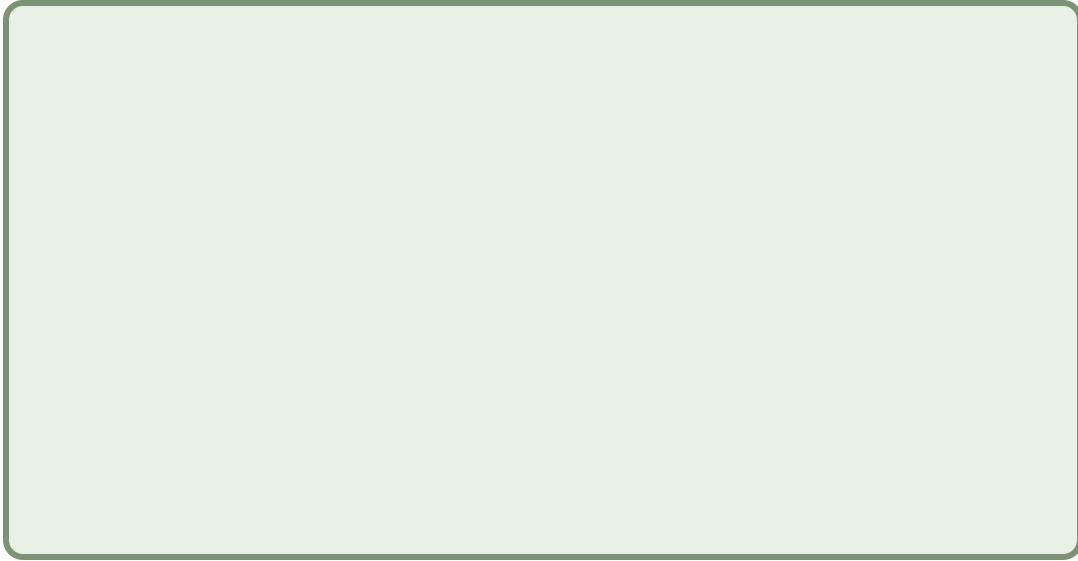


# **Evidence Can Change the Story**

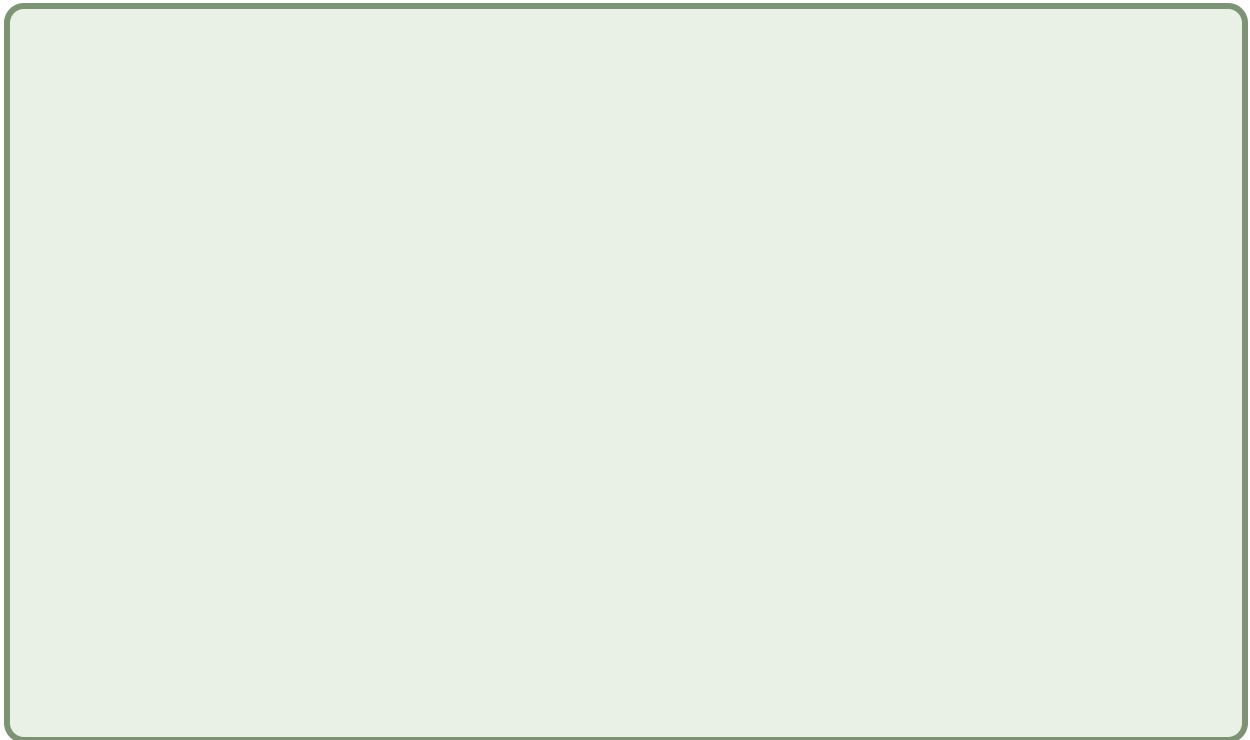
**When New Evidence Changes My Thinking**



# 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

First thought does not have to equal final thought.

## WHY THIS MODULE MATTERS

This module teaches you the difference between someone disagreeing with an idea and evidence that truly challenges it. Using two High Stamina poems, you will gather, compare, and explain evidence before deciding whether to keep or revise a claim, then build a narrative around an evidence-earned Important Moment and its Lasting Effect - and compress that same transformation into a rhyming voice poem.

## Essential Question

How do I show my thinking changing when new evidence appears?

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

## Today We Will Look For

- the difference between disagreement and evidence that truly challenges a claim
- more than one viewpoint on the same civic question
- an Important Moment and a 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

|                      |                                              |
|----------------------|----------------------------------------------|
| <b>Attempt</b>       | Try the thinking first.                      |
| <b>Check</b>         | Use the built-in check when one is provided. |
| <b>Adjust</b>        | Fix what you can.                            |
| <b>Ask if Needed</b> | 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 5.11A - Official Standard

plan a first draft by selecting a genre appropriate for conveying the intended meaning to an audience and by generating ideas through a range of strategies

### HOW I SAY THE STANDARD!

**I can plan my writing by choosing the right genre and generating ideas before I draft.**

## TEKS 5.11B(i) - Official Standard

develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including an introduction, transitions, coherence, and a conclusion

### HOW I SAY THE STANDARD!

**I can organize my draft with a clear beginning, transitions, and an ending.**

## TEKS 5.11B(ii) - 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 an engaging idea with details that matter.**

## TEKS 5.11B(iii) - Official Standard

develop drafts into a focused, structured, and coherent piece of writing using literary devices for expression

### HOW I SAY THE STANDARD!

**I can use word choices and craft that fit narrative or poetry.**

## TEKS 5.11B(iv) - Official Standard

develop drafts into a focused, structured, and coherent piece of writing organizing with purposeful structure

### HOW I SAY THE STANDARD!

**I can keep my writing organized on purpose, not by accident.**

## TEKS 5.12A(i) - Official Standard

compose literary texts, including personal narratives, using genre characteristics

### HOW I SAY THE STANDARD!

**I can write a narrative with the parts readers expect.**

## TEKS 5.12A(ii) - Official Standard

compose literary texts, including poetry, using genre characteristics and craft

### HOW I SAY THE STANDARD!

**I can write a poem using lines, stanzas, and craft.**

## TEKS 5.7(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 Standards I Am Learning - Part 2

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

## TEKS 5.11C(i) - Official Standard

revise drafts by adding or deleting words, phrases, or sentences

### HOW I SAY THE STANDARD!

**I can add or delete words, phrases, or sentences to make my writing clearer.**

## TEKS 5.11C(ii) - Official Standard

revise drafts by adding or deleting words, phrases, or sentences for clarity

### HOW I SAY THE STANDARD!

**I can add or delete details so my meaning is clear.**

## TEKS 5.11C(iii) - Official Standard

revise drafts by rearranging words, phrases, or sentences for coherence and clarity

### HOW I SAY THE STANDARD!

**I can rearrange words or sentences so my writing flows.**

## TEKS 5.11C(iv) - Official Standard

revise drafts by rearranging words, phrases, or sentences for emphasis

### HOW I SAY THE STANDARD!

**I can move a word or phrase to emphasize what matters most.**

## TEKS 5.11C(v) - Official Standard

revise drafts using elaborated details

### HOW I SAY THE STANDARD!

**I can add an elaborated detail to strengthen my writing.**

## TEKS 5.11C(vi) - Official Standard

revise drafts by developing precise word choice

### HOW I SAY THE STANDARD!

**I can choose a more precise word to say what I mean.**

## TEKS 5.11C(vii) - Official Standard

revise drafts by developing voice consistently

### HOW I SAY THE STANDARD!

**I can keep my voice consistent across my draft.**

## TEKS 5.11C(viii) - Official Standard

revise drafts to ensure sentence variety and other elements of composition

### HOW I SAY THE STANDARD!

**I can vary my sentences so my writing does not sound the same over and over.**

# The Standards I Am Learning - Part 3

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

## TEKS 5.11D(i) - Official Standard

edit drafts using complete simple and compound sentences with subject-verb agreement and avoiding splices, run-ons, and fragments

### HOW I SAY THE STANDARD!

**I can write complete sentences where my subject and verb agree, and avoid splices, run-ons, and fragments.**

## TEKS 5.11D(ii) - Official Standard

edit drafts using conjunctions, including correlative conjunctions

### HOW I SAY THE STANDARD!

**I can use conjunctions, including correlative conjunctions, correctly.**

## TEKS 5.11D(iv) - Official Standard

edit drafts using irregular verbs

### HOW I SAY THE STANDARD!

**I can use irregular verbs correctly.**

## TEKS 5.11D(xiv) - Official Standard

edit drafts using misplaced and dangling modifiers

### HOW I SAY THE STANDARD!

**I can fix a misplaced or dangling modifier in my sentence.**

## TEKS 5.11D(xv) - Official Standard

edit drafts using capitalization for proper nouns, historical periods, and official titles

### HOW I SAY THE STANDARD!

**I can capitalize proper nouns, historical periods, and official titles correctly.**

## TEKS 5.11D(xxviii) - Official Standard

edit drafts using punctuation, including commas to set off words

### HOW I SAY THE STANDARD!

**I can use commas correctly to set off words in my sentences.**

## TEKS 5.11D(xxix) - Official Standard

edit drafts using grade-appropriate spelling of words with prefixes, suffixes, and Greek/Latin roots

### HOW I SAY THE STANDARD!

**I can spell grade-appropriate words with prefixes, suffixes, and roots correctly.**

# The ELPS I Am Learning

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

## ELPS 1E - Official Standard

internalize new basic and academic language by using and reusing it in meaningful ways in speaking and writing activities that build concept and language attainment

### HOW I SAY THE STANDARD!

**I can listen, restate, and ask for clarification during poem work.**

## ELPS 2B - Official Standard

recognize elements of the English sound system in newly acquired vocabulary

### HOW I SAY THE STANDARD!

**I can use content vocabulary to discuss and justify my thinking.**

## ELPS 2E - Official Standard

employ listening comprehension skills in order to comprehend increasingly complex spoken English

### HOW I SAY THE STANDARD!

**I can use content vocabulary to discuss, justify, and explain.**

## ELPS 2F - Official Standard

listen to and derive meaning from a variety of spoken language, including classroom discussion, to build concept and language attainment

### HOW I SAY THE STANDARD!

**I can listen carefully and use what I hear to complete a task.**

## ELPS 3D - Official Standard

speak using grade-level content area vocabulary in context to internalize new English words and build academic language proficiency

### HOW I SAY THE STANDARD!

**I can speak using content words from this module to build my English.**

## ELPS 4D - Official Standard

edit writing for standard grammar and usage

### HOW I SAY THE STANDARD!

**I can edit my writing for standard grammar and usage.**

## ELPS 4F - Official Standard

write using a variety of grade-appropriate sentence lengths, patterns, and connecting words

### HOW I SAY THE STANDARD!

**I can write and revise using a variety of sentence lengths and patterns.**

# My Module 3 Learning Launchpad

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

## I CAN

- distinguish disagreement from evidence that challenges a claim.
- reconsider and revise a claim when evidence supports a stronger conclusion.
- build an Important Moment and show its Lasting Effect.
- use metaphor, repetition, rhyme, rhythm, imagery, and symbolism purposefully.

## I WILL

- gather, compare, and explain evidence before deciding to keep or revise a claim.
- let readers experience the evidence arriving through setting, relationships, actions, thoughts, and dialogue.
- teach a partner how evidence can change thinking.

