

THE WRITING ACADEMY®, LLC.

Teacher Lesson Plan Guide

GRADE 4

CLUSTER 7

Narrative and Poetry: Paths, People, and What We Carry Forward

Module 1 · Paths Connect People

Module 2 · People Carry More Than Things

Module 3 · Connections Create Change

Module 4 · What Will We Carry Forward?



© The Writing Academy®, LLC.

RANDI WHITNEY

The Writing Academy®, LLC

© 2026 The Writing Academy®, LLC. All rights reserved.

This document is provided for classroom instructional use. No part may be reproduced for resale or distribution outside the purchasing campus without written permission from The Writing Academy®, LLC.

THE WRITING ACADEMY®, LLC.
Teacher Lesson Plan Guide

Paths Connect People

Grade 4 | Cluster 7 | Module 1

Grade: 4

Cluster: 7, Narrative & Poetry

Module: 1 of the cluster

Primary Instructional Category: Narrative and Poetry Writing

Module Title: Paths Connect People

Content Connection / Source Titles: the poems "The Roads Between Us" and "What We Carry Forward" (Week 1, Low stamina)

Primary TEKS: [4.12\(A\)\(i\)](#) and [4.12\(A\)\(ii\)](#) for literary texts; [4.11\(A\)\(i\)](#) for planning

Approximate Daily Instructional Time: 15 minutes per day, across 5 days

Copyright: The Writing Academy®, LLC

Response Strand (7-Strand) TEKS Woven Into This Module

Students read two poems, describe connections, use exact words from the poems, annotate, and explain ideas that matter to the meaning.

- **[4.7A]** describe personal connections to a variety of sources, including self-selected texts. *[Woven into Day 3 discussion.]*
- **[4.7B]** write responses that demonstrate understanding of texts, including comparing and contrasting ideas across a variety of sources. *[Woven when students compare connection and legacy.]*
- **[4.7C]** use text evidence to support an appropriate response. *[Woven whenever students cite a line from either poem.]*
- **[4.7D]** retell, paraphrase, or summarize texts in ways that maintain meaning and logical order. *[Woven into poem retell and the source-understanding task.]*
- **[4.7E]** interact with sources in meaningful ways such as note taking, annotating, free writing, or illustrating. *[Woven through DOT, TRACKS, and LEAVES.]*
- **[4.7F]** respond using newly acquired vocabulary as appropriate. *[Woven into every response.]*
- **[4.7G]** discuss specific ideas in the text that are important to the meaning. *[Woven into the connection and legacy discussion.]*

1. A Little Inspiration Goes a Long Way!

This module begins with a concrete idea that opens into a larger one. A road can carry a basket, a story, a song, or a seed. A family can carry a tradition, a lesson, or a value. Students notice that pathways connect people and that what people learn can continue.

TEACHER SCRIPT

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

Connection to this week's thinking: students read for what travels, name how a poem is built from lines and stanzas, and use TRAILS to name an experience and setting for a short narrative.

2. Why This Module Matters

Students first encounter the ideas concretely. Roads, rivers, pathways, hands, stories, songs, and ideas are easy to picture. In "The Roads Between Us," routes carry food, pottery, salt, gold, people, stories, news, and ideas. In "What We Carry Forward," rules, songs, stories, lessons, dreams, and helpful choices move from one generation to another. Students learn that place to place is a connection and generation to generation is a legacy.

Where it fits into writing: poetry communicates through lines, stanzas, sound, and images, while narrative writing develops an experience through a setting and sequence. Students keep one idea while moving from a TRAILS mini-narrative to a four-line LEAVES mini-poem.

Why it matters beyond this assignment: students learn to notice what people carry, share, preserve, question, improve, and pass along.

3. Module Essential / Overarching Question

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

The cluster question asks how connections between people carry ideas, knowledge, culture, and values across places and generations.

My First Thinking (Monday):

My Final Thinking (Friday):

What changed in my thinking?

Family Communication

4. Parent Communication Purpose

Families are partners in this work. This page gives every family a clear picture of what students are learning, one question to ask at home, and two simple ways to help. The focus is a conversation about objects, ideas, stories, songs, traditions, connection, and legacy.

How to Send It: share the family letter in the language each family prefers. The conversation starters and activities can go home on paper or in the class stream.

5. Family Letter (English)

Dear Families,

This week your student is beginning Grade 4 Cluster 7, a Narrative and Poetry unit called "Paths, People, and What We Carry Forward." We will read two poems, "The Roads Between Us" and "What We Carry Forward." Students will explore a surprising idea: many things travel that we cannot hold in our hands, including stories, songs, knowledge, traditions, and values.

Your student will learn how a poem is built from lines and stanzas and how a narrative develops an experience in a setting. Students will write a short narrative and a short poem about something that travels between people or across generations. Please share a family story, saying, song, or tradition and talk about who first shared it and who might carry it next.

With appreciation, Your student's teacher, The Writing Academy®, LLC

6. Family Letter (Spanish) / Carta para las Familias

Estimadas familias:

Esta semana su estudiante comienza el Grupo 7 de cuarto grado, una unidad de Narrativa y Poesía llamada "Paths, People, and What We Carry Forward". Leeremos dos poemas, "The Roads Between Us" y "What We Carry Forward". Su estudiante explorará una idea sorprendente: muchas cosas viajan sin que las podamos sostener en las manos, como historias, canciones, conocimientos, tradiciones y valores.

Su estudiante aprenderá cómo se construye un poema con versos y estrofas y cómo una narrativa desarrolla una experiencia en un escenario. También escribirá una narrativa corta y un poema corto sobre algo que viaja entre las personas o a través de las generaciones. Comparta una historia, un dicho, una canción o una tradición familiar y hablen de quién la compartió primero y quién podría llevarla adelante.

Con aprecio, La maestra o el maestro de su estudiante, The Writing Academy®, LLC

7. Family Conversation Starters

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

8. Simple Family Activities

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

Family Activity: Echo and Add

Take turns. One person says a word that can travel, such as river, road, or family. The other repeats it and adds something that could travel with it: river, people; family, traditions.

Family Activity: Carry It Forward

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

Teacher Road Map

9. Teacher Navigation Key

Symbols replace colors throughout this guide. Use the same marks every time a day or step is labeled.

- **TEACH** : teacher explicitly teaches or models the standard
- **LEARN** : student practices or develops the standard
- ✓ **ASSESS** : student independently demonstrates or transfers learning

Teacher Script : exact recommended teacher language

Class Slide : corresponding click-along slide

10. GRADUATE Evidence Alignment

This alignment is for the five stages only. It shows what each stage produces in this module.

Stage	Evidence Role	What It Shows
Gather	■ TEACH	Activates the idea that objects and less visible things can travel.
Reveal	■ TEACH	Models lines and stanzas, TRAILS T and S, and LEAVES L and E.
Attempt	○ LEARN	Students sort goods, ideas, culture, and knowledge and build a connection chain.
Discuss	○ LEARN	Students explain how a poem and a narrative communicate an idea.
Use	✓ ASSESS	Students independently write a TRAILS mini-narrative and a LEAVES mini-poem.
Award	✓ ASSESS	Students name a demonstrated strength and point to evidence.
Target	✓ ASSESS	Students identify a next step and revise one sentence and one poetic line.
Explain / Educate	✓ ASSESS	Students teach connection, legacy, and the difference between forms.

11. Module at a Glance

Field	This Module
Cluster / Module	Grade 4, Cluster 7, Module 1
Module Category	Narrative and Poetry Writing
Primary TEKS	4.12(A)(i) , 4.12(A)(ii) , and 4.11(A)(i)
Primary Breakout	Compose literary texts using genre characteristics and craft; plan a first draft by selecting a genre for a topic, purpose, and audience.
Spiral TEKS	4.7A , 4.7B , 4.7C , 4.7D , 4.7E , 4.7F , and 4.7G
Recursive TEKS	4.11(C)(i) , 4.11(C)(ii) , 4.11(D)(i) , 4.11(D)(vii) , 4.11(D)(viii) , and 4.11(D)(xxv)
Content Connection	"The Roads Between Us" and "What We Carry Forward"
Daily Lesson Time	15 minutes per day, 5 days

Weekly Map	Day 1 Gather and Reveal; Day 2 Attempt; Day 3 Discuss and Use; Day 4 Award and Target; Day 5 Explain to Others
Student Product	"A Path Can Carry More": source understanding, a TRAILS mini-narrative, and a four-line LEAVES mini-poem
Formal Assessment Product	Student exit ticket and Module 1 writing assignment

Standards, Learning & Rigor

12. Learning Destination

Module Learning Objective: Students will explain that ideas can travel between people and across generations, identify lines and stanzas in a poem, name the experience and setting of a narrative, and compose a short narrative and poem that show something less visible traveling.

I Will Statements

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

I Can Statements

- I can explain that ideas, stories, and traditions can travel between people and across generations.
- I can identify the lines and stanzas of a poem.
- I can name the experience and the setting of a narrative.
- I can write a short narrative and a short poem that show something less visible traveling.

CLASS SLIDE

Daily Deck: Things travel. Ideas travel too. Place to place is connection. Generation to generation is legacy.

13. Success Criteria

Students should know exactly what successful work looks like.

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

14. Evidence That Will Demonstrate Mastery

The teacher gathers verbal, visual, and written evidence.

- The WHAT TRAVELS? sort with the connection chain: person, route, what travels, what changes.
- The "A Path Can Carry More" source-understanding questions.
- An 8 to 10 sentence TRAILS mini-narrative with a clear experience and setting.
- A four-line LEAVES mini-poem that keeps the narrative's idea.
- The Turn-and-Teach explanation of connection and legacy.

15. TEKS Correlations

This chart lists the Grade 4 targets and their distinct instructional locations.

TEKS	Strand	Student Expectation	Taught	Practiced and Assessed

4.12(A)(i)	Literary texts	compose literary texts using genre characteristics	Days 1 and 3	TRAILS narrative and LEAVES poem
4.12(A)(ii)	Literary craft	compose literary texts using craft	Days 1 and 2	Lines, stanzas, setting, and word choice
4.11(A)(i)	Planning	plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies	Day 1	Day 3 planning and drafting
4.11(B)(iv)	Developing	develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details	Day 3	TRAILS mini-narrative
4.11(C)(i)	Revising	revise drafts to improve sentence structure	Day 3	Standards Application Check
4.11(C)(ii)	Revising	revise drafts to improve word choice	Day 4	One sentence and one poetic line
4.11(D)(i), 4.11(D)(vii), 4.11(D)(viii), 4.11(D)(xxv)	Editing	edit drafts using standard English conventions, including complete simple sentences with subject-verb agreement, singular nouns, plural nouns, and correct spelling of high-frequency words	Day 3	Conventions Sweep

16. Standards Coverage Matrix

This is separate from the correlation chart. It classifies the standards by their work in the module.

Classification	TEKS	Student Expectation	Where It Occurs
PRIMARY	4.12(A)(i)	compose literary texts using genre characteristics	Poem reading, narrative writing, poem writing
PRIMARY	4.12(A)(ii)	compose literary texts using craft	Lines, stanzas, images, and word choice
PRIMARY	4.11(A)(i)	plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies	TRAILS and LEAVES planning on Day 3
PRIMARY	4.11(B)(iv)	develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details	8 to 10 sentence mini-narrative
RECURSIVE	4.11(C)(i) and 4.11(C)(ii)	revise drafts to improve sentence structure and word choice	Day 3 and Day 4 revision
RECURSIVE	4.11(D)(i) , 4.11(D)(vii) , 4.11(D)(viii) , 4.11(D)(xxv)	edit drafts using standard English conventions	Conventions Sweep
SPIRAL	4.7A , 4.7B , 4.7C , 4.7D , 4.7E , 4.7F , 4.7G	connect, compare, cite, summarize, annotate, use vocabulary, and discuss important ideas	Both poems, TRACKS, discussion, and writing

17. ELPS Correlations

These language demands match the module's listening, speaking, reading, and writing work. ELPS codes remain unboxed.