## 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

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# 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                 |
|------------------------------------------------|------------------------|------------------------|------------------------|
| Distinguish disagreement from evidence         | a lot / a little / new | a lot / a little / new | a lot / a little / new |
| Reconsider and revise a claim                  | a lot / a little / new | a lot / a little / new | a lot / a little / new |
| Build an Important Moment and a 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 |
| Teach a partner how evidence changes thinking  | a lot / a little / new | a lot / a little / new | a lot / a little / new |

**My goal for this module:**

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# Tier 1 Vocabulary - Everyday Words

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

## ask

**Say it:** ASK

**What it means:** to say or write a question

**Try the frame:** I would ask \_\_\_\_.

## change

**Say it:** CHAYNJ

**What it means:** to become or make something different

**Try the frame:** I changed my idea because \_\_\_\_.

## check

**Say it:** CHEK

**What it means:** to look carefully to find out if something is true

**Try the frame:** I can check \_\_\_\_.

## compare

**Say it:** kum-PAIR

**What it means:** to notice what is alike or different

**Try the frame:** I compare \_\_\_\_ and \_\_\_\_.

## decide

**Say it:** dih-SYD

**What it means:** to make a choice after thinking

**Try the frame:** I decide to \_\_\_\_ because \_\_\_\_.

# Tier 1 Vocabulary - Everyday Words

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

## explain

**Say it:** ik-SPLAYN

**What it means:** to tell why or how something works

**Try the frame:** I can explain \_\_\_\_.

## keep

**Say it:** KEEP

**What it means:** to continue using or believing something

**Try the frame:** I would keep the claim when \_\_\_\_.

## learn

**Say it:** LURN

**What it means:** to gain knowledge or skill

**Try the frame:** I learned that \_\_\_\_.

## show

**Say it:** SHOH

**What it means:** to make something clear

**Try the frame:** The detail shows \_\_\_\_.

## think

**Say it:** THINKK

**What it means:** to use the mind to form an idea

**Try the frame:** At first, I think \_\_\_\_.

## Tier 2 Vocabulary - Academic Words

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

### adaptation

**Say it:** ad-ap-TAY-shun

**What it means:** a change that helps solve a problem or fit conditions

**Try the frame:** The adaptation helps \_\_\_\_.

### claim

**Say it:** KLAYM

**What it means:** an idea a person says is true

**Try the frame:** The claim is \_\_\_\_.

### conclusion

**Say it:** kun-KLOO-zhun

**What it means:** a judgment reached after considering evidence

**Try the frame:** My conclusion is \_\_\_\_.

### contradiction

**Say it:** kon-truh-DIK-shun

**What it means:** two ideas or realities that do not fit together easily

**Try the frame:** The contradiction is \_\_\_\_.

### evidence

**Say it:** EV-uh-duhns

**What it means:** facts or details that support or challenge an idea

**Try the frame:** This evidence suggests \_\_\_\_.

## Tier 2 Vocabulary - Academic Words

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

### implication

**Say it:** im-plih-KAY-shun

**What it means:** a result or meaning suggested by evidence

**Try the frame:** One implication is \_\_\_\_.

### informed

**Say it:** in-FORMD

**What it means:** guided by reliable knowledge or evidence

**Try the frame:** An informed decision is \_\_\_\_.

### principle

**Say it:** PRIN-suh-pul

**What it means:** a guiding belief or rule

**Try the frame:** A principle in the poem is \_\_\_\_.

### revise

**Say it:** rih-VYZ

**What it means:** to change thinking or writing to make it stronger

**Try the frame:** I will revise \_\_\_\_.

### viewpoint

**Say it:** VYOO-poynt

**What it means:** a way of understanding an issue

**Try the frame:** From this viewpoint, \_\_\_\_.

# Tier 3 Vocabulary - Passage-Specific Words

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

## Abigail Adams

**Say it:** AB-ih-gayl AD-uhmz

**What it means:** a historical figure named in the civic poem

**Try the frame:** Abigail Adams helps readers consider \_\_\_\_.

## civic participation

**Say it:** SIV-ik par-tis-uh-PAY-shuhn

**What it means:** taking part in the life and decisions of a community

**Try the frame:** Civic participation can include \_\_\_\_.

## consent of the governed

**Say it:** kuhn-SENT uv thuh GUH-vernd

**What it means:** the idea that a government's power comes from the people

**Try the frame:** Consent of the governed means \_\_\_\_.

## enslaved Americans

**Say it:** en-SLAYVD uh-MAIR-ih-kuhns

**What it means:** people in America who were forced into slavery

**Try the frame:** The poem shows a contradiction because \_\_\_\_.

## imagery

**Say it:** IM-ij-ree

**What it means:** words that help a reader picture, hear, or feel something

**Try the frame:** The imagery helps me \_\_\_\_.

# Tier 3 Vocabulary - Passage-Specific Words

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

## Kendrix

**Say it:** KEN-driks

**What it means:** the problem solver in "Try, Learn, Change"

**Try the frame:** Kendrix reconsiders when \_\_\_\_.

## metaphor

**Say it:** MET-uh-for

**What it means:** a comparison that says one thing is another to create meaning

**Try the frame:** The metaphor suggests \_\_\_\_.

## repetition

**Say it:** rep-ih-TISH-uhn

**What it means:** a word, phrase, or sound used again on purpose

**Try the frame:** The repetition emphasizes \_\_\_\_.

## rhythm

**Say it:** RITH-uhm

**What it means:** a pattern of beats or flow in language

**Try the frame:** The rhythm makes the poem \_\_\_\_.

## symbolism

**Say it:** SIM-buh-liz-uhm

**What it means:** using an object, action, or image to stand for a larger idea

**Try the frame:** The symbol may represent \_\_\_\_.

# Claim, Evidence, and Revision

This week we ask a harder question: what should happen when evidence challenges what we first believed?

## CLAIM -> EVIDENCE -> REVISE IF NECESSARY

A claim is an idea a person says is true. Evidence is facts or details that support or challenge a claim. Changing your mind because better evidence gives you a stronger conclusion is evidence of learning - it is different from changing for no reason.

## THREE DECISIONS

- **Keep the claim** - the available details continue to support it.
- **Revise the claim** - reliable evidence challenges the first explanation.
- **Not enough evidence** - the claim has not yet been tested with relevant facts.

## WORDS TO REMEMBER

There is no prize for refusing to change, and there is no prize for changing every time someone disagrees. Your decision depends on evidence.

## STUDENT SUPPORT - Another Way to Show What You Know

Say the chain aloud: My claim is \_\_\_\_\_. My evidence is \_\_\_\_\_. I will keep / revise / wait because \_\_\_\_\_.

## 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 of mind through evidence.

## TRAILS - THE NARRATIVE FRAMEWORK

|                                             |                                                                                                      |
|---------------------------------------------|------------------------------------------------------------------------------------------------------|
| <b>T - Topic / Experience</b>               | Name the belief, expectation, or plan.                                                               |
| <b>R - Relationship</b>                     | Show who or what is connected to the belief.                                                         |
| <b>A - Actions, Thoughts &amp; Dialogue</b> | Let the reader see the evidence arriving.                                                            |
| <b>I - Important Moment</b>                 | <b>Module 3 focus:</b> the character recognizes the evidence does not support the first explanation. |
| <b>L - Lesson or Lasting Effect</b>         | <b>Module 3 focus:</b> what the character now does, believes, learns, or revises.                    |
| <b>S - Setting</b>                          | Establish where and when.                                                                            |

## DO NOT SIMPLY ANNOUNCE THE CHANGE

Do not simply write, "Then I changed my mind." Let the reader experience the evidence arriving through setting, action, thought, and dialogue. Your Important Moment should feel earned.

## 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 first belief, your Important Moment, and your Lasting Effect. Ask: does the evidence make my Important Moment feel earned?

### 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 the same transformation so artistic language and sound keep it in the ear.

## LEAVES - THE POETRY FRAMEWORK

|                                     |                                                                  |
|-------------------------------------|------------------------------------------------------------------|
| <b>L - Lines &amp; Layout</b>       | Shape three four-line rhyming stanzas.                           |
| <b>E - Emotion &amp; Experience</b> | Establish the central emotion.                                   |
| <b>A - Artistic Language</b>        | <b>Module 3 focus:</b> metaphor, imagery, and symbolism.         |
| <b>V - Voice</b>                    | Let the speaker's viewpoint be heard.                            |
| <b>E - Echo &amp; Sound</b>         | <b>Module 3 focus:</b> purposeful repetition, rhyme, and rhythm. |
| <b>S - Significance</b>             | Concentrate why the transformation matters.                      |

## ARTISTIC LANGUAGE

metaphor • imagery • repetition • rhyme • rhythm • symbolism

## WORDS TO REMEMBER

Do not use rhyme alone; make sound support the poem's meaning. Use metaphor, repetition, rhyme, rhythm, or symbolism to make the transformation from first thought to new understanding memorable.

### 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 distinguish disagreement from evidence that truly challenges a claim, reconsider and revise a claim when evidence supports a stronger conclusion, and express that transformation through narrative and poetry.

## SUCCESS CRITERIA

- My claim answers the decision, and my reason tells why.
- My Important Moment feels earned by specific evidence, not simply announced.
- My Lasting Effect shows what I now do, believe, learn, or revise.
- My poem concentrates the same transformation through artistic language and sound.

## INDEPENDENT PRODUCTS

I will compose "The Moment I Had to Reconsider," a 3-4 paragraph fictional narrative, and transform its transformation 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.

**What should happen when new evidence challenges what we first believed?**

## My thinking level before we begin:

**MOVE YOUR THINKING**

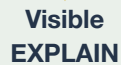
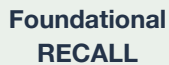
Foundational  
**RECALL**

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:  
When new evidence challenges what I believed, I should \_\_\_\_\_. Then write your own thinking.

Say your answer first or use this starter:  
When new evidence challenges what I  
believed, I should \_\_\_\_\_. 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.

# One Voice Can Start a Wave

Passage 13, Level 3 • Poetry • Part 1 of 5

## AS YOU READ

Read the poem aloud so you hear it first. TAP the TRACKS by marking exact evidence.  
Ask: is this a disagreement, or is it evidence that truly challenges the claim?

**You can use the passage from Module 1 or Module 2 as a support instead of this longer one.**

[1] One voice speaks, another hears, A question grows and conquers fears. One person asks, “Is this thing fair?” Another stops to listen there.

[2] Before the Revolution grew, Many colonists still felt loyal too. They did not all demand a break; At first, they asked for change to make.

# One Voice Can Start a Wave - Continued 2

Passage 13, Level 3 • Poetry • Part 2 of 5

**You can use the passage from Module 1 or Module 2 as a support instead of this longer one.**

[3] But taxes came without their voice, And Parliament still made the choice. The colonists began to say, “Why can't we help decide the way?”

[4] A printer's page, a meeting room, Could help an idea start to bloom. A neighbor's question, shared aloud, Could travel quickly through a crowd.

[5] Some chose boycotts, some would write, Some argued morning into night. Not everyone agreed on how, Or whether independence should start now.

# One Voice Can Start a Wave - Continued 3

Passage 13, Level 3 • Poetry • Part 3 of 5

**You can use the passage from Module 1 or Module 2 as a support instead of this longer one.**

[6] Yet conversations crossed each line Between the colonies over time. A problem felt by one alone Became a cause that all had known.

[7] Then delegates put words to page That still are studied age to age. They wrote of liberty and right, And government with powers not slight.

[8] They said that government should stand With people's consent across the land. Its purpose was to guard each right, Not rule by uncontrolled might.

# One Voice Can Start a Wave - Continued 4

Passage 13, Level 3 • Poetry • Part 4 of 5

**You can use the passage from Module 1 or Module 2 as a support instead of this longer one.**

**[9]** But even then, a question grew: Did those great promises ring true? Abigail Adams used her pen To ask that rights reach women then.

**[10]** Enslaved Americans also knew That promised freedom was not true For every person in the land— A contradiction hard to understand.

**[11]** The nation's words became a test: Would future people do their best To make those stated principles grow Beyond what happened long ago?

# One Voice Can Start a Wave - Continued 5

Passage 13, Level 3 • Poetry • Part 5 of 5

**You can use the passage from Module 1 or Module 2 as a support instead of this longer one.**

**[12]** The Constitution built a frame, Yet arguments and questions came. The Bill of Rights helped clearly state Some freedoms government must protect.

**[13]** A citizen's voice can take a form That isn't loud or full of storm. A vote, a letter, service too Can show what one believes is true.

**[14]** But speaking should not end the task; A thoughtful citizen must also ask. What facts support the things we say? What other viewpoints should we weigh?

**[15]** A stronger voice has learned to hear, To seek what's true and make it clear. For change grows stronger day by day When informed voices shape the wave.

# One Voice Can Start a Wave - 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              |
|---------------------------------------------------|-----------------------------------------|--------------------------|
| <b>T •</b><br><b>Time</b>                         | “Before the Revolution grew”            | It fits because<br>_____ |
| <b>R ■</b><br><b>Reactions</b>                    | “Not everyone agreed on how”            | It fits because<br>_____ |
| <b>A ▲</b><br><b>Actions</b>                      | “Abigail Adams used her pen”            | It fits because<br>_____ |
| <b>C ★</b><br><b>Character, Concept, Creature</b> | “people's consent”                      | It fits because<br>_____ |
| <b>K ♦</b><br><b>Key Knowledge</b>                | “What facts support the things we say?” | It fits because<br>_____ |
| <b>S ▼</b><br><b>Scenery / Setting</b>            | “Between the colonies over time”        | It fits because<br>_____ |

## STUDENT SUPPORT - Another Way to Show What You Know

Point to the TRACKS chart and use this frame: This is \_\_\_ evidence because \_\_\_\_\_. You still decide which words support your thinking.

## Ready to Stretch? Take Your Thinking Further!

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

# Try, Learn, Change

Passage 14, Level 3 • Poetry • Part 1 of 5

## AS YOU READ

Read the poem aloud so you hear it first. TAP the TRACKS by marking exact evidence.

Ask: is this a disagreement, or is it evidence that truly challenges the claim?

**You can use the passage from Module 1 or Module 2 as a support instead of this longer one.**

[1] Look at the leaves, observe the ground; Important clues are all around. Before you choose what you should do, First stop and see what facts tell you.

[2] A turtle reaches toward the sea, Its instinct guiding naturally. It does not need to watch or train; That behavior helps it live again.

# Try, Learn, Change - Continued 2

Passage 14, Level 3 • Poetry • Part 2 of 5

**You can use the passage from Module 1 or Module 2 as a support instead of this longer one.**

[3] An orca learns another way, By watching older ones each day. Through practice, signals, sound, and team, It learns to hunt within the stream.

[4] Two animals face life at sea, Yet different pathways help them be. The lesson isn't, "One is best," But how each answer fits its test.

[5] At Plymouth, settlers found the land Was not a place they understood firsthand. The Wampanoag knew the ground, The seasons, plants, and waters found.

# Try, Learn, Change - Continued 3

Passage 14, Level 3 • Poetry • Part 3 of 5

**You can use the passage from Module 1 or Module 2 as a support instead of this longer one.**

[6] That knowledge helped the settlers learn Where crops might grow and seasons turn.  
Adaptation did not mean they knew; It meant they learned from something new.

[7] Kendrix thought her plants were dry, And more water seemed the reason why. But muddy  
soil and yellow leaves Did not support what she believed.

[8] She had to let her first thought go, Observe the roots and watch them grow. Changing her  
answer did not mean Her thinking failed or was unseen.

# Try, Learn, Change - Continued 4

Passage 14, Level 3 • Poetry • Part 4 of 5

**You can use the passage from Module 1 or Module 2 as a support instead of this longer one.**

[9] It meant the evidence had shown A stronger answer than she'd known. Good thinkers do not guard a guess; They change when facts suggest what's best.

[10] Edison's workers tested wire, Hoping longer light would fire. A broken bulb was not the end; Its failure helped the next test mend.

[11] They measured, wrote, compared, and tried, Then checked what every test implied. Each failed attempt became a clue That helped them choose what next to do.

# Try, Learn, Change - Continued 5

Passage 14, Level 3 • Poetry • Part 5 of 5

**You can use the passage from Module 1 or Module 2 as a support instead of this longer one.**

[12] Communities can work this way; A problem may require a say. People gather facts and views, Then weigh the different paths to choose.

[13] A plan may work, or it may not; New evidence can change the thought. A town can study what occurred Instead of clinging to its first word.

[14] A wrong first answer isn't strange; New information helps us change. Observe, then question, test, arrange— We try, we learn, and then we change.

# Try, Learn, Change - 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              |
|---------------------------------------------------|-----------------------------------------|--------------------------|
| <b>T •</b><br><b>Time</b>                         | "Before you choose what you should do"  | It fits because<br>_____ |
| <b>R ■</b><br><b>Reactions</b>                    | "A wrong first answer isn't strange"    | It fits because<br>_____ |
| <b>A ▲</b><br><b>Actions</b>                      | "Observe, then question, test, arrange" | It fits because<br>_____ |
| <b>C ★</b><br><b>Character, Concept, Creature</b> | "Kendrix"                               | It fits because<br>_____ |
| <b>K ♦</b><br><b>Key Knowledge</b>                | "the evidence had shown"                | It fits because<br>_____ |
| <b>S ▼</b><br><b>Scenery / Setting</b>            | "At Plymouth"                           | It fits because<br>_____ |

## STUDENT SUPPORT - Another Way to Show What You Know

Point to the TRACKS chart and use this frame: This is \_\_\_\_ evidence because \_\_\_\_.  
You still decide which words support your thinking.

## 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

Read both High Stamina passages. Distinguish a claim from evidence that challenges it.

## THE DIFFERENCE

Changing your mind because better evidence gives you a stronger conclusion is different from changing for no reason. Changing your mind can be evidence of learning. Changing your mind for no reason is not strong thinking.

## IN THE CIVIC POEM

Notice differing colonial viewpoints, consent of the governed, and the contradiction between stated rights and lived reality.

## IN THE PROBLEM-SOLVING POEM

Identify Kendrix's Important Moment and Lasting Effect - the muddy soil and yellow leaves that did not support her first belief.

## STUDENT SUPPORT - Another Way to Show What You Know

If tracing the difference is hard, say it aloud first: A claim I read is \_\_\_\_\_. Evidence that challenges it is \_\_\_\_\_.

## 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 - ONE VOICE CAN START A WAVE

Listen as the poem grows more complex. Not every colonist wanted the same thing at the same time - some felt loyal, some argued for change, and later voices such as Abigail Adams and enslaved Americans reveal a contradiction between stated rights and lived reality.

## TRAILS REVEAL

The **I** in TRAILS is the Important Moment: a character recognizes that evidence does not support the first explanation. The **L** is the Lesson or Lasting Effect: what the character now does, believes, learns, or revises.

## LEAVES REVEAL

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

## NOTICE AND DEFEND

Why does the poem include more than one viewpoint instead of showing every person thinking alike?


## 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: Evidence Interrupt

Listen with your pencil down. When contradictory evidence arrives, say "Reconsider!"

## EVIDENCE INTERRUPT

The teacher reads a hypothetical claim while you listen with your pencil down. When contradictory evidence arrives, say, "Reconsider!" With a partner, state whether to keep, revise, or suspend judgment, and explain why.

## FRESH RECALL

Notes close. Reconstruct the path from memory: CLAIM -> EVIDENCE -> REVISE IF NECESSARY.

## WHY IT MATTERS

"Changing your mind because better evidence gives you a stronger conclusion is evidence of learning."

|  |
|--|
|  |
|  |
|  |

# Day 1 - Exit Ticket

Pause. Name the learning. Point to proof.

## DAY 1 EXIT TICKET

A claim in one poem is \_\_\_\_\_.

One piece of evidence that challenges it is \_\_\_\_\_.

The words that made the change of mind memorable are \_\_\_\_\_.

# Day 2 - ATTEMPT

Partner Game: KEEP IT OR REVISE IT? - how to play.

## THE GOAL

Examine a claim, two evidence cards, and new information. Choose KEEP CLAIM, REVISE CLAIM, or NOT ENOUGH EVIDENCE, and justify the decision.

## HOW TO PLAY

1. Read the Claim Card, Evidence Card 1, Evidence Card 2, and the New Information Card.
2. As a pair, choose one Decision Card: KEEP CLAIM, REVISE CLAIM, or NOT ENOUGH EVIDENCE.
3. Defend your choice with the exact poem evidence before you flip the Decision Card to self-check.
4. There is no prize for refusing to change, and there is no prize for changing every time someone disagrees. Your decision depends on evidence.

## BEFORE YOU CUT

Dashed lines mean CUT. Keep each card together. Match first; check the card back second; adjust if needed.

## STUDENT SUPPORT - Another Way to Show What You Know

Use the recording table instead of cutting. Read each card and write your decision and evidence in the table.

## 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 - Keep It or Revise It? - Source Cards**

Cut only on the dashed lines.

### **CLAIM CARD**

**“Kendrix’s plants need more water.”**

### **EVIDENCE CARD 1**

**“Muddy soil and yellow leaves / Did not support what she believed.”**

### **EVIDENCE CARD 2**

**“She had to let her first thought go, /  
Observe the roots and watch them  
grow.”**

### **NEW INFORMATION CARD**

**“Changing her answer did not mean /  
Her thinking failed.”**

# Self-Check Backs - Keep It or Revise It? - Source Cards

Name what kind of card each one is before you decide.

|                                                                                        |                                                                      |
|----------------------------------------------------------------------------------------|----------------------------------------------------------------------|
| <b>EVIDENCE</b><br>A detail that challenges the claim.                                 | <b>CLAIM</b><br>A first belief that must be tested against evidence. |
| <b>NEW INFORMATION</b><br>Helps decide whether the thinking changed for a good reason. | <b>EVIDENCE</b><br>A detail that challenges the claim.               |

## ✂ CUT PAGE - Keep It or Revise It? - Decision Cards

Cut on the dashed lines. Choose one Decision Card, defend it, then self-check.

|                                                                                      |                                                                                             |
|--------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------|
| <b>KEEP CLAIM</b><br>The available details continue to support it.                   | <b>REVISE CLAIM</b><br>Reliable evidence challenges the first explanation.                  |
| <b>NOT ENOUGH EVIDENCE</b><br>The claim has not yet been tested with relevant facts. | <b>MY DECISION</b><br>Choose one of the three cards and defend it with exact poem evidence. |

# Self-Check Backs - Keep It or Revise It? - Decision Key

Compare your decision to the Decision Key below.

## REVISE CLAIM

The muddy soil and yellow leaves challenge the first explanation, so Kendrix observes and changes the plan.

## KEEP CLAIM

Use only when the available details continue to support it.

## DECISION KEY

Your decision depends on evidence, not on who disagreed.

## NOT ENOUGH EVIDENCE

Use when a claim has not yet been tested with relevant facts.

# Keep It or Revise It? - My Recording Sheet

No-cut pathway: record your decision and evidence without cutting.

| Card Set                 | My Decision                | Evidence for My Decision |
|--------------------------|----------------------------|--------------------------|
| Kendrix's Plants         | Keep / Revise / Not Enough |                          |
| Passage 13 claim I chose | Keep / Revise / Not Enough |                          |
| Passage 14 claim I chose | Keep / Revise / Not Enough |                          |

## NO-CUT PATHWAY

You do not have to cut the cards. Read each set from the deck, complete the table above, and defend your own decision with evidence.

### STUDENT SUPPORT - Another Way to Show What You Know

Use the model on the ATTEMPT page as a reference. Say your decision aloud with because before you write it.

### Ready to Stretch? Take Your Thinking Further!

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

# Poetry Challenge - Evidence Can Change Thinking

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

## YOUR PLAIN SENTENCE

Evidence can change thinking.

## TEACHER MODEL

"Evidence became a compass." 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, repetition, or rhyme):

|  |
|--|
|  |
|  |
|  |

## REMEMBER

Do not use rhyme alone; make sound support the poem's meaning.

## 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 decision and underline the exact poem evidence that defends it.

### OUR STRONGEST DECISION

CLAIM:

EVIDENCE:

OUR DECISION (Keep / Revise / Not Enough):

WHY:

## Day 3 - DISCUSS

What does new evidence do to a first claim? Was every disagreement really evidence?

### TALK IT THROUGH

What is the difference between someone disagreeing with an idea and evidence that truly challenges the idea?

Why might the poems include more than one viewpoint instead of presenting every person as thinking alike?

### THE BRIDGE BETWEEN EVIDENCE AND STORY

What could be an Important Moment when a character realizes a first plan does not fit the evidence?

#### STUDENT SUPPORT - Another Way to Show What You Know

Use the frame: A first claim was \_\_\_\_\_. The evidence that challenged it was \_\_\_\_\_. I decided to keep / revise / wait because \_\_\_\_\_.

#### 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 I Had to Reconsider (Plan)

Plan a 3-4 paragraph fictional narrative in which a belief, expectation, or plan meets challenging evidence.

## ESTABLISH THE BELIEF

Establish what the character believes, expects, or plans before evidence arrives.

My plan:


## MAKE THE EVIDENCE VISIBLE

Use setting, action, thought, or dialogue so the reader sees the challenge.

My plan:


## THE IMPORTANT MOMENT

Let the character recognize that the evidence does not support the first explanation.