ELPS	Domain	Language Work	Day Addressed
1(E)(i)	Listening	demonstrate listening comprehension from information presented orally by restating, responding, paraphrasing, summarizing, or asking for clarification	Days 1, 3, and 5
2(E)(i)	Speaking	narrate, describe, explain, justify, discuss, elaborate, or evaluate orally with increasing specificity in academic context	Days 2 and 5
4(C)(i)	Writing	write using a combination of high-frequency words and content-area vocabulary	Days 3 and 5
4(D)(i)-(iii)	Writing	write using a variety of sentence lengths, sentence types, and transition words	Days 3 and 4
4(F)(i)-(ii), (v)-(vi)	Writing	write to narrate, describe, explain, respond, or justify with supporting details using appropriate content and style	Days 3 and 5

ELPS Woven Into Intervention

ELPS	Support	Where Used
4(C)(i)	Use high-frequency and content-area words in the oral chain before writing.	After Day 2
4(D)(i)-(iii)	Rehearse a complete sentence with a transition before drafting.	After Day 3

ELPS Woven Into Enrichment

ELPS	Extension	Where Used
2(E)(i)	Explain how one idea shows both connection and legacy.	After Day 4
4(F)(i)-(ii)	Extend a narrative and poem with supporting detail.	After Day 4

18. ELPS Linguistic Accommodations

These accommodations maintain grade-level rigor while opening language pathways for students discussing paths, people, and what travels.

Proficiency Level	Language Objective
Pre-Production	Point to a picture of an object or idea and complete: "A ____ can travel."
Beginning	Use: "I can hold _____. I cannot hold _____, but it can travel."
Intermediate	Use: "A connection forms when ____ travels from ____ to ____." and "A legacy is ____ passed from one generation to another."
High Intermediate	Explain how a poem's lines and stanzas help a reader experience an idea.
Advanced	Compare the same idea in a TRAILS narrative and a LEAVES poem using exact evidence.

Language Supports

- Provide a two-column goods and ideas mat and a sentence frame.
- Offer oral rehearsal before writing.
- Read both poems aloud and return the thinking work to the student.
- Invite students to explain connection and legacy in a home language before rehearsing in English.

19. Language Domains

Domain	How This Module Builds It
Listening	Students hear each poem read aloud and listen for objects, ideas, connections, and legacy.
Speaking	Students prove a card placement, teach a partner, and explain how form changes meaning.
Reading	Students read two poems and notice lines, stanzas, images, and what travels.
Writing	Students write a TRAILS mini-narrative and a four-line LEAVES mini-poem.

20. Rigor Safeguard

Teachers MAY provide	Teachers MAY NOT do for students
Read both poems aloud, reread a stanza, let students use TRAILS, LEAVES, and the category mats, and provide oral rehearsal.	Choose a student's experience or setting, write the narrative, or compose the poem for the student.

The student must still choose what travels, establish the setting, and craft the lines.

21. Rigor & Cognitive Demand

Level	What Students Must Do	Independence	Evidence
Literal	Name an object and a non-object that travel.	Supported; the teacher may reread a stanza.	The student lists a physical object and a story, song, idea, or tradition.
Inferential	Explain how a poem uses lines and stanzas and how a narrative develops an experience in a setting.	Guided early; independent by Use.	The student identifies line and stanza features and names T and S.
Evaluative	Keep one idea while moving from a narrative to a poem.	Independent by the mini-poem.	The two forms share an idea but use different structures.

Reflective	Connect what travels to legacy.	Independent challenge.	The student explains how an idea can move to a later generation.
------------	---------------------------------	------------------------	--

22. The Five Thinking Levels

Use this progression to name the level of thinking a task and a response require.

Level	Symbol	Stage	Description
1	● circle	Foundational	Names a physical object that travels.
2	■ square	Emergent	Names an object and a non-object that travels.
3	▽ inverted triangle	Visible	Identifies lines, stanzas, or a clear narrative setting.
4	△ triangle	Independent	Shows something less visible traveling and explains why it matters.
5	◆ diamond	Reflective	Connects the evidence to legacy and what may carry forward.

Growing Narrative and Poetry Thinking

Level	What the Response Does	Next Move
1	Names only an object.	Add an idea, story, song, or tradition.
2	Names an object and a non-object.	Explain the route and the connection.
3	Writes a narrative with a clear experience and setting, or a poem with clear lines.	Add an emotion or image.
4	Shows something less visible traveling and explains why it matters.	Connect the idea to another generation.
5	Connects the idea to legacy.	Consider what the next generation may preserve, question, improve, or pass along.

23. Possible Teacher Misconceptions

The Misconception	What a Teacher Might Misunderstand	Self-Correction
The object sort is the whole lesson.	The teacher may stop after physical goods and miss ideas, stories, songs, and traditions.	Ask what travels that cannot be put in a box and connect place to place with connection.
A poem is only a group of facts.	The teacher may discuss meaning without noticing lines, stanzas, and emotion.	Read the layout aloud and name LEAVES Lines and Layout and Emotion and Experience.
A narrative and poem need unrelated ideas.	The teacher may let the student change the topic while changing form.	Say, "Keep the idea; change the form."

24. Possible Student Misconceptions

What Students May Misunderstand	What a Teacher Might Notice	Correction
Only objects can travel.	The student sorts every card under goods and cannot explain how a story or tradition moves.	Ask, "What traveled that you could not put in a box?" Use the story or song from the poems.
A poem is a paragraph with short lines.	The student does not notice stanzas or says the poem has paragraphs.	Point to line breaks and stanza groups. Name LEAVES Lines and Layout.
Connection and legacy mean the same thing.	The student calls a route between places a legacy or calls a family tradition only a connection.	Sort place to place as connection and generation to generation as legacy.
The mini-poem can change the idea.	The student writes about a new topic after drafting the narrative.	Ask, "Did you keep the same idea when you changed the form?"
Retelling either poem is the student's narrative.	The student repeats the poem instead of choosing a traveler, experience, and setting.	Ask, "What is your experience, and where and when does it happen?"

Module Foundations: Review, Refresh & Readiness

This fixed section runs before Day 1. It is prerequisite retrieval, not another lesson.

25. TEKS Target

Exact standards and breakouts being taught: **4.12(A)(i)** compose literary texts using genre characteristics; **4.12(A)(ii)** compose literary texts using craft; **4.11(A)(i)** plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies; and **4.11(B)(iv)** develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details.

26. How I Say the Standard!

TEKS says	How I say it
4.12(A)(i) compose literary texts using genre characteristics	I can write a narrative and a poem using the parts that make each form work.
4.12(A)(ii) compose literary texts using craft	I can choose lines, stanzas, words, and details that help a reader experience my idea.
4.11(A)(i) plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies	I can choose a narrative or poem, plan what travels, and think about who will read it.

27. This Week I Can...

This week I can explain how ideas, stories, and traditions travel, identify lines and stanzas, name a narrative experience and setting, and write the same idea in a short narrative and a four-line poem.

28. Before I Can... Prerequisites

What needs to be in place before this week's new learning will work:

- Read a short poem and notice where lines break.
- Recognize that a narrative tells an experience in a setting.
- Write a complete sentence with a subject and predicate.
- Use the DOT habit to mark an unfamiliar word.
- Know that evidence is a word or line from a text that supports an idea. **4.7C**

29. Remember This! (60-Second Retrieval)

TEACHER SCRIPT

"In 60 seconds, tell your partner one object that can travel and one idea, story, song, or tradition that can travel. Then name a place where the connection could happen."

This is retrieval only. Do not add a new lesson here.

30. Vocabulary Infusion

A short, immediate-use set for Day 1. The complete tiered vocabulary follows in Part VI.

Word	Student-Friendly Meaning	Use It Today
------	--------------------------	--------------

connection	a link between people or places	A connection forms when a route carries people or ideas.
legacy	something important passed to the next generation	A legacy is a tradition or lesson carried forward.
stanza	a group of lines in a poem	I can point to a stanza.
setting	where and when a story happens	My narrative setting is ____.
imagery	words that help a reader picture, hear, or feel something	The imagery helps me picture ____.

31. Conventions Connection

Recursive conventions review for the week: a narrative sentence begins with a capital letter and ends with punctuation. During the Day 3 draft and the Day 4 revision, check complete simple sentences with subject-verb agreement, singular nouns, plural nouns, and correct spelling of high-frequency words.

4.11(D)(i) **4.11(D)(vii)** **4.11(D)(viii)** **4.11(D)(xxxv)**

32. Writing Connection

The same idea can travel through two literary forms. A narrative develops an experience through a setting and sequence. A poem uses lines and stanzas to help a reader experience an idea. Students plan the narrative first, then keep the idea while changing the form.

33. Watch Out!

Common misconception: a student may retell the poems instead of writing a personal or fictional experience. **Teacher move:** ask, "What is your experience, and where and when does it happen?" Then return the choice to the student.

34. Ready Check

Say the module question aloud: "What can travel from one person or place to another besides an object?" Ask students to name one object, one non-object, and one place-to-place route. Use the responses to decide who needs the category mats and oral frame during Day 1.

35. Teacher Look-Fors

- Students name a physical object and a non-object that travel.
- Students point to lines and stanzas.
- Students distinguish place to place connection from generation to generation legacy.
- Students name a clear narrative experience and setting.
- Students keep the idea when moving from narrative to poem.

Vocabulary, Content & Preparation

TEACHER SCRIPT

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

36. Complete Tier 1 Vocabulary

TEACHER SCRIPT

"These are everyday words you need so you can read about paths and travel and talk about them clearly."

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

37. Complete Tier 2 Vocabulary

TEACHER SCRIPT

"These academic words help us explain how people and places connect and how an idea can continue."

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

38. Complete Tier 3 Vocabulary

TEACHER SCRIPT

"These words come directly from the poems and help us describe routes, travelers, objects, and what people carry across generations."

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

For more practice with academic words, use the module's vocabulary practice materials.

39. Background Knowledge & Teacher Context

What the teacher needs to know. "The Roads Between Us" describes rivers, desert routes, and ocean voyages carrying food, pottery, salt, gold, people, stories, news, and ideas. It concludes that when two pathways meet, new thoughts can travel with our feet. "What We Carry Forward" shifts from connection to legacy. Rules, songs, stories, lessons, dreams, helpful choices, and values travel from one generation to the next.

More background for the teacher. Both poems stay the same across Cluster 7. Module 1 is Low stamina, so students meet the ideas concretely through roads, rivers, hands, stories, and songs. Two anchor ideas guide the work: place to place equals connection, and generation to generation equals legacy. Students begin TRAILS with Topic and Experience and Setting, and LEAVES with Lines and Layout and Emotion and Experience.

40. Materials Needed

Category	Items
Core print materials	Copies of both poems, interactive notebooks, pencils, and highlighters
Anchor charts	TRAILS chart, LEAVES chart, PLACE to PLACE = CONNECTION, GENERATION to GENERATION = LEGACY, and Things travel. Ideas travel too.
Sort materials	WHAT TRAVELS? category mats: GOODS; IDEAS / CULTURE / KNOWLEDGE; BOTH CAN TRAVEL
Cards	pottery, food, salt, gold, story, song, seed, custom, skill, knowledge, idea, tools, language, memory, tradition, book
Assessment	Exit tickets and the "A Path Can Carry More" worksheet

41. Preparation Before Day 1

- ☐ Prepare the TRAILS chart and highlight T, Topic or Experience, and S, Setting.
- ☐ Prepare the LEAVES chart and highlight L, Lines and Layout, and E, Emotion and Experience.
- ☐ Prepare the two poems in plain and TRACKS copies. Plan to read each poem aloud before students read it.
- ☐ Prepare the WHAT TRAVELS? mats and cards: goods; ideas, culture, and knowledge; both can travel.
- ☐ Prepare the connection chain: PERSON to ROUTE to WHAT TRAVELS to WHAT CHANGES.
- ☐ Set out interactive notebooks, pencils, highlighters, and exit tickets.
- ☐ Prepare the "A Path Can Carry More" task with space for source understanding, the TRAILS mini-narrative, and the LEAVES mini-poem.