My plan:


## THE LASTING EFFECT

Reveal what the character now does, believes, learns, or revises. Do not simply write, "Then I changed my mind."

### STUDENT SUPPORT - Another Way to Show What You Know

Reread the poems and gather ideas. You choose the belief, the evidence, 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 I Had to Reconsider

Write 3-4 paragraphs. Required TRAILS: I and L clearly identifiable.

## SUCCESS CHECK

- ☐ Belief or plan is established    ☐ Evidence is visible through setting, action, thought, or dialogue    ☐ Important Moment feels earned    ☐ Lasting Effect is clear

[illegible]

## Day 3 - Poetry Companion: My Voice Poem

Transform the same first-thought-to-new-understanding 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 transformation - make it smaller and stronger.

**NARRATIVE DEVELOPS, POETRY CONCENTRATES**  
Narrative gives you room to develop the change. Poetry asks you to concentrate it.  
Keep the same transformation - make it smaller and stronger.

### MY VOICE POEM MUST CONTAIN

- 3 stanzas × 4 lines, rhyming
- metaphor
- purposeful repetition
- rhyme
- emotion
- a transformation from first thought to new understanding

- ### MY VOICE POEM MUST CONTAIN
- 3 stanzas × 4 lines, rhyming
  - metaphor
  - purposeful repetition
  - rhyme
  - emotion
  - a transformation from first thought to new understanding

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has rounded corners on the left side and a straight edge on the right. There is no handwriting or other markings on the paper.

# 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 metaphor or sound strengthens the transformation:

## EDIT - CONVENTIONS SWEEP

☐ Complete sentences with subject-verb agreement, no splices, run-ons, or fragments (TEKS 5.11D(i)) ☐ Correlative conjunctions (TEKS 5.11D(ii)) ☐ Irregular verbs (TEKS 5.11D(iv)) ☐ No misplaced or dangling modifiers (TEKS 5.11D(xiv)) ☐ Capitalization of proper nouns and official titles (TEKS 5.11D(xv))

## MY EDITED SENTENCE

### STUDENT SUPPORT - Another Way to Show What You Know

Point to one complete sentence and one correctly used irregular verb 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

Award an effective Important Moment, clear Lasting Effect, and strong artistic-language choice.

## MARK YOUR CRAFT

Find and mark each one in your own work:

☐ Important Moment   ☐ Lasting Effect   ☐ Artistic Language   ☐ Purposeful Sound

## MY AWARD

The exact sentence or line that proves my Important Moment is effective:


The exact sentence or line that shows my Lasting Effect:


## STUDENT SUPPORT - Another Way to Show What You Know

Point to the exact sentence or line that proves something worked. Do not write, "My story is good."

## 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

Your target should identify the most useful next move, not the easiest correction.

### TARGET

My Important Moment works because

My Lasting Effect is

My strongest artistic-language choice is

My target for stronger evidence in the narrative, or stronger metaphor, repetition, rhyme, or emotional transformation in the poem, is

### REMEMBER

"Your target should identify the most useful next move, not the easiest correction."

### 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: Revision Experts

If your partner can repeat your definition but cannot use the idea, you have explained but not yet taught.

## MY CONCEPT

Circle the one concept you will teach: claim • evidence • revision • contradiction • Important Moment • Lasting Effect • metaphor • repetition.

## 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.
- Apply the idea in a new example.
- Ask one clarifying question.

## 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.

**What should happen when new evidence challenges what we first believed?**

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## WHAT CHANGED?

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

My thinking grew because

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**My thinking level now:**

### MOVE YOUR THINKING

  
Foundational  
RECALL

  
Emergent  
CONNECT

  
Visible  
EXPLAIN

  
Independent  
USE

  
Reflective  
EXTEND

# Check the Learning

Can a reader follow my path? Does every transition fit? Does my Thinking interpret rather than repeat?

| Evidence           | Beginning         | Developing                      | Secure                                         |
|--------------------|-------------------|---------------------------------|------------------------------------------------|
| <b>Argument</b>    | Lists parts       | Some links are clear            | Every part advances the claim                  |
| <b>Thinking</b>    | Repeats evidence  | Gives a partial meaning         | Explains how and why proof supports the reason |
| <b>Transitions</b> | Missing or random | Usually accurate                | Precisely names relationships                  |
| <b>Revision</b>    | Surface-only      | Combines or rearranges one idea | Makes purposeful clarity changes               |

## STUDENT SUPPORT - Another Way to Show What You Know

Choose one row and point to real proof from your own 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

Something I am proud of:

## TARGET

Something I will strengthen next:

## EXPLAIN

The page that best proves my growth is \_\_\_\_\_ because

| I Can...                                                       | Not Yet                  | Getting Set              | I Can Do It              |
|----------------------------------------------------------------|--------------------------|--------------------------|--------------------------|
| Distinguish disagreement from evidence                         | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Reconsider and revise a claim                                  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Build an Important Moment and a Lasting Effect                 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Use metaphor, repetition, rhyme, rhythm, imagery, or symbolism | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Teach a partner how evidence changes thinking                  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

# Additional Writing Opportunity - Passage-to-Passage Connection

Argue whether the two passages share a meaningful idea about opportunity and responsibility.

## WRITING PROMPT

Argue whether civic participation (from "One Voice Can Start a Wave") and Kendrix's journey (from "Try, Learn, Change") share a meaningful idea about opportunity and responsibility. Use evidence from both passages while preserving their differences.

## MORE WRITING OPTIONS

### Quick Write

Explain which form of community participation could create the most visible local change.

### Correspondence Rehearsal

Write a brief note to a community leader that states a concern, supports it with one fact, and respectfully requests more information.

## PLANNING GUIDE

### Belief / Plan

Establish what the character believes before evidence arrives.

### Important Moment

Show something learned, discovered, or understood.

### Lasting Effect

Show what the character now does, believes, or revises.

### Voice Poem

Concentrate the transformation through metaphor, repetition, rhyme, and emotion.

## STUDENT SUPPORT - Another Way to Show What You Know

Read both poems aloud. Choose the idea whose evidence you can trace 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 evidence grounded in the poems.

## 1. BELIEF / PLAN - what the character believes before evidence arrives

|  |
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## 2. EVIDENCE - the detail that challenges the belief

|  |
|--|
|  |
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## 3. IMPORTANT MOMENT AND LASTING EFFECT - what the character now does, believes, or revises

|  |
|--|
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## 4. VOICE POEM SEED - the central emotion and one metaphor I will use

|  |
|--|
|  |
|  |

# Narrative Draft - Page 1

Write 3-4 paragraphs. Make TRAILS I and L clearly identifiable.

## EVIDENCE CHECK

Do not announce a change without the detail that earned it. Let the reader experience the evidence arriving.

[illegible]

## Narrative Draft - Page 2

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

## LASTING EFFECT CHECK

Belief • Important Moment • Lasting Effect - the Lasting Effect must show what the evidence changed.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has rounded corners on the left side and a straight edge on the right. There is no handwriting or other markings on the page.

## Voice Poem Draft - Three Four-Line Stanzas

Concentrate the same transformation with metaphor, purposeful repetition, rhyme, and one central emotion.

## DELIBERATE CRAFT CHECK

☐ Metaphor   ☐ Purposeful repetition   ☐ Rhyme   ☐ Central emotion   ☐

## Transformation from first thought to new understanding

[illegible]

# Revise, Edit, and Share

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

## REVISE

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

Narrative change:


Poetic change:


## EDIT - Conventions Sweep

- ☐ Subject-verb agreement  
 ☐ Irregular verbs  
 ☐ No misplaced or dangling modifiers  
☐ Capitalization  
 ☐ Commas that set off words  
 ☐ Grade-appropriate spelling

## SHARE

My partner heard my transformation when I \_\_\_\_\_ because


### STUDENT SUPPORT - Another Way to Show What You Know

Read only your Important Moment 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 transformation?

## Tiny Tracks

### Small Steps. 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!

Point to your Important Moment and your Lasting Effect. Defend why the moment feels earned.

### PROOF OF TRANSFER

I knew I could carry a transformation into a new poem because on page \_\_\_\_\_ I

# READY TO STRETCH? - Defend the Stronger Sequence

Prove one argument can be built more than one way, then evaluate which path is stronger.

## DIRECTIONS

Write the same argument with two different reason orders, then defend the stronger sequence. Add a second Thinking sentence that explains significance without repetition.

## TRANSITION MAP

Create a transition map labeled cause/effect, contrast, addition, and example. Label one transition from your own narrative under each category.

## MY TWO SEQUENCES

Sequence 1 (reason order A):

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Sequence 2 (reason order B):

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## CHALLENGE A PEER

Scramble your pathway on purpose, then challenge a peer to find the exact point where it breaks.

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# 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

When reliable new evidence challenges a first belief, strong thinkers compare the evidence, reconsider the claim, and revise when the evidence supports a stronger conclusion.

# Essential Question - Answered

You started with an Essential Question. Now that you have finished Module 3, read the answer and connect it to what you learned.

## OUR ESSENTIAL QUESTION

How do I show my thinking changing when new evidence appears?

## My Answer

When new evidence challenges what I first believed, I decide whether to keep my idea, revise it, or gather more - and I let that honest change show in my writing.

## STUDENT SUPPORT - Another Way to Show What You Know

Start with the evidence: I first believed \_\_\_\_, but the new evidence \_\_\_\_, so now I \_\_\_\_.

## 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**

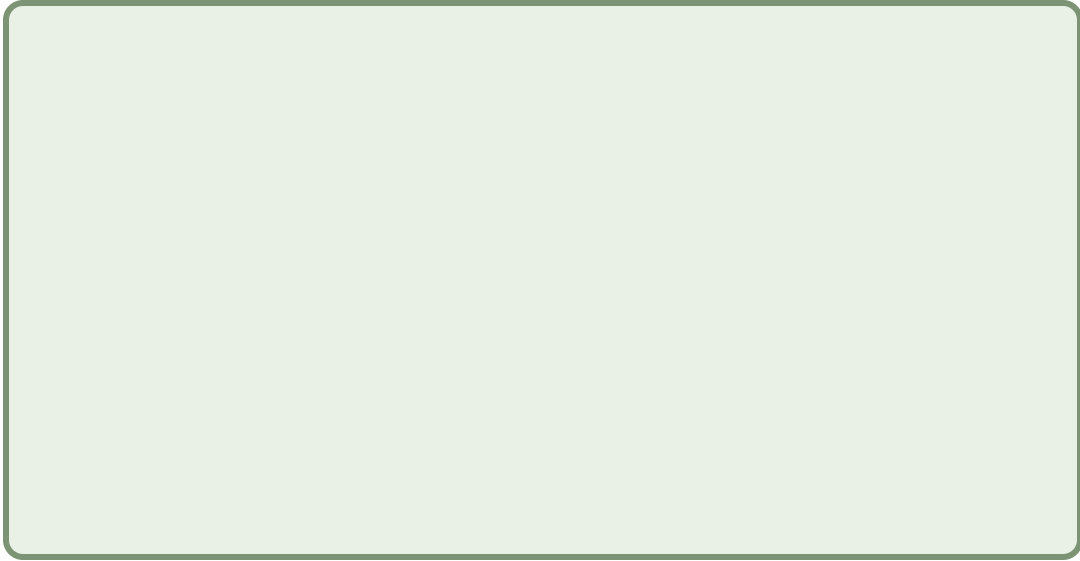


**Informed Voices Create Responsible Change**

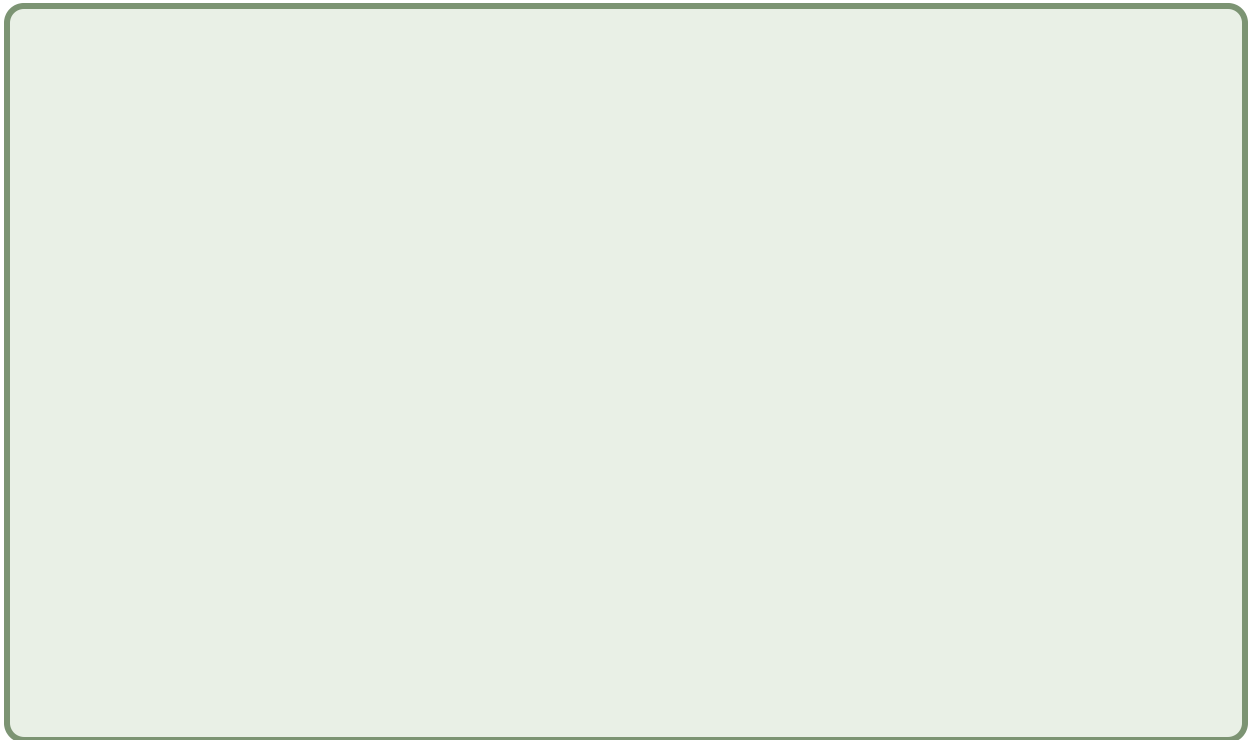
**Using My Voice Responsibly**



# 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

A strong voice needs evidence, facts, listening, and reasoning.