42. Weekly Timing & Transition Overview

Day	Minutes	Stage	What Happens
Day 1	15	Gather and Reveal	Students name what travels, read both poems, and begin TRAILS T and S and LEAVES L and E.
Day 2	15	Attempt	Students sort WHAT TRAVELS? cards and build a connection chain.
Day 3	15	Discuss and Use	Students complete source understanding, a mini-narrative, and a four-line poem.
Day 4	15	Award and Target	Students name evidence of learning and revise one sentence and one poetic line.
Day 5	15	Explain to Others	Students teach a partner about connection, legacy, and the difference between forms.

43. Tiny Times Transition

A Tiny Time is a quick, zero-material routine that reinforces the module idea.

- Signal the class and say, "Tiny Time. Things travel. Ideas travel too."
- Read a word such as river, road, or family.
- Students echo the word and add something that could travel with it.
- Students identify whether the added thing is an object, an idea, a story, a song, or a tradition.

Citizenship & Content Connection

44. The Citizenship Connection

This module connects responsible citizenship to how people share knowledge, culture, stories, and values.

Element	This Module
Suitability	A natural fit. The poems show routes connecting neighbors and people carrying ideas forward.
Focus	Community, shared knowledge, cultural connection, and responsibility across generations.
Content Connection	"The Roads Between Us" includes food, pottery, salt, gold, news, people, and ideas. "What We Carry Forward" includes rules, songs, stories, lessons, dreams, and helpful choices.
Perspective Connection	A community grows when people share goods and knowledge. A generation contributes when it carries forward what is useful and thoughtful.
Literacy-to-Citizenship Connection	Reading how a poem arranges lines and stanzas helps readers notice how a message is shaped and shared.
Citizenship Question	"How can a connection help an idea, value, or tradition reach another person or generation?"
Teacher Script	<i>"People connect when they share routes, goods, stories, knowledge, and care. What one generation learns can help the next generation choose what to carry forward."</i>

Instructional Tools & Source Text

45. Anchor Charts / Core Strategy Visuals

TRAILS Narrative Framework

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

LEAVES Poetry Framework

Letter	Part	Module 1 Focus
L	Lines and Layout	Where do lines start, end, and group into stanzas?
E	Emotion and Experience	What feeling or experience does the poem create?
A	Artistic Language	Later modules
V	Voice	Later modules
E	Echo and Sound	Later modules
S	Significance	Later modules

What Travels Chart

Idea	Meaning	Example
Things travel	People can carry physical objects from place to place.	Food, pottery, salt, gold
Ideas travel too	Stories, songs, knowledge, customs, and memories can move between people.	A story or song
Connection	Place to place	A route joins neighbors.
Legacy	Generation to generation	A grandparent shares a family way.

46. Core Habit / Strategy Explanation

TEACHER SCRIPT

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

D, Dot: place a small dot above any word that seems unfamiliar. **O, Discover:** discover the meaning of the word as we learn together. **T, Drop:** go back and erase the dot once you know the meaning.

CLASS SLIDE

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

CREATE THE ANCHOR CHARTS

Display TRAILS with T and S highlighted. Display LEAVES with L and E highlighted. Add PLACE to PLACE = CONNECTION and GENERATION to GENERATION = LEGACY. Add the reminder: Things travel. Ideas travel too.

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

47. Student Source Passage(s)

Passage use: read the two poems below at low stamina. Keep the line numbers for discussion and for citing specific lines and stanzas.

Poem: "The Roads Between Us" (Genre: Poem; Stamina: Low)

A river bends, a pathway turns,
A traveler watches, listens, learns.
A basket, story, song, or seed
Can travel far to meet a need.
5 Along the rivers, canoes glide,
With food and pottery tucked inside.
Neighbors meet and goods are shared,
And friendships grow because they cared.
Across the desert, camels go,
10 Beneath the sun's bright golden glow.
They carry salt and precious gold,
And news of places yet untold.
Across the water, ships may sail,
Through morning sun or stormy gale.
15 They carry people, goods, and views,
And sometimes change the lives they choose.
A road is more than dirt or stone;
It reaches farther than we've known.
For when two different pathways meet,
20 New thoughts can travel with our feet.

Poem: "What We Carry Forward" (Genre: Poem; Stamina: Low)

A rule is written, strong and clear,
Its meaning travels year to year.
A song is sung, a story told;
New hands can carry what is old.
5 A grandparent shares a family way,
A child remembers what they say.
A lesson learned from long ago
Can plant a seed that starts to grow.
A painter's work, a writer's page,
10 Can speak to people age to age.
Though years may pass and times may change,
Good ideas can still remain.
A dream can travel heart to heart;
One helpful choice can make a start.
15 The things we learn and things we do
May someday travel beyond us too.
We take the past and learn what's true,
Then choose what we will say and do.
For what we carry, share, and send

48. Student Annotation Guide

Students TAP the TRACKS to find six kinds of evidence. **4.7E**

The Roads Between Us

TRACKS	Evidence
T Time	Across the desert
R Reactions	New thoughts can travel with our feet
A Actions	canoes glide
C Character / Concept	A traveler
K Key Knowledge	They carry salt and precious gold
S Scenery / Setting	Along the rivers

What We Carry Forward

TRACKS	Evidence
T Time	year to year
R Reactions	Can plant a seed that starts to grow
A Actions	A song is sung, a story told
C Character / Concept	A grandparent
K Key Knowledge	A painter's work, a writer's page
S Scenery / Setting	A dream can travel heart to heart

49. TRACKS Evidence Highlighting

Preview both poems before reading. Students TAP the TRACKS and mark each kind of evidence. Time, Reactions, Actions, Character or Concept, Key Knowledge, and Scenery or Setting help students gather exact words for later writing.

Mark	Category	What It Captures
T	Time	Age, dates, cultural details, or historical details.
R	Reactions	Reactions, solutions, resolutions, or effects.
A	Actions	Actions, problems, conflicts, or causes.
C	Character or Concept	People's names or major concepts used in the meaning.
K	Key Knowledge	Important information necessary to understand the poem.
S	Scenery or Setting	Setting details acknowledged through the senses.

50. Five-Day GRADUATE Lesson

Each day is 15 minutes. The symbols show whether the move is TEACH, LEARN, or ASSESS.

DAY 1 | GATHER AND REVEAL | 15 MINUTES

Day Purpose: gather the idea that more than objects can travel, reveal both poems, and begin TRAILS T and S and LEAVES L and E.

Standard	Focus
TEKS	4.12(A)(i) compose literary texts using genre characteristics; 4.11(A)(i) plan a first draft by selecting a genre for a topic, purpose, and audience
ELPS	1(E)(i) listen and respond to oral information; 4(F)(i) write to narrate, describe, explain, respond, or justify with supporting details

GATHER ■ TEACH

CLASS SLIDE

Module question: What can travel besides an object? Visual concept: ROAD to RIVER to OCEAN to PEOPLE.

TEACHER SCRIPT

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

Say, "River." Students echo, "River, people!" Say, "Road." Students echo, "Road, ideas!" Say, "Family." Students echo, "Family, traditions!" Then say:

TEACHER SCRIPT

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

REVEAL ■ TEACH

Read "The Roads Between Us" aloud. Ask what physically traveled: a basket, food, pottery, salt, gold, people, and goods. Ask what traveled that could not be put on a scale or inside a box: a story, a song, news, a view, and new thoughts. Display TRAILS and begin with T, Topic or Experience, and S, Setting.

TEACHER SCRIPT

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

Read "What We Carry Forward" aloud. Explain that the poem changes the direction of travel from place to place to generation to generation. A grandparent shares a family way, a writer leaves words on a page, and a song continues after the first singer is gone. Display the two anchor equations.

CLASS SLIDE

PLACE to PLACE = CONNECTION. GENERATION to GENERATION = LEGACY. Things travel. Ideas travel too.

Point to the poems' layout. Students see lines and stanzas rather than paragraphs. Name LEAVES L, Lines and Layout, and E, Emotion and Experience. Ask what feeling the routes, sharing, and carrying forward create.

Look For	Example	Why It Matters
Object	food, pottery, salt, gold	Physical goods can move along routes.
Non-object	story, song, news, idea	People can carry knowledge and culture.
Form	lines and stanzas	Layout helps readers experience the poem.
Narrative bridge	traveler, experience, setting	TRAILS helps turn the idea into a story.

EMBEDDED CHECK FOR UNDERSTANDING ○ LEARN

Students show the words that travel with a hand motion, point to one stanza in each poem, and name one place-to-place connection.

Misconception / teacher move: if a student names only objects, ask, "What traveled that you could not put in a box?"
Access without lowering rigor: reread one stanza and allow oral rehearsal. **Student product:** an annotated copy of each poem and a first TRAILS and LEAVES entry.

DAY 2 | ATTEMPT | 15 MINUTES

Day Purpose: sort cards into goods, ideas, culture, knowledge, or both, then build a connection chain.

Standard	Focus
TEKS	4.12(A)(iii) compose literary texts using craft; 4.11(B)(iv) develop drafts by developing an engaging idea with relevant details
ELPS	2(E)(i) discuss and explain orally with increasing specificity

ATTEMPT ○ LEARN

CLASS SLIDE

WHAT TRAVELS? Categories: Goods; Ideas, Culture, and Knowledge; Both Can Travel. Prove your placement.

TEACHER SCRIPT

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

Give each pair the mats and cards: pottery, food, salt, gold, story, song, seed, custom, skill, knowledge, idea, tools, language, memory, tradition, and book. Model: "Pottery goes under Goods because it is a physical object that can be carried and traded." Then model: "Story goes under Ideas, Culture, and Knowledge because a story can travel from person to person even though it is not a physical object." Explain that some cards may create disagreement and that students must explain.

Answer Key Guidance: goods include pottery, food, salt, gold, seed, tools, and book. Ideas, culture, and knowledge include story, song, custom, skill, knowledge, idea, language, memory, and tradition. Both accepts a justified placement. A book is an object that also carries ideas.

Round 2: Connection Chain ○ LEARN

Partners choose four cards and arrange PERSON to ROUTE to WHAT TRAVELS to WHAT CHANGES. Example: Traveler to River to Story to Another person learns it.

TEACHER SCRIPT

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

Misconception / teacher move: if a student says a book is only a good, ask what travels inside it. **Access without lowering rigor:** let students say the chain before writing it. **Student product:** a justified card sort and strongest connection chain.

DAY 3 | DISCUSS AND USE | 15 MINUTES

Day Purpose: discuss the sort, then independently complete source understanding, a TRAILS mini-narrative, and a LEAVES mini-poem.

Standard	Focus
TEKS	4.12(A)(i) compose literary texts using genre characteristics; 4.11(C)(i) revise drafts to improve sentence structure; 4.11(C)(ii) revise drafts to improve word choice
ELPS	4(D)(iii) use transition words; 4(F)(i)-(ii) write to narrate and describe with supporting details

DISCUSS ○ LEARN**TEACHER SCRIPT**

"Which card caused the greatest disagreement? Could a book belong in more than one category? A physical book travels, but what else travels inside it? What did the game help us understand about carry forward?"

Invite students to compare the two poems. "The Roads Between Us" emphasizes routes that connect places. "What We Carry Forward" emphasizes ideas and traditions that move across generations. Ask students to use the words connection and legacy in their explanations.

USE ✓ ASSESS

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

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

TEACHER SCRIPT

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

Part 3, LEAVES Mini-Poem: Turn the same idea into one four-line stanza. Keep the idea and change the form. Use clear line breaks and an emotion or experience.

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

TEACHER MODEL

"The man went on the river" becomes "The traveler paddled his canoe down the wide, quiet river." The revision makes the picture clearer, not merely longer.

Misconception / teacher move: if a student retells a poem, ask for the student's own traveler, experience, and setting. **Access without lowering rigor:** offer oral rehearsal and a setting frame. **Student product:** source answers, an 8 to 10 sentence narrative, a four-line poem, and one revised sentence and line.

DAY 4 | AWARD AND TARGET | 15 MINUTES

Day Purpose: identify what students can now do with evidence and set a target for growth.

Standard	Focus
TEKS	4.11(C)(ii) revise drafts to improve word choice; 4.11(D)(xxv) edit drafts using correct spelling of high-frequency words
ELPS	4(C)(i) use high-frequency and content-area vocabulary

AWARD ✓ ASSESS

CLASS SLIDE

AWARD = What can I prove I did well? TARGET = Where will I grow? TRAILS: T and S. LEAVES: L and E.

Complete: "I award myself for _____. My evidence is _____." Students may name that they named something traveling without being held, gave a narrative a clear experience and setting, turned an idea into a four-line poem, or noticed lines and stanzas.

TARGET ✓ ASSESS

Complete: "My target is _____. I became confused when _____. I am curious about _____." Students revise one sentence and one poetic line for clarity and word choice.

TEACHER SCRIPT

"A curiosity is not a mistake. A strong question is evidence that your brain is trying to connect something new."

Misconception / teacher move: if a student awards a blank page rather than a skill, ask for one piece of evidence from the source answers, narrative, or poem. **Access without lowering rigor:** let students point to evidence before speaking. **Student product:** Award statement, Target statement, and a revised sentence and line.

DAY 5 | EXPLAIN TO OTHERS | 15 MINUTES

Day Purpose: teach a partner about connection and legacy and explain how a poem communicates differently from a narrative.

Standard	Focus
TEKS	4.12(A)(ii) compose literary texts using craft
ELPS	2(E)(i) discuss and explain orally with increasing specificity

EXPLAIN / EDUCATE ✓ ASSESS

CLASS SLIDE

Turn and Teach: connection, legacy, narrative, poem.

TEACHER SCRIPT

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

Student A teaches: How can something travel without being a physical object? Student B teaches: How does a poem communicate differently from a narrative? Then switch partners. Use the stems: "One thing I learned about connection is ____." "Evidence from *The Roads Between Us* is ____." "One thing I learned about legacy is ____." "A narrative develops the idea by ____." "A poem communicates the idea by ____."

Cluster Overarching Question: How do connections between people carry ideas, knowledge, culture, and values across places and generations? This week students discovered that routes connect places and move goods, stories, news, and ideas. They also discovered that what people learn may continue beyond one generation as a legacy.

CLASS SLIDE

Routes connect places, but connections also move ideas, knowledge, stories, and culture. What people learn may continue beyond one generation. Finish: One thing I can carry forward is ____.

Misconception / teacher move: if a student says a poem is just a shorter narrative, point to lines and stanzas and ask how the layout changes the reading experience. **Access without lowering rigor:** provide the stems and exact lines from the poems. **Student product:** partner explanation of connection, legacy, and form.

Student Exemplars

51. Low / Developing Exemplar

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

Student Response	What Is Working	What Needs Improvement
"A man walked on a road. He had a bag. The end."	The student names a traveler, a road, and an object.	Add a clear experience, a setting a reader can picture, and a story, song, idea, or tradition that travels.

The response is developing because it does not yet show the less visible thing traveling.

52. Medium / Approaching Exemplar

Student Response: "A girl paddled her canoe down the river. She carried baskets of food. She also sang a song her grandmother taught her. A boy on the bank heard it and smiled."

What Is Working	Evidence	Next Step
Clear experience and setting	paddled a canoe down the river	Add where and when details that help the reader picture the scene.
Object and non-object	baskets of food and a song	Show what changes because the song traveled.
Connection	a boy hears and smiles	Use one image or feeling to make the experience stronger.

The response shows an emerging connection between an object and a tradition.

53. High / Secure Exemplar

Student Response: "As the morning sun rose over the wide, slow river, Mateo loaded his canoe with baskets of dried corn. But he also carried something he could not pack: the trading song his father taught him. When he reached the next village, he traded the corn and taught the song to a child who hummed it back. The song would travel farther than the corn ever could."

What Is Working	Evidence	Why It Works
Vivid setting	morning sun, wide, slow river	The reader can picture where and when.
Clear experience	a trading journey	The narrative develops an event rather than a list.
Object and non-object	corn and a trading song	The response captures the module's big idea.

TRAILS Part	Evidence in the Response
T, Topic or Experience	Mateo travels to trade corn and share a song.
S, Setting	The morning river setting frames the journey.
L, Lasting Effect	The song travels farther than the corn.

LEAVES Bridge	How the Same Idea Could Become a Poem
Lines and Layout	Keep the idea in four lines with clear breaks.

Emotion and Experience	Show the warmth of sharing a song and seeing it continue.
------------------------	---

Assessment & Evidence

54. Teacher Answer Guidance & Evidence Notes

What an adequate final understanding should include: a student can explain that objects and less visible things travel, identify lines and stanzas, name a narrative experience and setting, distinguish connection from legacy, and keep one idea while changing literary form. Accept varied wording when the response names evidence from either poem and keeps the distinction between place to place and generation to generation.

55. Standards Evidence Trail

Evidence ID	Location	Role	What It Demonstrates
T1	Day 1 Gather	■ TEACH	The idea that objects, ideas, stories, and traditions can travel.
T2	Day 1 Reveal	■ TEACH	TRAILS T and S and LEAVES L and E are modeled.
L3	Day 2 Attempt	○ LEARN	Students justify WHAT TRAVELS? placements and build a chain.
L4	Day 3 Discuss	○ LEARN	Students compare connection and legacy.
A5	Day 3 Use	✓ ASSESS	Students write a mini-narrative and four-line poem.
A6	Day 4 Award	✓ ASSESS	Students name a strength with evidence.
A7	Day 4 Target	✓ ASSESS	Students revise a sentence and poetic line.
A8	Day 5 Explain	✓ ASSESS	Students teach the skill back accurately.

56. Assessment Opportunities

Field	Detail
Purpose	Determine whether students can explain what travels besides objects and compose a short narrative and poem.
Who Administers It	The classroom teacher during the lesson.
Materials Needed	Both poems, TRAILS and LEAVES charts, WHAT TRAVELS? mats and cards, and student notebooks.
Related TEKS Breakout	4.12(A)(i) compose literary texts using genre characteristics; 4.12(A)(ii) compose literary texts using craft.
Task	Students play WHAT TRAVELS? and complete "A Path Can Carry More."
Expected Response	Students sort and justify cards, then write a TRAILS mini-narrative and a LEAVES mini-poem.

Informal Assessment. Observe Echo and Add and WHAT TRAVELS? Note whether students distinguish objects from ideas and justify each placement.

Formative Assessment. The Day 3 worksheet checks source understanding, a clear experience and setting, a four-line stanza, and an idea that travels without being held.

Component	Student Requirement	Look For
Source Understanding	Name an object and a non-object that travel, a central experience, a setting, and a legacy idea.	Answers use the two poems.
TRAILS Mini-Narrative	8 to 10 sentences with a clear experience and setting.	T and S are easy to locate.
LEAVES Mini-Poem	Keep the same idea in a four-line stanza.	Lines are clear and the idea remains.
Craft	Show something less visible traveling.	Story, song, skill, memory, or idea moves.

Formal Module Assessment Addendum

57. Student Exit Ticket (Printable Page)

Name: _____ **Date:** _____

TEKS: [4.12\(A\)\(i\)](#) and [4.12\(A\)\(ii\)](#) | **Student-Friendly Target:** I can explain what travels and write the same idea in a narrative and poem.

Directions: Read the two short excerpts: "New thoughts can travel with our feet" and "A grandparent shares a family way." Answer the questions.

1. Name one physical object that travels in "The Roads Between Us." _____
2. Name one nonphysical thing that travels in either poem. _____
3. What is one difference between a poem and a narrative? _____
4. Write one sentence answering the module question: What can travel besides an object?

Total Score: _____ / 10

58. Exit Ticket Answer Key

Item	Answer	Expected Thinking	Points
1	Accept food, pottery, salt, gold, a basket, a canoe, a camel, a ship, or people.	Names an object or physical carrier from the poem.	2
2	Accept a story, song, news, idea, friendship, rule, lesson, dream, tradition, or value.	Names something that cannot be held but can travel.	2
3	A poem is built from lines and stanzas and helps readers experience an idea; a narrative develops an experience through a setting and sequence.	Distinguishes form and purpose.	3
4	Secure example: Stories, songs, knowledge, traditions, and ideas can travel from one person or place to another and across generations.	Answers the module question with a clear example.	3

59. Scoring Principle

Score the primary literary-text standards, the accuracy of the distinction between objects and less visible things, and the student's ability to connect the answer to one of the poems. Minor convention errors should not remove meaning points when the response is understandable. A student who names a physical object and a nonphysical idea and explains a form difference demonstrates the central understanding.

60. Gradebook Conversion

Raw Score	Percent	Interpretation	Next Instructional Step
9-10	90-100%	Secure	Extend the idea to legacy and another generation.

7-8	70-89%	Developing	Reread a stanza and add a nonphysical thing.
5-6	50-69%	Emerging	Use the object or idea sort and sentence frame.
0-4	Below 50%	Beginning	Reteach lines, stanzas, connection, and legacy with oral rehearsal.

61. Recommended Gradebook Label

Gradebook label: "G4 C7 M1 Paths Connect People."

Module Writing Assignment

62. Writing Assignment (Teacher Scoring Copy)

Field	Detail
Primary TEKS	4.11(A)(i) planning; 4.11(B)(iv) developing; 4.12(A)(i) and 4.12(A)(ii) literary characteristics and craft
Purpose	Students write a short narrative and a short poem about something that travels without being held.
Exact Student Prompt	Complete "A Path Can Carry More." Write about a traveler who carries an object along a road, river, or waterway and also shares or learns something that cannot be placed in a bag. Then turn the same idea into a four-line stanza.
Exact Student Directions	Choose the experience and setting. Name an object and something less visible. Draft 8 to 10 narrative sentences. Turn the same idea into four poetic lines. Revise one sentence and one poetic line.
Non-Negotiable Expectations	A clear experience, a setting a reader can picture, something less visible traveling, and the same idea in a four-line poem.

WRITING REQUIREMENT **4.7F**

Use at least two vocabulary words from this module's list in the written response.

63. Student Planning Frame

Step 1: Experience and Setting. What happens on the journey? Where and when does it happen?

Step 2: What Travels. Name an object and something less visible.

Step 3: Narrative Sequence. What happens first, next, and last?

Step 4: Poem. Keep the same idea in four lines with clear layout and an emotion.

64. Writing Assignment Rubric

Criteria	Secure	Approaching	Developing
TRAILS T	Clear experience develops across the narrative.	Experience is present but brief.	Experience is unclear or absent.
TRAILS S	Setting shows where and when.	Setting is named but not pictured.	Setting is absent.
What travels	Object and non-object travel and affect another person.	Object and non-object are named.	Only an object is named.
LEAVES L and E	Four clear lines keep the idea and create an emotion or experience.	Four lines keep most of the idea.	Lines are missing or change the idea.
Conventions	Complete sentences, nouns, spelling, and punctuation are checked.	Some conventions are checked.	Conventions make meaning difficult to follow.

65. Writing Gradebook Conversion

Score	Interpretation	Next Instructional Step
Secure	Independent	Extend connection into legacy and another generation.
Approaching	Growing	Reread the framework and add setting, effect, or a clearer line.
Developing	Needs support	Orally rehearse the experience and setting before drafting.

66. Teacher Feedback Shortcuts

TRAILS T: "What experience happens?" **TRAILS S:** "Where and when can I picture it?" **LEAVES L:** "Where do the lines and stanza breaks guide me?" **LEAVES E:** "What feeling or experience does the poem create?" **Same idea:** "Keep the idea; change the form."