## WHY THIS MODULE MATTERS

"One Voice Can Start a Wave" moves from colonial taxation and limited representation through petitions, protest, the Declaration, natural rights, the Bill of Rights, and civic participation today. "Try, Learn, Change" develops evidence-based response through Kendrix's garden, animal instinct and learned behavior, and Edison's experiments. The same idea works across both texts: people respond from beliefs, relationships, and reasons, and problem solvers revise a response when evidence challenges a first idea.

## Essential Question

How do I use my voice responsibly to speak up for change?

*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

|                      |                                              |
|----------------------|----------------------------------------------|
| <b>Attempt</b>       | Try the thinking first.                      |
| <b>Check</b>         | Use the built-in check when one is provided. |
| <b>Adjust</b>        | Fix what you can.                            |
| <b>Ask if Needed</b> | 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 11(A) - 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 narrative and my poem before I draft, picking the right genre for my topic and reader.**

## TEKS 11(B)(i) - Official Standard

develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including an introduction

### HOW I SAY THE STANDARD!

**I can begin my narrative with a clear introduction.**

## TEKS 11(B)(ii) - Official Standard

develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including transitions

### HOW I SAY THE STANDARD!

**I can use transitions that show how one part of my narrative connects to the next.**

## TEKS 11(B)(iii) - Official Standard

develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including a conclusion

### HOW I SAY THE STANDARD!

**I can end my narrative with a conclusion that shows what the responsible change means.**

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

develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea reflecting depth of thought with specific facts and details

### HOW I SAY THE STANDARD!

**I can support my narrative and my poem with specific facts and details from the passages.**

## 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 Standards I Am Learning - Part 2

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

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

compose narrative and poetry 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 narrative and poetry using craft

### **HOW I SAY THE STANDARD!**

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

# The Standards I Am Learning - Part 3

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(C)(iii) - Official Standard

revise drafts to improve organization

### HOW I SAY THE STANDARD!

**I can reorganize my ideas so they follow a clear order.**

## TEKS 11(C)(iv) - Official Standard

revise drafts by combining or rearranging ideas for clarity

### HOW I SAY THE STANDARD!

**I can combine or rearrange ideas to make my writing clearer.**

# The Standards I Am Learning - Part 4

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

## TEKS 11(C)(v) - Official Standard

revise drafts to eliminate redundant or unnecessary words and ideas

### HOW I SAY THE STANDARD!

**I can remove words or ideas that repeat without adding meaning.**

## TEKS 11(C)(vi) - Official Standard

revise drafts to use precise, vivid language

### HOW I SAY THE STANDARD!

**I can replace vague words with vivid, precise ones.**

## TEKS 11(C)(vii) - Official Standard

revise drafts for sentence variety

### HOW I SAY THE STANDARD!

**I can vary my sentence beginnings and lengths so my writing doesn't sound repetitive.**

## TEKS 11(C)(viii) - Official Standard

revise drafts to maintain a consistent voice

### HOW I SAY THE STANDARD!

**I can keep my narrator's or speaker's voice consistent throughout my writing.**

# The Standards I Am Learning - Part 5

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, compound, and complex sentences with subject-verb agreement

### **HOW I SAY THE STANDARD!**

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

## **TEKS 11(D)(ii) - Official Standard**

edit drafts using standard English conventions, including correct verb tense and form

### **HOW I SAY THE STANDARD!**

**I can use the correct verb tense and form in my sentences.**

## **TEKS 11(D)(iv) - Official Standard**

edit drafts using standard English conventions, including adjectives, including their comparative and superlative forms

### **HOW I SAY THE STANDARD!**

**I can use adjectives, including comparative and superlative forms, correctly.**

# The Standards I Am Learning - Part 6

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

## TEKS 11(D)(xiv) - Official Standard

edit drafts using standard English conventions, including quotation marks in dialogue

### HOW I SAY THE STANDARD!

**I can use quotation marks correctly in dialogue.**

## TEKS 11(D)(xv) - Official Standard

edit drafts using standard English conventions, including italics or underlining for titles and emphasis

### HOW I SAY THE STANDARD!

**I can use italics or underlining for titles and for emphasis.**

## TEKS 11(D)(xxviii) - Official Standard

edit drafts using standard English conventions, including coordinating and subordinating conjunctions

### HOW I SAY THE STANDARD!

**I can use conjunctions correctly to join my ideas.**

## TEKS 11(D)(xxix) - Official Standard

edit drafts using standard English conventions, including grade-appropriate spelling

### HOW I SAY THE STANDARD!

**I can spell grade-appropriate words correctly, including words with prefixes and suffixes.**

# The ELPS I Am Learning

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

## ELPS 1(E) - Official Standard

listen to and derive meaning from a variety of media by using background knowledge and requesting clarification

### HOW I SAY THE STANDARD!

**I can listen and restate what I heard, then ask for clarification if I need it.**

## ELPS 2(B) - Official Standard

expand and internalize initial English vocabulary by learning and using content-based grade-level vocabulary

### HOW I SAY THE STANDARD!

**I can use content vocabulary to discuss, justify, and explain my thinking.**

## ELPS 2(E) - Official Standard

employ increasingly complex spoken language to explain and justify responses with increasing specificity

### HOW I SAY THE STANDARD!

**I can explain and justify my thinking with increasing detail.**

## ELPS 2(F) - Official Standard

ask and give information using high-frequency and content-based vocabulary during structured and unstructured communication

### HOW I SAY THE STANDARD!

**I can ask and answer questions using this week's words.**

## ELPS 3(D) - Official Standard

speak using grade-level content area vocabulary in context to internalize new English words and build academic language proficiency

### HOW I SAY THE STANDARD!

**I can use this week's words when I explain my thinking out loud.**

## ELPS 4(C) - Official Standard

spell familiar English words with increasing accuracy, and employ English spelling patterns and rules with increasing accuracy as more English is acquired

### HOW I SAY THE STANDARD!

**I can spell this week's words correctly as I write.**

## ELPS 4(D) - Official Standard

edit writing for standard grammar and usage, including subject-verb agreement and standard word order, with increasing accuracy as more English is acquired

### HOW I SAY THE STANDARD!

**I can check my sentences for correct grammar and word order.**

## ELPS 4(F) - Official Standard

write using a variety of grade-appropriate sentence lengths, patterns, and connecting words to combine phrases, clauses, and sentences in increasingly accurate ways

### HOW I SAY THE STANDARD!

**I can write sentences of different lengths and join my ideas with connecting words.**

# My Module 4 Learning Launchpad

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

## I CAN

- evaluate a claim by checking source credibility, evidence, and another viewpoint.
- explain how a decision may help one group while affecting another group differently.
- write a complete TRAILS narrative with an Important Moment and Lasting Effect.
- create a full LEAVES poem whose lines, language, voice, sound, and significance work together.

## I WILL

- gather, compare, decide, act, check, and revise when new evidence appears.
- use actions, thoughts, dialogue, relationships, and setting to show responsible change.
- explain the thinking behind my writing to a partner.

## LEARNING DESTINATION

I will complete the full TRAILS framework in a narrative and the full LEAVES framework in a poem, from one shared experience that shows responsible, evidence-based change.

## MY LAUNCHPAD PROMISE

The TRAILS or LEAVES element I want to grow strongest in is \_\_\_\_\_  
because

|  |
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# 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                 |
|------------------------------------------------------------|------------------------|------------------------|------------------------|
| Evaluate a claim for source credibility and evidence       | a lot / a little / new | a lot / a little / new | a lot / a little / new |
| Explain a decision's different effects on different groups | a lot / a little / new | a lot / a little / new | a lot / a little / new |
| Build and defend a full TRAILS narrative                   | a lot / a little / new | a lot / a little / new | a lot / a little / new |
| Create a full LEAVES poem                                  | a lot / a little / new | a lot / a little / new | a lot / a little / new |
| Teach my thinking in the Symposium                         | a lot / a little / new | a lot / a little / new | a lot / a little / new |

**My goal:**

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# Tier 1 Vocabulary

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

## check

**Say it:** CHEK

**What it means:** to examine carefully

**Try the frame:** I check the source by \_\_\_\_.

## choose

**Say it:** CHOOZ

**What it means:** to pick after thinking

**Try the frame:** I choose \_\_\_\_ because \_\_\_\_.

## fair

**Say it:** FAIR

**What it means:** treating people in a just way

**Try the frame:** A fair decision \_\_\_\_.

## help

**Say it:** HELP

**What it means:** to make something better or easier

**Try the frame:** This plan may help \_\_\_\_.

## hurt

**Say it:** HURT

**What it means:** to cause harm or difficulty

**Try the frame:** This choice could hurt \_\_\_\_.

# Tier 1 Vocabulary

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

## listen

**Say it:** LIS-uhn

**What it means:** to pay careful attention to another person

**Try the frame:** I listen when \_\_\_\_.

## plan

**Say it:** PLAN

**What it means:** an idea for what to do

**Try the frame:** Our plan is \_\_\_\_.

## result

**Say it:** rih-ZULT

**What it means:** what happens after an action

**Try the frame:** The result shows \_\_\_\_.

## share

**Say it:** SHAIR

**What it means:** to give or tell something to others

**Try the frame:** I can share evidence by \_\_\_\_.

## speak

**Say it:** SPEEK

**What it means:** to say words or share an idea

**Try the frame:** I can speak up by \_\_\_\_.

## Tier 2 Vocabulary

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

### civic

**Say it:** SIV-ik

**What it means:** connected to a community and its citizens

**Try the frame:** A civic action is \_\_\_\_.

### compromise

**Say it:** KOM-pruh-myz

**What it means:** an agreement in which people give up something to move forward

**Try the frame:** A compromise could \_\_\_\_.

### consequence

**Say it:** KON-suh-kwens

**What it means:** something that happens because of a choice

**Try the frame:** One consequence is \_\_\_\_.

### credibility

**Say it:** kred-uh-BIL-uh-tee

**What it means:** the quality of being believable and trustworthy

**Try the frame:** The source has credibility because \_\_\_\_.

### evidence

**Say it:** EV-ih-duhns

**What it means:** facts or details that support an idea

**Try the frame:** The evidence shows \_\_\_\_.

## Tier 2 Vocabulary

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

### reasoning

**Say it:** REE-zuh-ning

**What it means:** thinking that explains why an idea makes sense

**Try the frame:** My reasoning is \_\_\_\_.

### representation

**Say it:** rep-rih-zen-TAY-shuhn

**What it means:** speaking or acting for a group of people

**Try the frame:** Representation matters because \_\_\_\_.

### responsibility

**Say it:** rih-spon-suh-BIL-uh-tee

**What it means:** a duty to act carefully and accountably

**Try the frame:** My responsibility is \_\_\_\_.

### source

**Say it:** SORSS

**What it means:** where information comes from

**Try the frame:** This source says \_\_\_\_.

### viewpoint

**Say it:** VYOO-poynt

**What it means:** a way of understanding an issue

**Try the frame:** Another viewpoint is \_\_\_\_.

# Tier 3 Vocabulary

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

## adaptation

**Say it:** ad-ap-TAY-shuhn

**What it means:** a change that helps solve a problem or fit conditions

**Try the frame:** An adaptation can \_\_\_\_.

## civic participation

**Say it:** SIV-ik par-tis-uh-PAY-shuhn

**What it means:** taking part in a community's decisions and life

**Try the frame:** Civic participation includes \_\_\_\_.

## democracy

**Say it:** dih-MOK-ruh-see

**What it means:** government in which people have a voice in decisions

**Try the frame:** Democracy depends on \_\_\_\_.

## Plymouth

**Say it:** PLIM-uth

**What it means:** a settlement named in the problem-solving poem

**Try the frame:** Plymouth is used to consider \_\_\_\_.

## policy

**Say it:** POL-uh-see

**What it means:** a plan or rule that guides decisions

**Try the frame:** A policy affects \_\_\_\_.

# Tier 3 Vocabulary

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

## propaganda

**Say it:** prop-uh-GAN-duh

**What it means:** information meant to persuade that may be one-sided

**Try the frame:** Propaganda should make readers \_\_\_\_.

## reliable

**Say it:** rih-LYE-uh-buhl

**What it means:** able to be trusted for accurate information

**Try the frame:** A reliable source \_\_\_\_.

## revolutionary

**Say it:** rev-uh-LOO-shuh-nair-ee

**What it means:** connected to a major change in government or society

**Try the frame:** A revolutionary viewpoint may \_\_\_\_.

## Spanish settlement

**Say it:** SPAN-ish SET-uhl-muhnt

**What it means:** a community established by Spanish people in Texas

**Try the frame:** The Spanish settlement shows \_\_\_\_.

## unintended consequences

**Say it:** un-in-TEN-did KON-suh-kwen-siz

**What it means:** results that were not planned or expected

**Try the frame:** An unintended consequence could \_\_\_\_.

# The DOT Reading Habit

Dot. Discover. Drop.