Use feedback that points the student back to a choice. Do not choose the experience, setting, or poetic line for the student.

Response to Student Need

67. Intervention: Name the Thinking

Field	Detail
Purpose	Support students who need help telling objects from ideas and building a connection.
Group Size	Small group of 3 to 6 students
Time	10 to 12 minutes
Materials	WHAT TRAVELS? cards, two sorting mats, the connection chain, and sentence frames
Relevant Standard	4.12(A)(i) literary genre characteristics and 4.7C text evidence

Object or Idea? Build the Chain. For students who need support telling objects from ideas and building a connection:

1. Give a small set of cards: pottery, story, seed, song, and book.
2. Sort each into "I can hold it" or "I cannot hold it," then read the set aloud.
3. Build one chain together: PERSON to ROUTE to WHAT TRAVELS to WHAT CHANGES. Example:
Traveler to River to Story to Another person learns it.
4. Orally rehearse: "A ____ traveled along the ____, and ____ also traveled with it."

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

Additional Support: color-code objects one color and ideas another. Let students say the chain before writing it.

68. Embedded Checks & Student Support

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

69. Student Support Quick Reference

If a student...	Support to Provide
Names only objects	Use Echo and Add and the cannot-hold-it sort.
Writes a paragraph, not a poem	Show line breaks and stanzas on the LEAVES chart.
Retells a poem	Prompt for the student's own traveler, experience, and setting.
Changes the idea when writing the poem	Place the narrative and four-line poem side by side and say, "Keep the idea; change the form."
Masters quickly	Extend the narrative so the traveler passes learning to a later generation.

70. Enrichment: Connect Across Texts

Field	Detail
Purpose	Connect the two poems through connection and legacy, then extend one idea into another generation.
Group Size	Pairs or small groups
Materials	Both poems, notebooks, LEAVES and TRAILS charts, and highlighters
Relevant Standard	4.7B compare ideas across sources and 4.12(A)(ii) compose literary texts using craft
Relevant Language Work	Explain an idea with supporting details and content vocabulary.

Carry It Forward. Challenge students to connect a narrative to legacy.

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

Teacher Look-For: students show an idea traveling not just between two people but forward in time. An advanced response names what the next generation might preserve, question, improve, or pass along.

71. Additional Writing Opportunity: Plan and Draft

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

Connection to this module: keep one idea and change the form. The narrative has a traveler, an object, a route, an experience, and a setting. The poem has the same idea in a four-line stanza.

Planning Support

1. Choose the experience: what happens on the journey?
2. Establish the setting: where and when?
3. Name what travels that cannot be held: a story, song, skill, or idea.
4. Draft the narrative in 8 to 10 sentences.
5. Write the poem in four clear lines with one emotion or experience.

Drafting Space: keep the same idea in both forms.

72. Additional Writing Opportunity: Revise, Edit, and Share

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

4.11(C)(i) **4.11(C)(ii)**

Edit. Run the Conventions Sweep: complete sentences with subject-verb agreement, singular and plural nouns, capitalization, and high-frequency spelling. **4.11(D)(i)** **4.11(D)(vii)** **4.11(D)(viii)** **4.11(D)(xxv)**

Share. Read the two forms to a partner. The partner names the experience, setting, lines, stanza, and less visible thing that travels.

Engagement & Home Connection**73. Auditory Engagement Moments**

Give every learner a chance to hear and say the thinking.

- Read a word aloud. Students echo it and add something that could travel with it.
- Read a stanza. Students listen for an object and a non-object.
- Say "connection" and have students explain place to place. Say "legacy" and have students explain generation to generation.
- Read a student's four-line poem aloud and listen for the same idea as the narrative.

TEACHER SCRIPT

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

74. Pause Points

Pause the lesson and give students a few quiet seconds to think before they answer.

PAUSE POINT: CAN IT TRAVEL WITHOUT A BOX?

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

PAUSE POINT: LINES, NOT PARAGRAPHS

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

PAUSE POINT: EXPERIENCE AND SETTING

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

PAUSE POINT: KEEP THE IDEA, CHANGE THE FORM

Did I keep the same idea when I turned my narrative into a poem?

75. At-Home Connection

These tasks need little or no materials and end in a short conversation.

TASK CARD 1: NAME THE TRAVEL

Ask: "What is something that can travel even though you cannot put it in a box?" Name an object and a non-object.

TASK CARD 2: CARRY IT FORWARD

Share a family story, saying, song, recipe, or tradition. Talk about who first shared it and who might carry it next.

TASK CARD 3: TWO FORMS

Tell a short family experience with a setting. Then say the same idea in four lines. Explain what changed when the form changed.

Student Ownership

76. My Progress Tracker

TEACHER SCRIPT

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

Directions: As you read and write this week, look at each skill. If you can do it all by yourself without help, check the box that matches how you feel.

I Can...	Not Yet	Getting Set	I Can Do It
Name something that travels without being held.			
Point to the lines and stanzas in a poem.			
Give my narrative a clear experience and setting.			
Turn my idea into a four-line poem.			
Explain connection and legacy.			

One thing I am proud of: _____

One thing I want to get better at: _____

77. Student Award

I award myself for: naming something that travels without being held, noticing lines and stanzas, giving my narrative a clear experience and setting, or turning an idea into a four-line poem.

78. Student Target

Student Target: I can explain what travels between people or across generations and write the same idea in a clear narrative and a four-line poem.

Teacher Closure & Reviewer Evidence

79. Teacher Closure Script

TEACHER SCRIPT

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

80. Essential / Overarching Question, Answered

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

Stories, songs, knowledge, ideas, traditions, memories, experiences, and values can travel. "The Roads Between Us" shows routes connecting places and carrying goods, news, stories, and new thoughts. "What We Carry Forward" shows rules, songs, lessons, dreams, and helpful choices moving from generation to generation. Place to place is connection; generation to generation is legacy.

81. Teacher Reflection

- Which students can name what travels besides objects?
- Which students notice lines and stanzas in a poem?
- Which students wrote a narrative with a clear experience and setting?
- Which students kept the same idea when moving from narrative to poem?
- Who is ready for the next module, exploring who carries ideas and how?

Teacher Notes:

82. Teacher Artifacts of Effectiveness

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

- Echo and Add responses and WHAT TRAVELS? card placements
- Connection chains with person, route, what travels, and what changes
- Day 3 source-understanding answers
- TRAILS mini-narratives with T and S visible
- LEAVES four-line mini-poems with the same idea
- Day 4 Award and Target statements
- Day 5 Turn-and-Teach explanations

Production & Implementation Support

83. Module Slide Deck Build Sheet

The deck follows the lesson sequence and keeps the five daily headers at 15 minutes.

Slide	Title	Required Content	Lesson Location
1	Paths Connect People	Grade 4, Cluster 7, Module 1, Low stamina	Cover
2	Meet Our Week	What travels; connection; legacy; TRAILS; LEAVES	Learning Destination
3	Echo and Add	River, road, family, and what can travel with each	Day 1 Gather
4	Two Poems	"The Roads Between Us" and "What We Carry Forward"	Day 1 Reveal
5	TRAILS and LEAVES	T and S; L and E	Day 1 Reveal
6	What Travels?	Goods; ideas, culture, and knowledge; both	Day 2 Attempt
7	Prove Your Placement	Explain the card decision	Day 2 Attempt
8	Connection Chain	Person to route to what travels to what changes	Day 2 Attempt
9	A Path Can Carry More	Source understanding and TRAILS mini-narrative	Day 3 Use
10	Four-Line Poem	Keep the idea and change the form	Day 3 Use
11	Award and Target	Evidence of strength and next step	Day 4
12	Turn and Teach	Connection, legacy, narrative, poem	Day 5
13	Carry Forward	One thing I can carry forward is ____.	Day 5 Closure

Guide routines: the overarching question, citizenship reconnection, DOT, TRACKS, and student progress tracker remain teacher-guide routines.

84. Virtual / Online Adaptation

Keep the skill and rigor identical; change only how students share and respond.

Element	Adaptation
Shared poems	Post both poems in the class stream. Students read the lines and stanzas and keep a digital copy.
Echo and Add	Say a word and have students unmute or type the word plus something that could travel with it.
WHAT TRAVELS?	Use a shared slide with three columns: Goods; Ideas, Culture, and Knowledge; Both. Students drag cards and type a justification.
Connection chain	Build person, route, what travels, and what changes on the same shared slide.
Writing	Students draft the mini-narrative and mini-poem in a shared or private document.
Feedback	Ask, "What travels here that you could not put in a box?" without writing the response for the student.

PART XIX

Teacher Reflection

85. Teacher Reflection (This Module)

Fill this in after you teach the module. Write right on the page.

What worked so well that I want to keep it	
What I would change next time	
My favorite moment this module	
A student who surprised me, and how	
Did the pacing fit? Where did we need more or less time?	
Students to pull for a quick small group next	
One standard worth a second pass	
One idea to make this module even better next year	

Open notes	
-------------------	--

THE WRITING ACADEMY®, LLC.
Teacher Lesson Plan Guide

People Carry More Than Things

Grade 4 | Cluster 7 | Module 2

Grade: 4

Cluster: 7, Narrative & Poetry with the TRAILS and LEAVES frameworks

Module: 2 of the cluster

Primary Instructional Category: Narrative & Poetry / Medium stamina

Module Title: People Carry More Than Things

Content Connection / Source Titles: the poems "The Roads Between Us" and "What We Carry Forward" (Week 2, Medium Stamina)

Primary TEKS: [4.12A\(i\)](#) and [4.12A\(ii\)](#) (compose literary texts using genre characteristics and craft)

Approximate Daily Instructional Time: about 15 minutes per day, across 5 days

Copyright: The Writing Academy®, LLC

Response Strand (7-Strand) TEKS Woven Into This Module

The response strand supports reading the two poems, tracing what people carry, and explaining how a narrator's perspective affects understanding.

- **4.7A** describe personal connections to a variety of sources. [*Woven into the Day 3 DISCUSS section.*]
- **4.7B** write responses that demonstrate understanding of texts, including comparing and contrasting ideas across sources. [*Woven when students compare what travels in both poems.*]
- **4.7C** use text evidence to support an appropriate response. [*Woven wherever poem lines support an explanation.*]
- **4.7D** retell, paraphrase, or summarize texts while maintaining meaning and logical order. [*Woven into Pass-the-Paraphrase.*]
- **4.7E** interact with sources through note taking and annotating. [*Woven into TRACKS and the student annotation guides.*]
- **4.7F** respond using newly acquired vocabulary as appropriate. [*Woven into the narrative and voice-poem products.*]
- **4.7G** discuss specific ideas in a text that are important to meaning. [*Woven into evidence-chain discussion and VOICE SWITCH.*]

1. A Little Inspiration Goes a Long Way!

People carry more than objects from place to place and generation to generation. They also carry knowledge, ideas, traditions, voices, experiences, and values. This module invites fourth-grade readers to notice the people who make movement meaningful.

TEACHER SCRIPT

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

Cognitive movement: students move from asking what travels to asking who carries it, how relationships and actions make the movement visible, and how emotion and voice shape what a reader understands.

2. Why This Module Matters

Routes connect places, but people carry the ideas, knowledge, customs, stories, laws, art, and values that make a connection matter. In "The Roads Between Us," Caddo riverways, Sahara caravans, Mali's markets, ocean contacts, and modern ports move goods while people share knowledge. In "What We Carry Forward," families, thinkers, artists, and citizens carry traditions and values across time.

Where it fits into reading and writing: students use TRAILS to develop a relationship and a character's actions, thoughts, and dialogue. They use LEAVES to communicate emotion and a specific voice, then create a perspective narrative and transform it into two four-line rhyming stanzas.

Why it matters beyond this assignment: students learn to ask who carries meaning forward and how another perspective changes what a reader sees.

3. Module Essential / Overarching Question

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

Students record their thinking at the start of the week and return to it on Friday.

My First Thinking (Monday):

My Final Thinking (Friday):

What changed in my thinking about who carries meaning?

Family Communication

4. Parent Communication Purpose

Families can help students notice how an idea, skill, story, song, or tradition reaches them. This page gives families the essential question, a simple conversation, and activities that make information travel from one person to another. The invitation is to listen as a student explains who carried something forward and what changed along the way.

How to Send It: share the English or Spanish letter, then invite a brief family conversation about a tradition or idea that someone taught, showed, wrote, sang, or remembered.

5. Family Letter (English)

Dear Families,

This week your student is reading two poems, "The Roads Between Us" and "What We Carry Forward." Our essential question is: How do people help ideas, knowledge, and traditions travel? Students will notice that roads and riverways connect places, while people carry stories, skills, customs, knowledge, laws, art, and values.

Students will use TRAILS to develop a relationship and a narrator's actions, thoughts, and dialogue. They will use LEAVES to shape emotion and voice. Their main work is a fictionalized perspective narrative grounded in a poem context, followed by two four-line rhyming stanzas in the same character's voice.

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

With appreciation, Your student's teacher, The Writing Academy, LLC

6. Family Letter (Spanish) / Carta para las Familias

Estimadas familias:

Esta semana su estudiante leerá dos poemas, "The Roads Between Us" y "What We Carry Forward". Nuestra pregunta esencial es: ¿Cómo ayudan las personas a que viajen las ideas, los conocimientos y las tradiciones? Los estudiantes observarán que las rutas conectan lugares, pero las personas llevan historias, habilidades, costumbres, conocimientos, leyes, arte y valores.

Los estudiantes usarán TRAILS para desarrollar una relación y las acciones, los pensamientos y el diálogo de un narrador. Usarán LEAVES para dar forma a la emoción y la voz. Escribirán una escena de perspectiva basada en un contexto apoyado por los poemas y después dos estrofas de cuatro versos con rima y con la voz del mismo personaje.

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

Con aprecio, La maestra o el maestro de su estudiante, The Writing Academy, LLC

7. Family Conversation Starters

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

8. Simple Family Activities

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

Family Activity: Pass-the-Paraphrase

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

Family Activity: Voice Switch

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

Teacher Road Map

9. Teacher Navigation Key

Symbols replace colors throughout this guide. Use the same marks in every day and every evidence note.

- **TEACH** : teacher explicitly teaches or models the standard
- **LEARN** : student practices or develops the skill
- ✓ **ASSESS** : student independently demonstrates or transfers learning

Teacher Script : exact recommended teacher language

Class Slide : corresponding click-along slide

10. GRADUATE Evidence Alignment

This module connects each GRADUATE stage to a distinct product from the poems and the writing task.

GRADUATE Stage	Evidence Role	What It Shows
Gather	■ TEACH	Activates who carries ideas and gathers the first poem evidence.
Reveal	■ TEACH	Makes TRAILS R + A and LEAVES E + V visible through modeling.
Attempt	○ LEARN	Students build supported route-and-legacy chains.
Discuss	○ LEARN	Students explain why people, not routes alone, carry meaning.
Use	✓ ASSESS	Students draft a poem-grounded perspective narrative and voice poem.
Award	✓ ASSESS	Student identifies a clear relationship or specific voice.
Target	✓ ASSESS	Student names the next place to strengthen.
Explain / Educate	✓ ASSESS	Student teaches why a narrator matters and transfers perspective.

11. Module at a Glance

Field	This Module
Cluster / Module	Grade 4, Cluster 7, Module 2
Module Category	Narrative & Poetry / Medium stamina
Primary TEKS	4.12A(i) , 4.12A(ii) , 4.11B(iv)
Primary Breakout	Compose literary texts using genre characteristics and craft; develop an engaging idea with relevant details.
Spiral TEKS	4.7A , 4.7B , 4.7C , 4.7D , 4.7E , 4.7F , 4.7G ; Social Studies 4.1B, 4.9A, 4.15B, 4.17B, 4.19C, 4.19E, and 4.19G
Recursive TEKS	4.11C(i) and 4.11C(ii) revising sentence structure and word choice; 4.11D(i) , 4.11D(vii) , 4.11D(viii) , and 4.11D(xxxv) editing; DOT, TRACKS, TRAILS, and LEAVES habits.
Content Connection	Poems "The Roads Between Us" and "What We Carry Forward"
Daily Lesson Time	15 minutes per day, 5 days

Weekly GRADUATE Map	Day 1 Gather + Reveal; Day 2 Attempt; Day 3 Discuss + Use; Day 4 Award + Target; Day 5 Educate and Explain to Others + Transfer
Student Product(s)	Route-and-legacy evidence chains; a two-to-three-paragraph perspective narrative; two four-line rhyming stanzas in the same voice; VOICE SWITCH explanation.
Formal Assessment Product	A Voice Along the Route narrative and poem, supported by both source poems.

Standards, Learning & Rigor

12. Learning Destination

Module Learning Objective: Students will explain how people help ideas, knowledge, and traditions travel. They will develop a relationship through actions, thoughts, and dialogue in a perspective narrative, then create emotion and a specific voice in two rhyming stanzas.

I Will Statements

- I will match people and places to what moved and what was carried forward.
- I will develop a relationship through actions, thoughts, and dialogue.
- I will use a poem-supported setting and a clear narrator.
- I will transform my narrative into two four-line rhyming stanzas.
- I will explain how the narrator's voice changes what the reader understands.

I Can Statements

- I can explain how people help ideas, knowledge, and traditions travel.
- I can show a relationship with two actions, one thought, and dialogue.
- I can create emotion and a specific poetic voice.
- I can use evidence from the poems without adding unsupported historical details.

CLASS SLIDE

Daily Deck, physical slide 2: the I Will and I Can statements for people, routes, legacy, TRAILS, and LEAVES.

13. Success Criteria

Students should know exactly what successful work looks like, stated in student language.

- My evidence chain is supported by the poems.
- My narrative includes TRAILS R + A and a setting from a poem.
- My narrative has a clear narrator, relationship, two actions, one thought, and two lines of dialogue.
- My poem includes LEAVES E + V and keeps the same perspective.
- I use two four-line rhyming stanzas to make voice audible.
- I can explain what another narrator might help the reader learn.

14. Evidence That Will Demonstrate Mastery

Identified before instruction begins so the teacher knows which products count as evidence.

- Day 2 guided practice: supported route-and-legacy chains for Caddo, Sahara, Mali, Runnymede, family, Renaissance, and Texas music.
- Day 3 independent product: a poem-grounded narrative with a narrator, relationship, actions, thought, dialogue, and setting.
- Day 4 revision: a stronger relationship, more precise word choice, and a specific voice.
- Day 5 transfer: two four-line rhyming stanzas and a VOICE SWITCH explanation of why the narrator matters.
- Writing product: "A Voice Along the Route," grounded only in details supported by the poems.

15. TEKS Correlations

This chart lists the Grade 4 standards named in the lesson plan and the distinct instructional location for each one.

TEKS	Strand	Student Expectation	Where Taught	Where Practiced	Where Assessed
4.12A(i)	Writing Genre	compose literary texts such as personal narratives and poetry using genre characteristics	Day 1	Days 2-5	narrative and voice poem
4.12A(ii)	Writing Craft	compose literary texts using craft	Day 1	Days 3-5	voice, imagery, rhyme, and perspective
4.11A(i)	Planning	plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies	Day 2	Day 3 and writing frame	planning guide
4.11B(iv)	Drafting	develop drafts by developing an engaging idea with relevant details	Day 3	Days 3-4	perspective narrative
4.11C(i) , 4.11C(ii)	Revising	revise drafts to improve sentence structure and word choice	Day 4	Day 4 and writing revision	revised draft
4.1B , 4.9A , 4.15B , 4.17B , 4.19C , 4.19E , 4.19G	Social Studies	poem-supported historical and cultural connections about routes, law, traditions, art, and communities	Days 1-2	Days 2-3	not scored as writing

The Social Studies rows provide interdisciplinary context; they are not assessed as writing standards in this module.

16. Standards Coverage Matrix

This is separate from the correlation table. It classifies the standards by instructional function and shows how the narrative and poetry products make the coverage visible.

Classification	TEKS	Student Expectation, abbreviated	Where It Occurs
PRIMARY	4.12A(i)	compose personal narratives and poetry using genre characteristics	Day 1 model; Days 3-5 products
PRIMARY	4.12A(ii)	compose literary texts using craft	voice, imagery, line, stanza, rhyme, and perspective
PRIMARY	4.11B(iv)	develop an engaging idea with relevant details	Day 3 narrative and Day 5 poem
SPIRAL	4.7A	describe personal connections to sources	Day 3 Discuss and family connection
SPIRAL	4.7B	compare and contrast ideas across sources	Day 3 cross-poem discussion
SPIRAL	4.7C	use text evidence to support a response	TRACKS, evidence chains, and drafts
SPIRAL	4.7D	retell, paraphrase, or summarize while maintaining meaning	Pass-the-Paraphrase
SPIRAL	4.7E	interact with sources through annotation	TRACKS and LEAVES notes
SPIRAL	4.7F	respond using newly acquired vocabulary	narrative and poem drafts
SPIRAL	4.7G	discuss ideas important to meaning	Day 3 and VOICE SWITCH
RECURSIVE	4.11C(i) , 4.11C(ii)	revise sentence structure and word choice	Day 4 and revision page
RECURSIVE	4.11D(i) , 4.11D(vii) , 4.11D(viii) , 4.11D(xxxv)	edit complete sentences, nouns, and high-frequency spelling	Day 4 and final draft
RECURSIVE	TRAILS / LEAVES / TRACKS	framework and evidence habits carried through the module	anchor charts and all five days

17. ELPS Correlations

Matched to the actual language demands of this module: students listen for a stanza, paraphrase meaning, explain a relationship and voice, and write with supported detail.

ELPS	Domain	Language Pattern	Complete ELPS Student Expectation	Day Addressed
1(E)(i)	Listening	Paraphrase	Demonstrate listening comprehension by restating, responding, paraphrasing, or summarizing orally presented information.	Day 1 and Pass-the-Paraphrase
2(E)(i)	Speaking	Specificity	Narrate, describe, explain, justify, discuss, elaborate, or evaluate orally with increasing specificity.	Days 2, 3, and 5
4(D)(iii)	Writing	Transitions	Write content-area texts using a variety of transition words.	Day 3 narrative
4(F)(i)-(viii)	Writing	Narrate and explain	Write to narrate, describe, explain, respond, or justify with supporting details using appropriate content, style, register, and conventions.	Days 3-5

ELPS Woven Into Intervention

ELPS	Domain	Complete ELPS Student Expectation	Day Addressed
1(C)	Listening	Follow oral directions with accuracy.	Intervention, after Day 3
2(F)	Speaking	Restate, ask questions about, or respond to information during classroom interactions.	Intervention, after Day 3

ELPS Woven Into Enrichment

ELPS	Domain	Complete ELPS Student Expectation	Day Addressed
2(E)	Speaking	Narrate, describe, or explain information orally with increasing specificity and detail.	Enrichment, after Day 4
4(D)	Writing	Write using a variety of grade-appropriate sentence lengths and connecting words.	Enrichment, after Day 4

18. ELPS Linguistic Accommodations

These accommodations maintain grade-level rigor while opening clear language pathways for reading stanzas, naming a relationship, and shaping a narrator's voice.

Proficiency Level	Language Objective (access changes; the thinking demand stays intact)
Pre-Production	Point to a person, place, object, or idea in a poem and use picture or gesture support to show what moved.
Beginning	Complete orally: "A person helped ____ travel by ____."
Intermediate	Use the frame, "The relationship shows ____ because ____." Add one action or thought.
High Intermediate	Explain in complete sentences how emotion affects a poem's voice.
Advanced	Independently write a perspective narrative and explain how another narrator could change understanding.