| Step                | What It Means                                        |
|---------------------|------------------------------------------------------|
| <b>D - Dot</b>      | Place a small dot above any unfamiliar word.         |
| <b>O - Discover</b> | Discover its meaning through reading and discussion. |
| <b>T - Drop</b>     | 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 democracy, propaganda, reliable, revolutionary, unintended consequences, Plymouth, Spanish settlement, adaptation, policy, and civic participation 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 Complete Narrative Path

This module brings together every TRAILS element in one narrative.

| Letter   | Part                         | What to Build                                            |
|----------|------------------------------|----------------------------------------------------------|
| <b>T</b> | Topic / Experience           | A meaningful, focused experience.                        |
| <b>R</b> | Relationship                 | A connection that influences the character's thinking.   |
| <b>A</b> | Actions, Thoughts & Dialogue | What the character does, thinks, and says.               |
| <b>I</b> | Important Moment             | The moment evidence or a new viewpoint changes the plan. |
| <b>L</b> | Lasting Effect               | What the character now does, believes, or changes.       |
| <b>S</b> | Setting                      | A context that grounds the experience.                   |

## MODULE 4 FOCUS: ALL SIX ELEMENTS

Does the narrative show a meaningful problem, evidence-earned change, and what remains?

### STUDENT SUPPORT - Another Way to Show What You Know

Point to a relationship in the poem, then trace it through an action, an important moment, and a 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.

# LEAVES - The Complete Poetry Path

This module brings together every LEAVES element in one poem.

| Letter | Part                 | What to Build                                            |
|--------|----------------------|----------------------------------------------------------|
| L      | Lines & Layout       | Deliberate lines and stanzas.                            |
| E      | Emotion & Experience | The feeling and lived moment communicated.               |
| A      | Artistic Language    | Metaphor, repetition, rhyme, rhythm, or symbolism.       |
| V      | Voice                | The speaker's attitude and perspective.                  |
| E      | Echo & Sound         | Sound that supports the poem's meaning, not rhyme alone. |
| S      | Significance         | Why the responsible change matters.                      |

## MODULE 4 FOCUS: ALL SIX, ESPECIALLY SIGNIFICANCE

Do the form and language make the responsible change memorable?

### STUDENT SUPPORT - Another Way to Show What You Know

Read one stanza aloud. Name the LEAVES element you hear most strongly and one word that proves it.

### Ready to Stretch? Take Your Thinking Further!

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

# The Informed Decision Path

Notice, question, gather and compare, decide and act, check and revise.

| Step                      | Question                                                          |
|---------------------------|-------------------------------------------------------------------|
| <b>Notice</b>             | What is happening?                                                |
| <b>Question</b>           | What do we need to know?                                          |
| <b>Gather and Compare</b> | What evidence and viewpoints are reliable, different, or missing? |
| <b>Decide and Act</b>     | What choice is most defensible, and for whom?                     |
| <b>Check and Revise</b>   | What happened next, and does new evidence change the plan?        |

## Ready to Stretch? Take Your Thinking Further!

Choose one moment from either poem. Name the step it shows and explain what evidence supports that step.

# My Learning Destination

Know what success will look and sound like.

## BIG GOAL

I will complete the full TRAILS framework in a narrative and the full LEAVES framework in a poem, from one shared experience that shows responsible, evidence-based change.

## SUCCESS CRITERIA

- My narrative shows a meaningful problem, evidence-earned change, and what remains.
- My poem's form and language make the responsible change memorable.
- I can explain what belief, relationship, or evidence shaped the change.
- I can point to a source check, a competing viewpoint, and a consequence.

## I WILL KNOW I AM READY WHEN...

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## MY FIRST THINKING (DAY ONE)

Answer now. You will answer again near the end.

**What responsibilities come with using our voices and making decisions that affect others?**

**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.

# One Voice Can Start a Wave

Passage 13, Level 4 • Part 1 of 8

## AS YOU READ

This is the Very High Stamina version - the longest and richest of the cluster. Read the poem aloud first. Use the DOT HABIT. TAP the TRACKS. Watch for source checking, competing viewpoints, and consequences.

**You can use the passage from Module 1 or Module 2 as a support instead of this longer one.**

- [1] One voice speaks, another hears, A question grows and conquers fears. One person asks, “Is this thing fair?” Another stops to listen there.
- [2] History rarely turns because One person simply gives a cause. A change may start with one small sound, But grows as others gather round.
- [3] Before a revolution came, The colonists did not think the same. Some honored Britain and the crown; Some feared their rights were wearing down.
- [4] New taxes caused the people pain, But taxes were not all their claim. They questioned who should have a say In making laws they must obey.

# One Voice Can Start a Wave - Continued

Passage 13, Level 4 • Part 2 of 8

## AS YOU CONTINUE READING

Keep the stanza numbers in mind, dot unfamiliar words, and mark exact TRACKS evidence. Listen for how the voice checks facts and considers another view.

**You can use the passage from Module 1 or Module 2 as a support instead of this longer one.**

- [5] “What gives a government its right To tax, command, or start a fight? Should people governed from afar Have voices where their laws are?”
- [6] The questions moved from home to shop, And once they started, did not stop. A newspaper or spoken word Could carry what a neighbor heard.
- [7] The Stamp Act angered many then; Protests spread by voice and pen. Boycotts became a way to show That common action too could grow.
- [8] The Boston Massacre brought fear; Different accounts were people’s lens. Images helped shape what people thought, Reminding us that sources must be checked.

# One Voice Can Start a Wave - Continued

Passage 13, Level 4 • Part 3 of 8

## AS YOU CONTINUE READING

Keep the stanza numbers in mind, dot unfamiliar words, and mark exact TRACKS evidence. Listen for how the voice checks facts and considers another view.

**You can use the passage from Module 1 or Module 2 as a support instead of this longer one.**

- [9] Then tea was dumped into the bay; Some praised the bold and risky way. While others questioned whether right Could grow from property destroyed at night.
- [10] So even people on one side Could disagree on how to decide. A shared goal does not always mean The same solution will be seen.
- [11] The Intolerable Acts were meant To punish those whom Britain blamed. Instead, the colonies drew near As one town's trouble spread its fear.
- [12] Their separate voices formed a choir; Their shared concerns became a fire. But even then, some hoped that peace Could make the growing conflict cease.

# One Voice Can Start a Wave - Continued

Passage 13, Level 4 • Part 4 of 8

## AS YOU CONTINUE READING

Keep the stanza numbers in mind, dot unfamiliar words, and mark exact TRACKS evidence. Listen for how the voice checks facts and considers another view.

**You can use the passage from Module 1 or Module 2 as a support instead of this longer one.**

- [13] Eventually, the colonies chose A road from which great change arose. The Declaration boldly said That natural rights should guide instead.
- [14] It claimed that people had a right To life and liberty held tight. And government, the writers said, Gets power from the people led.
- [15] Those words became a nation's claim, But practice did not match the frame. Equality was written there, While many people lacked its share.
- [16] Abigail Adams raised her voice: Remember women in your choice. Enslaved people could clearly see The contradiction with liberty.

# One Voice Can Start a Wave - Continued

Passage 13, Level 4 • Part 5 of 8

## AS YOU CONTINUE READING

Keep the stanza numbers in mind, dot unfamiliar words, and mark exact TRACKS evidence. Listen for how the voice checks facts and considers another view.

**You can use the passage from Module 1 or Module 2 as a support instead of this longer one.**

- [17] Native peoples also faced Loss of land as borders changed. The nation's promise, broad and bright, Had not yet reached each person's life.
- [18] That tension matters even now: A principle can become a vow. A nation may be judged in part By whether actions match its heart.
- [19] The Constitution formed a plan For government across the land. Yet compromises helped it start That also caused enormous harm.
- [20] The Three-Fifths Compromise would count Enslaved people for representation's amount, While those same people had no vote— A contradiction history notes.

# One Voice Can Start a Wave - Continued

Passage 13, Level 4 • Part 6 of 8

## AS YOU CONTINUE READING

Keep the stanza numbers in mind, dot unfamiliar words, and mark exact TRACKS evidence. Listen for how the voice checks facts and considers another view.

**You can use the passage from Module 1 or Module 2 as a support instead of this longer one.**

- [21] A compromise may move things through, But that alone does not make it true That every person has been served, Or every person's rights preserved.
- [22] Later, the Bill of Rights made clear Important freedoms people held dear. Speech and religion, courts and law Placed limits on what power saw.
- [23] Still, written rights require a role For citizens who guard the whole. A right to speak brings duties too: To seek good facts and test what's true.
- [24] Today a voice can take its place At school, in town, or civic space. A citizen might cast a vote, Attend a meeting, write a note.

# One Voice Can Start a Wave - Continued

Passage 13, Level 4 • Part 7 of 8

## AS YOU CONTINUE READING

Keep the stanza numbers in mind, dot unfamiliar words, and mark exact TRACKS evidence. Listen for how the voice checks facts and considers another view.

**You can use the passage from Module 1 or Module 2 as a support instead of this longer one.**

- [25] A student too can make a start, By serving others, doing a part. Young people can research a need, Then use strong evidence before they lead.
- [26] But louder doesn't equal right; Strong claims require more than might. A rumor shouted through a room Can spread confusion all too soon.
- [27] An informed voice should stop and check: What source is this? What comes next? Are other trusted sources there? Does evidence make the reasoning fair?
- [28] A thoughtful citizen also knows That listening helps an idea grow. To hear another point of view May teach us something we never knew.

# One Voice Can Start a Wave - Continued

Passage 13, Level 4 • Part 8 of 8

## AS YOU CONTINUE READING

Keep the stanza numbers in mind, dot unfamiliar words, and mark exact TRACKS evidence. Listen for how the voice checks facts and considers another view.

**You can use the passage from Module 1 or Module 2 as a support instead of this longer one.**

- [29] We do not have to all agree To practice strong democracy. Respectful questions help us see Why others think so differently.
- [30] A nation's story keeps being made By choices people haven't weighed. Each generation gets a say In what it keeps or changes someday.
- [31] One voice can challenge what seems wrong; Another voice can make it strong. But voices reach their greatest height When facts and listening guide what's right.
- [32] One voice speaks, then others say, "Let's learn before we choose our way." And when informed voices join each day, One voice can start a lasting wave.

# One Voice Can Start a Wave - TRACKS Evidence Hunt

Verbally explain why each exact clue fits.

| TRACKS                                | Exact Evidence                       | Why It Fits           |
|---------------------------------------|--------------------------------------|-----------------------|
| <b>T - Time</b>                       | "Before a revolution came"           | It fits because _____ |
| <b>R - Reactions</b>                  | "Could disagree on how to decide"    | It fits because _____ |
| <b>A - Actions</b>                    | "A student too can make a start"     | It fits because _____ |
| <b>C - Character/Concept/Creature</b> | "The Three-Fifths Compromise"        | It fits because _____ |
| <b>K - Key Knowledge</b>              | "sources must be checked"            | It fits because _____ |
| <b>S - Scenery/Setting</b>            | "At school, in town, or civic space" | 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.