Language Supports

- Provide a people, place, and legacy chart plus a TRAILS and LEAVES key.
- Offer oral rehearsal before writing; partners may point, sort, say, and then write.
- Read each poem aloud, define one needed word, and return the evidence decision to the student.
- Use these frames: "The person carries ____ by ____." and "The voice sounds ____ because ____."
- Invite students to explain a relationship, emotion, or voice in their home language before rehearsing in English.

Evidence of Access Without Reduced Rigor: students may use a visual, a word bank, and an oral frame, but each student still selects poem evidence, develops a relationship, and creates a distinct voice.

19. Language Domains

Domain	How This Module Builds It
Listening	Students hear a four-line stanza and paraphrase its meaning as it travels from person to person.
Speaking	Students justify a route-and-legacy chain and teach a partner through VOICE SWITCH.
Reading	Students gather evidence about people, movement, emotion, voice, and significance from both poems.
Writing	Students compose a perspective narrative and two four-line rhyming stanzas in one character's voice.

20. Rigor Safeguard

Teachers MAY provide	Teachers MAY NOT do for students
Reread a poem, provide TRAILS and LEAVES charts, model how to cite a supported line, and allow oral rehearsal.	Invent a historical detail, choose a narrator, write dialogue, or supply the character's voice for the student.

The student must still select supported evidence and create the relationship, emotion, and voice.

21. Rigor & Cognitive Demand

Level of Thinking	What Students Must Do	Expected Degree of Independence	Evidence of the Thinking
-------------------	-----------------------	---------------------------------	--------------------------

Literal	Identify who carries something and what moves.	Supported on Day 1.	Accurate details from a poem.
Inferential	Explain what a relationship, action, thought, emotion, or voice reveals.	Guided on Days 1-2; independent by Day 3.	Evidence plus reasoning.
Evaluative	Compare what two narrators could help a reader understand.	Partner discussion on Days 3 and 5.	A supported perspective explanation.
Synthesis	Transform one narrative context into two rhyming stanzas in the same voice.	Independent challenge after Day 3.	LEAVES E + V remain visible in the poem.

22. The Five Thinking Levels

Use this progression to name the level of thinking a student response requires. Colors are labels only; the symbol identifies each level in black and white.

Level	Symbol	Color Label	Thinking Stage	Description
Level 1	● circle	Red	Foundational	Student repeats a fact or names a person, place, or object.
Level 2	■ square	Orange	Emergent	Student links a person to what moved.
Level 3	▽ inverted triangle	Yellow	Visible	Student connects a relationship or action to poem evidence.
Level 4	△ triangle	Green	Independent	Student uses evidence and reasoning to explain voice or perspective.
Level 5	◆ diamond	Blue	Reflective	Student explains how another narrator could change understanding.

The Progression of Thinking

Level	Hidden Question	Student Thinking	Thinking Focus
Foundational (Red)	Who or what is here?	I can name a person, place, or thing.	People and movement
Emergent (Orange)	What moved?	I can connect a person to goods, stories, or ideas.	Evidence chain
Visible (Yellow)	What does the action show?	I can explain a relationship or action with evidence.	TRAILS R + A
Independent (Green)	How does the speaker sound?	I can explain emotion and voice with evidence.	LEAVES E + V
Reflective (Blue)	What could another narrator show?	I can explain how perspective changes understanding.	Perspective and significance

Where this module primarily operates: Visible and Independent (Levels 3-4). Students use poem evidence to show relationship, emotion, voice, and perspective.

23. Possible Teacher Misconceptions

The Misconception	What a Teacher Might Misunderstand	A Practical Way to Self-Correct
A route carries meaning by itself.	The teacher may describe the riverway, road, or port as if it teaches or remembers.	Return to the question: Who teaches, writes, speaks, demonstrates, or remembers?
Any historical detail can be added to make a scene vivid.	The teacher may invite details not supported by either poem.	Model how to separate poem-supported setting from clearly fictional character details.
Emotion and voice are interchangeable.	The teacher may accept a topic word such as "travel" instead of an attitude.	Ask what the speaker feels and how the words sound: hopeful, thoughtful, questioning, proud, curious, cautious, or determined.

24. Possible Student Misconceptions

What Students May Misunderstand	What a Teacher Might Notice	A Practical Way to Correct or Reteach It
A route is the carrier.	The student says that a riverway or road teaches an idea without naming a person.	Ask who used the route and what that person carried or shared.
Every scene detail is a fact from history.	The student writes unsupported details as if the poem stated them.	Underline the poem-supported setting and label invented speech as fictional.
Voice is only the subject.	The student says the poem is about a song or law but cannot name how the speaker sounds.	Ask what feeling and word choices create a hopeful, thoughtful, questioning, proud, curious, cautious, or determined voice.

Module Foundations: Review, Refresh & Readiness

This fixed section runs before Day 1. It is prerequisite retrieval, not another lesson.

25. TEKS Target

Exact standards and breakouts being taught: **4.12A(i)** compose literary texts using genre characteristics; **4.12A(ii)** compose literary texts using craft; **4.11A(i)** plan a first draft; **4.11B(iv)** develop an engaging idea with relevant details; and **4.11C(i)**, **4.11C(ii)** revise sentence structure and word choice. Students plan a perspective narrative and transform it into a voice poem.

26. How I Say the Standard!

TEKS says	How I say it
4.12A(i) compose literary texts such as personal narratives and poetry using genre characteristics	I can write a perspective narrative and a poem that use the features of each genre.
4.12A(ii) compose literary texts using craft	I can choose details, line breaks, rhyme, emotion, and voice to shape what a reader understands.

27. This Week I Can...

This week I can explain how people help ideas, knowledge, and traditions travel, write a perspective narrative with TRAILS R + A, and create two rhyming stanzas with LEAVES E + V.

28. Before I Can... Prerequisites

What needs to be in place before this week's new learning will work:

- Read a grade-level poem and identify a stanza, image, and repeated sound.
- Identify a person, place, object, idea, and action in a poem.
- Write a complete sentence with a subject and a predicate.
- Use the DOT habit to mark an unfamiliar word.
- Know that evidence is a supported detail taken from a text. **4.7C**

29. Remember This! (60-Second Retrieval)

TEACHER SCRIPT

"In 60 seconds, tell your partner who carried something in one poem, what moved, and what that person helped another person understand."

This is retrieval only. Do not add a new lesson here.

30. Vocabulary Infusion

A short, immediate-use set for Day 1. The complete tiered vocabulary follows in Part VI.

Word	Student-Friendly Meaning	Use It Today
person	a human being who can carry meaning	A person helps an idea travel by ____.
route	a path connecting places	A route connects ____.

tradition	a practice or belief carried forward	A family carries forward ____.
voice	the way a speaker sounds and shows an attitude	The voice sounds ____ because ____.

31. Conventions Connection

Recursive conventions review for the week: every narrative sentence begins with a capital letter, ends with correct punctuation, and has subject-verb agreement. During Day 4 revision, students improve one sentence for structure and one for word choice. They also check singular and plural nouns and high-frequency spelling under [4.11D\(i\)](#), [4.11D\(vii\)](#), [4.11D\(viii\)](#), and [4.11D\(xxv\)](#).

32. Writing Connection

Reading closely is what makes a literary response grounded. When students name the person, place, action, relationship, emotion, and voice before they write, their narrative stays connected to the poems. The same character can then carry that perspective into two rhyming stanzas.

33. Watch Out!

Common misconception: students treat a route as the carrier or add unsupported historical details. **Teacher move:** return to the poem and ask who teaches, writes, speaks, demonstrates, or remembers; then label fictional character details as imagined rather than historical fact.

34. Ready Check

Read the opening stanza of "The Roads Between Us" aloud. Ask students to name one object, one idea, and one person or traveler. Then read the opening stanza of "What We Carry Forward" and ask what can move from one generation to the next. Use responses to decide who needs the LEAVES chart and oral rehearsal during Day 1.

35. Teacher Look-Fors

- Students identify who carries goods, ideas, traditions, or values.
- Students use TRAILS R + A to show a relationship, action, thought, or dialogue.
- Students use LEAVES E + V to name an emotion and a specific voice.
- Students keep fictionalized details grounded in a poem-supported setting.

Vocabulary, Content & Preparation

TEACHER SCRIPT

"These words help us name what travels, who carries it, and how a poem makes meaning."

36. Complete Tier 1 Vocabulary

TEACHER SCRIPT

"These are everyday words you need so you can read about people, paths, and what we carry forward."

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

37. Complete Tier 2 Vocabulary

TEACHER SCRIPT

"These are academic words you will use when you explain a relationship, an action, an emotion, or a voice."

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

38. Complete Tier 3 Vocabulary

TEACHER SCRIPT

"These are the special words that belong to our poems. Knowing them helps you talk about routes, legacy, narrative, and poetry precisely."

Word	Say It This Way	Student-Friendly Definition
Caddo	KAD-oh	Indigenous peoples whose riverways and traditions appear in the poems
Sahara	suh-HAIR-uh	a vast desert crossed by caravans in the poem
Mali	MAH-lee	the place whose markets connect people in the poem
Runnymede	RUN-ee-meed	the place connected to Magna Carta in the poem
Magna Carta	MAG-nuh KAR-tuh	the document linked to the idea that rulers obey laws
Renaissance	REN-uh-sahns	a period when thinkers examined older ideas anew
perspective	per-SPEK-tiv	a person's way of seeing an experience
narrator	NAIR-ay-tur	the voice that tells a narrative
dialogue	DIE-uh-log	words characters speak to one another
stanza	STAN-zuh	a group of poetic lines
imagery	IM-uh-jree	language that helps a reader picture, hear, or feel an experience
voice	vois	the attitude and sound created by a speaker's words

See the Vocabulary Opportunities page for 50 activities, and the companion TWA Vocabulary Practice.

39. Background Knowledge & Teacher Context

What the teacher needs to know. This Medium-stamina module uses two poems. "The Roads Between Us" shows goods and knowledge traveling through routes and contact. "What We Carry Forward" shows laws, traditions, art, fairness, and service moving across generations.

Important conceptual background. A road cannot tell a story by itself; people make connections possible. In narrative, relationships give events somewhere to grow, while actions, thoughts, and dialogue make perspective visible. In poetry, emotion shapes experience and voice communicates an attitude toward the past. Keep historical details limited to what the poems support.

Content context and connection to writing instruction. Students build chains such as Caddo / riverway / goods + customs and Runnymede / Magna Carta / idea that rulers are subject to law, then imagine a fictional character in one supported setting and transform that perspective into a voice poem.

The Carrying-Meaning Habit

Before composing, students DOT unfamiliar words, TAP the TRACKS, identify who carries what, and mark TRAILS R + A and LEAVES E + V. They use evidence to develop a relationship, action, thought, dialogue, emotion, and voice. **4.7G**

40. Materials Needed

Category	Items
Core print materials	Printed copies of both poems; interactive notebooks; TRAILS and LEAVES charts
Activity materials	ROUTE AND LEGACY MATCH-UP cards in PLACE/PERSON, WHAT MOVED, and WHAT WAS CARRIED FORWARD types
Writing materials	Pencils, highlighters, dry erase boards, markers, and sticky notes
Assessment materials	Exit tickets, My Progress Tracker, and A Voice Along the Route planning frame
Technology	Projector or board for the Daily Deck slides
Accessibility supports	Picture-supported people-and-place chart, sentence frames, oral rehearsal, and color keys for Relationship, Action, Thought, Dialogue, Voice, and Emotion

41. Preparation Before Day 1

- ☐ Copy both poems and the TRACKS annotation pages. Read each poem aloud once before analysis.
- ☐ Prepare TRAILS and LEAVES charts with R, A, E, and V highlighted.
- ☐ Sort ROUTE AND LEGACY MATCH-UP cards into PLACE/PERSON, WHAT MOVED, and WHAT WAS CARRIED FORWARD.
- ☐ Prepare color keys for Relationship, Action, Thought, Dialogue, Voice, and Emotion.
- ☐ Set out notebooks, highlighters, and A Voice Along the Route planning frames.
- ☐ Mark the five 15-minute lesson blocks and keep the two poems available for rereading.