# Try, Learn, Change

Passage 14, Level 4 • Part 1 of 8

## AS YOU READ

This is the Very High Stamina version - the longest and richest of the cluster. Read the poem aloud first. Use the DOT HABIT. TAP the TRACKS. Watch for source checking, competing viewpoints, and consequences.

**You can use the passage from Module 1 or Module 2 as a support instead of this longer one.**

- [1] Look at the leaves, observe the ground; Important clues are all around. Before you choose what you should do, First stop and see what facts tell you.
- [2] A challenge tells us something's new, But not exactly what to do. The first response that comes to mind May not be best when facts are found.
- [3] A turtle breaking through the sand Has no instructor close at hand. Its instinct helps it seek the sea, A born behavior naturally.
- [4] That quick response can help it live When little time is there to give. A hatchling cannot stop to train Before it crosses danger's plain.

# Try, Learn, Change - Continued

Passage 14, Level 4 • Part 2 of 8

## AS YOU CONTINUE READING

Keep the stanza numbers in mind, dot unfamiliar words, and mark exact TRACKS evidence. Listen for how the voice checks facts and considers another view.

**You can use the passage from Module 1 or Module 2 as a support instead of this longer one.**

- [5] An orca's challenge isn't quite The same as that first turtle flight. It watches elders in its pod  
And learns through practice as they travel abroad.
- [6] Its complicated hunting skill Develops through observing still. It listens, practices, and grows,  
Until it understands what elders know.
- [7] So adaptation has no rule That says each creature needs one tool. A useful response fits the  
need, The place, the challenge, and the speed.
- [8] People also have to learn When unfamiliar seasons turn. At Plymouth, English settlers found A  
different climate, coast, and ground.

# Try, Learn, Change - Continued

Passage 14, Level 4 • Part 3 of 8

## AS YOU CONTINUE READING

Keep the stanza numbers in mind, dot unfamiliar words, and mark exact TRACKS evidence. Listen for how the voice checks facts and considers another view.

**You can use the passage from Module 1 or Module 2 as a support instead of this longer one.**

- [9] The Wampanoag had long known How local crops and foods were grown. Their knowledge of that place could show What newcomers did not yet know.
- [10] Survival required more than will; It also needed local skill. When people listen, learn, adapt, A challenge can reveal a path.
- [11] Yet history also makes us see That contact is not always equally Helpful, fair, or freely made; Some people lose while others gain.
- [12] Spanish settlement in Texas too Brought roads and ranching, customs new. But Native peoples also faced Loss of freedom, land displaced.

# Try, Learn, Change - Continued

Passage 14, Level 4 • Part 4 of 8

## AS YOU CONTINUE READING

Keep the stanza numbers in mind, dot unfamiliar words, and mark exact TRACKS evidence. Listen for how the voice checks facts and considers another view.

**You can use the passage from Module 1 or Module 2 as a support instead of this longer one.**

- [13] Some cooperated, some would trade; Some resisted choices Spain had made. Different people faced the change From different places in the range.
- [14] That matters when we judge a plan: We cannot ask just, “Did it stand?” We also ask, “For whom was this A gain, a loss, a benefit?”
- [15] In Kendrix's garden, leaves grew pale; Her first solution seemed to fail. She added water, sure and fast, But muddy soil appeared at last.
- [16] The evidence refused to fit The answer she had chosen first. She had a choice: defend her view, Or change because the facts were new.

# Try, Learn, Change - Continued

Passage 14, Level 4 • Part 5 of 8

## AS YOU CONTINUE READING

Keep the stanza numbers in mind, dot unfamiliar words, and mark exact TRACKS evidence. Listen for how the voice checks facts and considers another view.

**You can use the passage from Module 1 or Module 2 as a support instead of this longer one.**

- [17] She touched the soil and watched each leaf, Then changed the plan she'd first believed. The plants recovered day by day Because new evidence changed her way.
- [18] This isn't weakness; this is growth. Good thinking values facts and truth. To change a claim when facts demand Shows stronger thinking, not less stand.
- [19] Inside a workshop, Edison And many workers carried on. A wire broke, a bulb went black; They studied why, then circled back.
- [20] They wrote results and checked each test, Compared which materials lasted best. A broken bulb could still provide A clue about what next to try.

# Try, Learn, Change - Continued

Passage 14, Level 4 • Part 6 of 8

## AS YOU CONTINUE READING

Keep the stanza numbers in mind, dot unfamiliar words, and mark exact TRACKS evidence. Listen for how the voice checks facts and considers another view.

**You can use the passage from Module 1 or Module 2 as a support instead of this longer one.**

- [21] The light that finally filled a room Did not appear from sudden bloom. It followed testing, notes, mistakes, And many choices teams would make.
- [22] A government can learn this too; A law may bring results anew. A policy intended well May cause effects no one could tell.
- [23] A compromise can end debate, Yet leave injustice in its wake. A choice that helps a meeting end May still require repair or amend.
- [24] So citizens should ask what's changed: Who gained? Who lost? Who was constrained? Did evidence support the plan? Did outcomes match what leaders planned?

# Try, Learn, Change - Continued

Passage 14, Level 4 • Part 7 of 8

## AS YOU CONTINUE READING

Keep the stanza numbers in mind, dot unfamiliar words, and mark exact TRACKS evidence. Listen for how the voice checks facts and considers another view.

**You can use the passage from Module 1 or Module 2 as a support instead of this longer one.**

- [25] A community may vote one day To solve a problem in one way. But if new facts appear in sight, It may need to adjust what's right.
- [26] Being firm does not require Ignoring facts that change the fire. Wisdom sometimes means we say, "We've learned. Let's choose another way."
- [27] Strong problem solving has a chain: We NOTICE first what brings the strain. We QUESTION what may cause the change, Then GATHER facts within our range.
- [28] We COMPARE what sources show, Then DECIDE which way to go. We ACT upon the plan we choose, Then CHECK the outcome for new clues.

# Try, Learn, Change - Continued

Passage 14, Level 4 • Part 8 of 8

## AS YOU CONTINUE READING

Keep the stanza numbers in mind, dot unfamiliar words, and mark exact TRACKS evidence. Listen for how the voice checks facts and considers another view.

**You can use the passage from Module 1 or Module 2 as a support instead of this longer one.**

- [29] And if the outcome isn't right, We do not hide from what is in sight. We learn, revise, and rearrange— Because good thinkers know to change.
- [30] A wrong first answer isn't strange; New information helps us change. Observe, then question, test, arrange— We try, we learn, and then we change.

# Try, Learn, Change - TRACKS Evidence Hunt

Verbally explain why each exact clue fits.

| TRACKS                                | Exact Evidence                               | Why It Fits           |
|---------------------------------------|----------------------------------------------|-----------------------|
| <b>T - Time</b>                       | "When unfamiliar seasons turn"               | It fits because _____ |
| <b>R - Reactions</b>                  | "Some people lose while others gain"         | It fits because _____ |
| <b>A - Actions</b>                    | "We NOTICE first what brings the strain"     | It fits because _____ |
| <b>C - Character/Concept/Creature</b> | "Kendrix's garden"                           | It fits because _____ |
| <b>K - Key Knowledge</b>              | "Who gained? Who lost? Who was constrained?" | It fits because _____ |
| <b>S - Scenery/Setting</b>            | "Spanish settlement in Texas"                | 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.

# Low, Medium, and High Exemplars

Use these source-grounded response samples to model the difference between a retell and evidence-based thinking.

## LOW EXEMPLAR

A loud claim is not always right.

*What Needs Improvement:* Name an exact detail from the poem and explain how it supports the response.

## MEDIUM EXEMPLAR

The poem says, “A rumor shouted through a room / Can spread confusion all too soon.” This shows why a citizen should check a source.

*What Needs Improvement:* Explain the larger meaning of the quoted detail rather than stopping at a retell.

## HIGH EXEMPLAR

The Level 4 poem argues that a responsible voice combines speaking with evidence and listening. Its warning that “louder doesn’t equal right” is followed by source-checking questions and respectful attention to another point of view. The poem’s problem-solving chain also requires a thinker to check outcomes and revise when new facts appear.

# Day 1 - GATHER: A Strong Voice Needs Evidence

A strong voice needs evidence, facts, listening, and reasoning.

## TEACHER SAYS

"Should every claim be believed simply because someone says it confidently? A strong voice needs evidence. When a decision happens, ask: for whom, at what cost, what evidence, and what happened next?"

## TEACHER SAYS

"We began this month with a simple idea: one voice can start something."

## TEACHER SAYS

"A decision may benefit one group and harm another."

## STUDENT SUPPORT - Another Way to Show What You Know

Retell one teacher script line in your own words, or draw what it shows, 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 Level 4 Poems

Read both poems in sections and pause at their turning points.

## ONE VOICE CAN START A WAVE

Pause at the Boston Massacre, the Tea Party, rights and representation, and modern citizenship.

## TRY, LEARN, CHANGE

Identify adaptation, differing impacts, evidence-based revision, experimentation, unintended consequences, and the problem-solving chain.

## CHECK FOR UNDERSTANDING

One source check I found: \_\_\_\_\_. One competing viewpoint I found: \_\_\_\_\_. One consequence I found: \_\_\_\_\_.

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## STUDENT SUPPORT - Another Way to Show What You Know

Point to the exact words in the poem before you finish each sentence.

## 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 - ATTEMPT: The Informed Citizen Challenge

Complete an evidence trail for a fictional school or community problem.

### HOW TO PLAY

Groups complete an evidence trail: NOTICE -> QUESTION -> GATHER -> COMPARE -> DECIDE -> ACT -> CHECK. Midway through the challenge, the teacher delivers new evidence. Groups may revise their decision and must explain why.

### TEACHER SAYS

"Your goal is not to make the fastest decision. Your goal is to make the most defensible decision. Revision earns respect when it is supported by evidence."

### REQUIRED RECOMMENDATION

CLAIM + EVIDENCE + REASONING + CONSIDERATION OF ANOTHER VIEW

### STUDENT SUPPORT - Another Way to Show What You Know

No cards cut? Read each scenario and required card aloud, then record the same complete evidence trail on paper.

### 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 - The Informed Citizen Challenge Cards

Dashed lines mean CUT. Print, cut apart, and store in the Practice Pocket.

Use only these six scenarios, plus the six required cards for every scenario.

|                                                                                                         |                                                                                                                |                                                                                                                |                                                                                                              |
|---------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------|
| <b>SCENARIO</b><br>Playground equipment<br>needs replacement.                                           | <b>SCENARIO</b><br>Library hours may<br>change.                                                                | <b>SCENARIO</b><br>A school garden is<br>failing.                                                              | <b>SCENARIO</b><br>Litter has increased.                                                                     |
| <b>SCENARIO</b><br>Student club<br>participation is<br>dropping.                                        | <b>SCENARIO</b><br>A community event<br>needs redesign.                                                        | <b>REQUIRED CARD</b><br><b>INITIAL CLAIM</b><br>What does the group<br>first believe?                          | <b>REQUIRED CARD</b><br><b>SOURCE A</b><br>What does this<br>source say, and what<br>should be checked?      |
| <b>REQUIRED CARD</b><br><b>SOURCE B</b><br>What does this<br>source say, and what<br>should be checked? | <b>REQUIRED CARD</b><br><b>DATA / EVIDENCE<br/>CARD</b><br>What detail supports<br>or challenges the<br>claim? | <b>REQUIRED CARD</b><br><b>COMPETING<br/>VIEWPOINT</b><br>Who may see the<br>decision differently,<br>and why? | <b>REQUIRED CARD</b><br><b>UNEXPECTED<br/>OUTCOME</b><br>Who gained, who<br>lost, or who was<br>constrained? |

# The Informed Citizen Challenge - Card Backs

Check only after the group commits.

These backs line up with the card fronts. Check only after the group commits.

|                                                              |                                                              |                                                              |                                                              |
|--------------------------------------------------------------|--------------------------------------------------------------|--------------------------------------------------------------|--------------------------------------------------------------|
| <b>ICC</b><br>INFORMED CITIZEN<br>CHALLENGE<br>SCENARIO      | <b>ICC</b><br>INFORMED CITIZEN<br>CHALLENGE<br>SCENARIO      | <b>ICC</b><br>INFORMED CITIZEN<br>CHALLENGE<br>SCENARIO      | <b>ICC</b><br>INFORMED CITIZEN<br>CHALLENGE<br>SCENARIO      |
| <b>ICC</b><br>INFORMED CITIZEN<br>CHALLENGE<br>SCENARIO      | <b>ICC</b><br>INFORMED CITIZEN<br>CHALLENGE<br>SCENARIO      | <b>ICC</b><br>INFORMED CITIZEN<br>CHALLENGE<br>REQUIRED CARD | <b>ICC</b><br>INFORMED CITIZEN<br>CHALLENGE<br>REQUIRED CARD |
| <b>ICC</b><br>INFORMED CITIZEN<br>CHALLENGE<br>REQUIRED CARD | <b>ICC</b><br>INFORMED CITIZEN<br>CHALLENGE<br>REQUIRED CARD | <b>ICC</b><br>INFORMED CITIZEN<br>CHALLENGE<br>REQUIRED CARD | <b>ICC</b><br>INFORMED CITIZEN<br>CHALLENGE<br>REQUIRED CARD |

# Decision Planner

Record your group's evidence trail for one scenario.

Scenario:

Initial claim:

NOTICE: What is happening?

QUESTION: What do we need to know?

GATHER: Source A says

Source B says

COMPARE: What agrees, differs, or is missing?

DECIDE: Our claim is

EVIDENCE + REASONING:

ANOTHER VIEW:

ACT:

# Day 3 - DISCUSS

Should every claim be believed simply because someone says it confidently?

- Should every claim be believed simply because someone says it confidently?
- What does an informed voice do before it speaks?
- How can a decision help one group and harm another at the same time?
- What makes a revision earn respect instead of looking like giving up?

## MY DISCUSSION NOTES

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### STUDENT SUPPORT - Another Way to Show What You Know

Use: A responsible voice checks \_\_\_\_ before it decides. Point to a 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.

# Full TRAILS Narrative Lab

Plan a 5-7 paragraph narrative with all six TRAILS elements.

## PLAN

Plan a meaningful Topic/Experience, a Relationship that influences thinking, Actions/Thoughts/Dialogue, an evidence-earned Important Moment, a Lasting Effect, and a Setting that contributes to the experience.

## BEFORE DRAFTING

Underline the first belief or plan. Star the new evidence or perspective. Draw an arrow to the decision that follows.

## TEACHER KEY

The narrative must show responsible change rather than merely announce it.

## STUDENT SUPPORT - Another Way to Show What You Know

Point to each part. You still choose the relationship, the evidence, and the words your character says.

## 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 Lab

Draft a five-stanza companion poem using all six LEAVES elements.

## USE A SOURCE-POEM DETAIL

Identify all six LEAVES elements: Lines/Layout, Emotion/Experience, Artistic Language, Voice, Echo/Sound, and Significance.

## DRAFT

Draft a five-stanza companion poem. The poem should use the same central idea as the narrative without copying its sentences. Make the speaker's perspective clear and use purposeful rhyme, repetition, rhythm, or another sound choice to make the significance memorable.

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## STUDENT SUPPORT - Another Way to Show What You Know

Read one stanza aloud and name its emotion before writing the next stanza.

## Ready to Stretch? Take Your Thinking Further!

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

# One Experience - Two Forms: Culminating Writing

Write a narrative in which a character faces a meaningful problem, then create a companion poem.

## WRITING TASK

Write a narrative in which a character faces a meaningful problem, forms an initial belief or plan, encounters another perspective or new evidence, and must decide what to do next. Then create a companion poem that makes the significance of that experience memorable.

## PART 1 - COMPLETE TRAILS NARRATIVE

Write 5-7 developed paragraphs. Make the Topic/Experience clear; include a Relationship; use Actions, Thoughts, and Dialogue; earn an Important Moment with new evidence or perspective; show a Lasting Effect; and make Setting matter.

## PART 2 - FULL LEAVES POEM

Use the same central idea in at least five four-line stanzas. Include intentional Lines/Layout, clear Emotion, Artistic Language, identifiable Voice, purposeful Echo/Sound, and meaningful Significance.

## TEACHER SAYS

"Your narrative lets the reader watch thinking develop. Your poem has less room, so every image, line, sound, and word must work harder. The two pieces should belong together without being copies."

## STUDENT SUPPORT - Another Way to Show What You Know

Plan your Important Moment first. You still choose the character, the evidence, and the words.

## 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 - Part 1: Complete TRAILS

Write your 5-7 paragraph narrative.

## DRAFTING FOCUS

Topic/Experience, Relationship, Actions/Thoughts/Dialogue, Important Moment, Lasting Effect, Setting.

[illegible]

## Poem Draft - Part 2: Full LEAVES

Write your companion poem of at least five four-line stanzas.

## DRAFTING FOCUS

Lines/Layout, Emotion, Artistic Language, Voice, Echo/Sound, Significance.

[illegible]

# Full Internalization Check

Highlight evidence for every TRAILS element and identify every LEAVES element.

## HIGHLIGHT AND IDENTIFY

Highlight evidence for every TRAILS element and identify every LEAVES element. Select three strongest craft decisions.

## AWARD

"I award myself for \_\_\_ because my evidence is \_\_\_."

## TARGET

Choose one TRAILS target and one LEAVES target. "The revision with the greatest impact would be \_\_\_ because \_\_\_."

## TEACHER SAYS

"A fifth-grade writer should be able to tell me not only what they wrote but why they wrote it that way. Award intentional decisions. Target high-impact revisions."

## MOVE YOUR THINKING



Foundational  
RECALL



Emergent  
CONNECT



Visible  
EXPLAIN



Independent  
USE



Reflective  
EXTEND

# Assessment - Success Criteria

Respond to the formal sentence-statement prompt using the assigned passage.

## FORMAL WRITING PROMPT

Explain whether people should participate in change even when one person's action seems small.

## SUCCESS CRITERIA

- claim answers the decision
- structure is purposeful and coherent
- facts and details are specific
- transitions show actual relationships
- Thinking explains how and why evidence matters
- clarity and conventions are controlled

## THINK-ALoud MODEL

Claim: People should participate when they are able. Reason: Small local actions can lead to visible change. Evidence: The passage explains that a town might repair a playground or add a stop sign after community members share ideas. Thinking: This matters because participation gives leaders information about needs they may not notice alone.

## STUDENT SUPPORT - Another Way to Show What You Know

Underline the claim, circle the reason, and box the evidence in the model before writing 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.

# Revision Practice - Repair, Relate, and Protect

Apply the module's revision moves to short drafts.

## **PRACTICE 1 - REPAIR A PILE**

Draft: People vote. Schools need money. There are meetings. People can volunteer. A stop sign can be added.

Task: Select one defensible claim, group only the relevant details, arrange them in a logical order, and add Thinking after the strongest evidence.

## **PRACTICE 2 - CHOOSE THE RELATIONSHIP**

Draft: National issues are complex. People should read different sources. People should listen to more than one viewpoint.

Task: Combine the ideas using a transition that accurately shows cause and effect, then write a Thinking sentence.

## **PRACTICE 3 - PROTECT A DIFFERENT VIEWPOINT**

Draft: Everyone should attend every community meeting because there is no good reason not to participate.

Task: Revise the absolute language. Acknowledge barriers such as transportation, work, family responsibilities, time, and access to information.

## **STUDENT SUPPORT - Another Way to Show What You Know**

Read each draft aloud first. You still choose the revised wording.

## **Ready to Stretch? Take Your Thinking Further!**

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

# Revision Practice - Sort, Rearrange, and Edit

Continue the module's revision moves.

## PRACTICE 4 - EVIDENCE OR THINKING

Sort each sentence as Evidence or Thinking: "The passage says community groups sometimes hold public events." "These events can make participation more accessible by showing people how to begin." "the characters waited through questioning and examination." "Their willingness to continue shows how strongly they valued the possibility of a new future."

## PRACTICE 5 - REARRANGE FOR CLARITY

Draft order: explanation, second reason, claim, first evidence, first reason, second evidence.

Task: Number the parts into a coherent order. Add one transition that introduces an example and another that adds a distinct reason.

## PRACTICE 6 - EDIT AFTER REVISING

Draft: a character said its even bigger than I imagined the other passenger explained that the statue was a symbol however a character still worried about inspection.

Task: First revise the ideas so the relationship is clear. Then edit capitalization, apostrophes, quotation marks, sentence boundaries, and the comma with however.

## ANSWER KEY

Practice 1 should center one claim and delete unrelated or redundant facts. Practice 2 should use because, therefore, or a similarly accurate cause-and-effect connection. Practice 3 should avoid everyone and no good reason while acknowledging real barriers. Practice 4 pairs public events with accessibility and inspection with commitment to opportunity. Practice 5 begins with the claim and places each reason before its evidence and explanation. Practice 6 requires complete sentences, "it's" for it is, dialogue punctuation, and a controlled contrast.

### STUDENT SUPPORT - Another Way to Show What You Know

Complete each practice before checking the Answer Key. You still explain your own reasoning.

### Ready to Stretch? Take Your Thinking Further!

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

# Check for Learning

Beginning, Developing, or Secure - where is your evidence right now?

|                    | Beginning         | Developing                      | Secure                                         |
|--------------------|-------------------|---------------------------------|------------------------------------------------|
| <b>Argument</b>    | Lists parts       | Some links are clear            | Every part advances the claim                  |
| <b>Thinking</b>    | Repeats evidence  | Gives a partial meaning         | Explains how and why proof supports the reason |
| <b>Transitions</b> | Missing or random | Usually accurate                | Precisely names relationships                  |
| <b>Revision</b>    | Surface-only      | Combines or rearranges one idea | Makes purposeful clarity changes               |

## SELF-CHECK

Can a reader follow my path? Does every transition fit? Does Thinking interpret rather than repeat?

# Day 5 - EDUCATE / EXPLAIN: Symposium

Teach your narrative and poem in groups of four.

## **SYMPOSIUM**

In groups of four, teach your narrative: first belief, influencing relationship, new evidence or perspective, Important Moment, and Lasting Effect. Then teach your poem: Lines/Layout, Emotion, Artistic Language, Voice, Echo/Sound, and Significance.

## **EVERY STUDENT ANSWERS**

"What responsibility comes with having a voice?" and "What responsibility comes with receiving new evidence?"

## **TEACHER SAYS**

"Today E means Educate. Do not merely perform your writing. Teach the thinking behind it. Your classmates should leave your conversation understanding one idea more deeply."

## **STUDENT SUPPORT - Another Way to Show What You Know**

Rehearse aloud, then explain in your own words why your responsible change matters.

## **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

Teach, then name your proof.

## Tiny Tracks

### Small Steps. 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!

Explain why bringing full TRAILS and full LEAVES together makes a responsible voice more convincing.

# MY THINKING NOW

Answer the module question again.

**What responsibilities come with using our voices and making decisions that affect others?**

**WHAT CHANGED?**

**MOVE YOUR THINKING**



**Foundational  
RECALL**



**Emergent  
CONNECT**



**Visible  
EXPLAIN**



**Independent  
USE**



**Reflective  
EXTEND**

# Additional Writing Opportunities

Three more ways to use this week's thinking.

## QUICK WRITE

Explain which form of community participation could create the most visible local change.

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## PASSAGE-TO-PASSAGE CONNECTION

Argue whether civic participation and the characters' journey share a meaningful idea about opportunity and responsibility. Use evidence from both passages while preserving their differences.

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## CORRESPONDENCE REHEARSAL

Write a brief note to a community leader that states a concern, supports it with one fact, and respectfully requests more information.

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## STUDENT SUPPORT - Another Way to Show What You Know

Choose one opportunity. You still choose the evidence and the exact words.

## 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? - Auditory Engagement

Listen, Weigh, Respond.

## LISTEN, WEIGH, RESPOND

The teacher reads two differing claims about a community decision. Students may not respond immediately. First each student says, "What evidence supports each?" Then each says, "What information is missing?" Only then may students choose a position and explain why.

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## CLOSE NOTES

Reconstruct the problem-solving chain aloud with a partner: notice, question, gather, compare, decide, act, and check.

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## PAUSE POINTS

Path or pile? Real relationship? Matching evidence? New thinking?

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## MOVE YOUR THINKING

  
Foundational  
RECALL

  
Emergent  
CONNECT

  
Visible  
EXPLAIN

  
Independent  
USE

  
Reflective  
EXTEND

# 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

A voice can start a wave. Evidence helps us decide where that wave should go. Informed voices gather facts, check credible sources, listen to differing viewpoints, consider consequences, and revise when stronger evidence appears.

# Essential Question - Answered

You started with an Essential Question. Now that you have finished Module 4, read the answer and connect it to what you learned.

## OUR ESSENTIAL QUESTION

How do I use my voice responsibly to speak up for change?

### My Answer

I gather evidence, think about how my words affect others, and speak up for change in a way that is informed and responsible - an informed voice creates responsible change.

### STUDENT SUPPORT - Another Way to Show What You Know

Start with my voice: I want to change \_\_\_\_, so responsibly I will \_\_\_\_.

### Ready to Stretch? Take Your Thinking Further!

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