42. Weekly Timing & Transition Overview

Day	Minutes	GRADUATE Stage	What Happens
Day 1	15	G Gather + R Reveal	Read both poems aloud; gather evidence about what travels; reveal TRAILS R + A and LEAVES E + V.
Day 2	15	A Attempt	Build Route and Legacy Match-Up chains using only evidence from the poems.
Day 3	15	D Discuss + U Use	Discuss who carries meaning; draft A Voice Along the Route and two poem stanzas.
Day 4	15	A Award + T Target	Award clear relationship and specific voice; target one place to add detail or sharpen word choice.
Day 5	15	E Educate and Explain to Others	Teach a partner through VOICE SWITCH and transfer the same experience into two rhyming stanzas.

43. Tiny Times Transition

A Tiny Time is a quick, zero-material movement routine, under one minute, that reinforces the people-and-legacy habit.

- Signal the class and say, "Tiny Time! Name the carrier!"
- Read one four-line stanza from either poem.
- Students name the person, place, or group and what moved.
- Students say, "People carry ideas," then return quietly to their work.

Citizenship & Content Connection

44. The Citizenship Connection

This module connects literacy to the responsibility of carrying knowledge, culture, law, art, and values forward with care.

Element	This Module
Suitability	A natural fit. Both poems show people connecting places and generations by carrying meaning.
Focus	Responsible sharing, cultural continuity, learning, fairness, service, and respectful connection.
Historical / Content Connection	The poems name Caddo riverways, Sahara caravans, Mali's markets, Runnymede, Magna Carta, the Renaissance, and Texas song. Use only the details the poems provide. 4.1B 4.9A 4.15B 4.17B
Perspective Connection	A person decides what to carry, what to share, what to preserve, and what to improve.
Literacy-to-Citizenship Connection	Reading closely helps a person distinguish a supported tradition or value from an invented detail.
Citizenship Question	"How can people carry knowledge and values forward with care?"
Teacher Script	<i>"When people teach, speak, write, demonstrate, and remember, they help a community carry meaning forward."</i>
Accuracy / Source Note	Frame historical and cultural references as poem-supported context. Do not add an outside historical story to a student's scene.

Instructional Tools & Source Text

45. Anchor Charts / Core Strategy Visuals

People and Legacy Key

Who / Where	What Moved	What Was Carried Forward
Person, group, or place named in the poem	Goods, stories, songs, skills, knowledge, or contacts	Traditions, laws, ideas, art, fairness, service, or values

LEAVES Poetry Analysis Chart

Letter	Part	What the Reader Notices
L	Lines and Layout	How lines and stanzas shape meaning.
E	Emotion and Experience	What the experience feels like.
A	Artistic Language	Imagery and carefully chosen language.
V	Voice	How the speaker sounds.
E	Echo and Sound	Rhyme, repetition, and sound patterns.
S	Significance	Why the poem's idea matters.

TRAILS Narrative Anatomy Chart

Letter	Narrative Part	Module 2 Application
T	Topic / Experience	Maintain a focused experience.
R	Relationship	Give the narrative somewhere to grow.
A	Actions, Thoughts & Dialogue	Show what the narrator does, thinks, and says.
I	Important Moment	Develop the moment when something is carried or understood.
L	Lesson or Lasting Effect	Show what remains after the exchange.
S	Setting	Use a context actually present in the poems.

46. Core Habit / Strategy Explanation

TEACHER SCRIPT

"DOT stands for Dot, Discover, Drop."

CLASS SLIDE

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

Use it with: riverway, caravan, merchant, exchange, preserve, citizen, responsibility, culture, influence, and contribution.

CREATE THE ANCHOR CHART

Build a chart titled "People Who Carry Ideas." Add the three evidence-chain questions: Who or where? What moved? What was carried forward? Add TRAILS with R + A highlighted and LEAVES with E + V highlighted.

47. Student Source Passage(s)

Passage use: read the two poems below at medium stamina. Keep the line numbers for discussion and for citing specific lines and stanzas.

Poem: "The Roads Between Us" (Genre: Poem; Stamina: Medium)

A river bends, a pathway turns,
A traveler watches, listens, learns.
A basket, story, song, or seed
Can travel far to meet a need.
5 The Caddo traveled riverways,
To trade their goods on busy days.
A pot, a tool, some food to share
Could build a bond from here to there.
Each visitor brought something new, A story, skill, or different view.
10 The goods they carried had a part,
But so did knowledge, mind, and heart.
Across the Sahara, camels went,
On journeys where long weeks were spent.
They carried salt and shining gold,
15 While travelers shared the tales they told.
Through Mali's markets, people came,
From distant lands with different names.
They traded goods from place to place,
And knowledge traveled at the same pace.
20 Across the ocean, wooden ships
Made long and often difficult trips.
New contacts formed across the sea,
Changing lives and history.
Some meetings brought new things to share,
25 While others brought conflict and despair.
Connection could bring loss or gain;
Not every meeting stayed the same.
Today, at ports along our shore,
Huge ships arrive with goods once more.
30 Our highways, railways, ports, and skies
Still keep communities tied.
A road is more than where we roam;
It links a distant place to home.
For when two different pathways meet,
35 Ideas can journey with our feet.

Poem: "What We Carry Forward" (Genre: Poem; Stamina: Medium)

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

An important idea began to grow: Even a ruler must obey
The laws that guide a fairer way.
The Magna Carta did not make
Every wrong disappear in its wake.

- 10 But ideas about law and right
Continued traveling toward the light.
The Caddo passed traditions on,
From evening fire to morning dawn.
Children watched, then learned to do
- 15 The work their families taught them too.
In books and classrooms, knowledge stayed;
New thinkers studied what others made.
The Renaissance looked back to find
Old questions for a changing mind.
- 20 A painting made in years gone by
Can still make modern viewers ask why.
A thought from centuries before
Can open up a future door.
A Texas song can carry pride,
- 25 Keeping a people's voice alive.
A melody may help us know
What mattered many years ago.
A dream of fairness can be shared;
A call to serve can show we cared.
- 30 One generation starts a flame;
The next may carry on its aim.
We do not simply copy the past;
We ask which lessons should still last.
We learn, improve, and make things new,
- 35 Then leave a path for others too.
What we carry, what we share,
Shows future generations that we care.
The past gives us a place to start;
The future grows from mind and heart.

48. Student Annotation Guide

The evidence students learn to identify in each source. **4.7E**

The Roads Between Us

TRACKS	Evidence
T Time	Today; long weeks; long and difficult trips
R Reactions	Changing lives and history; loss or gain
A Actions	traveled, trade, shared, traded, formed
C Character/ Concept/Creature	Caddo, travelers, visitors, communities
K Key Knowledge	goods and knowledge travel together
S Scenery/Setting	riverways, Sahara, markets, ocean, ports, highways, railways, skies

What We Carry Forward

TRACKS	Evidence
T Time	year to year; long years ago; centuries before; future generations
R Reactions	can still make modern viewers ask why; shows we care
A Actions	written, sung, told, watched, learned, studied, shared, served
C Character/ Concept	ruler, Caddo, students, thinkers, artists, generations
K Key Knowledge	ideas, traditions, law, art, fairness, and service can move forward
S Scenery/Setting	Runnymede, evening fire, books, classrooms, Texas

49. TRACKS Evidence Highlighting

Preview the poems with students before reading. Students TAP the TRACKS: they hunt for the six kinds of evidence and mark each one. TRACKS marks the evidence in the poem; the LEAVES notes are used to analyze poetic meaning. **4.7E**

Use the same six categories, the same wording, and the same TRACKS marking in every module. In this black-and-white guide the color names are given as labels so a teacher who uses colored highlighters can still match the TWA color key.

Mark	Category	What It Captures (Color Label)
T	Time	Age, era, dates, cultural or historical details. Often adjectives. (Pastel Green)
R	Reactions	Reactions, solutions, resolutions, or effects. Often verbs and adverbs. (Pastel Purple)
A	Actions	Actions, problems, conflicts, or causes. Often verbs and adverbs. (Pastel Yellow)
C	Character, Concept	Names of people or major concepts used in the poem. Often nouns or proper nouns. (Pastel Yellow)
K	Key Knowledge	Other important information necessary to meaning (background knowledge). (Pastel Orange)
S	Scenery / Setting	Setting details acknowledged or measured through the five senses. (Pastel Green)

Card note: highlighted TRACKS copies and student annotation are produced with the student materials. This guide lists the evidence so the teacher can check a chain without adding outside information.

50. Five-Day GRADUATE Lesson

Every day uses the same page anatomy: day purpose, TEACH / LEARN / ASSESS evidence point, Class Slide cue, Teacher Script, student task, expected thinking, embedded check, access without lowering rigor, misconception / teacher move, and product.

DAY 1 | GATHER AND REVEAL | 15 MINUTES

Day Purpose: gather evidence about what travels in both poems, then reveal that people make routes meaningful through relationships, actions, thoughts, dialogue, emotion, and voice.

Standard	Focus
TEKS	4.12A(i) compose literary texts using genre characteristics; 4.11A(i) plan a first draft
ELPS	1(E)(i) demonstrate listening comprehension; 4(F)(i) write to narrate with supporting details

GATHER ■ TEACH

CLASS SLIDE

Slide M2-01: People make connections possible. Caddo -> riverways. Sahara/Mali -> trade routes. TRAILS R + A. LEAVES E + V.

TEACHER SCRIPT

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

CLASS SLIDE

Slide M2-02: WHAT travels? -> WHO carries it?

Students DOT unfamiliar words, then name one person, place, object, or idea from each poem. [4.7E](#)

CLASS SLIDE

Read both poems aloud. Notice lines, stanzas, movement, and the people who carry meaning.

REVEAL ■ TEACH

CLASS SLIDE

Slide M2-03: R is Relationship. A represents Actions, Thoughts, and Dialogue. If two people meet along a route, their relationship gives the narrative somewhere to grow.

TEACHER SCRIPT

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

Model a short evidence chain: Caddo / riverway / goods + customs. Then point to LEAVES E + V in the line about knowledge, mind, and heart.

Modeled Annotation (Teacher Think-Aloud)

CLASS SLIDE

Slide M2-04: Emotion tells us what the experience feels like. Voice tells us how the speaker sounds: hopeful, thoughtful, questioning, proud, curious, cautious, or determined.

Point out that the poems move from physical goods to knowledge, ideas, traditions, voices, experiences, and values. A detail becomes analysis when students explain who carries it and what the movement means.

TRAILS R + A: name who is connected and show what the narrator does, thinks, or says.

LEAVES E + V: name what the experience feels like and how the speaker sounds.

Connect the Evidence to TRAILS and LEAVES

CLASS SLIDE

TRAILS begins with Topic and Setting, then grows through Relationship and Actions, Thoughts & Dialogue. LEAVES begins with Lines and Layout, then asks about Emotion and Experience and Voice.

CLASS SLIDE

Who carries it? What do they do, think, or say? What does the experience feel like? How does the voice sound?

Point to one supported line in each poem. **4.7C** **4.7G**

EMBEDDED CHECK FOR UNDERSTANDING ○ LEARN

Students name one carrier, one thing that moves, one relationship or action, and one emotion or voice supported by a poem line.

Misconception / teacher move: if a student names only a route, ask who used it. If a student names only the topic, ask what the speaker feels and how the words sound.

Access without lowering rigor: reread the stanza and allow oral rehearsal; students still choose the evidence.

Student product: DOT-marked words, two evidence chains, and initial TRAILS and LEAVES notes.

DAY 2 | ATTEMPT | 15 MINUTES

Day Purpose: build supported route-and-legacy chains and rehearse how a person carries goods, stories, knowledge, or traditions.

Standard	Focus
TEKS	4.12A(i) compose literary texts using genre characteristics; 4.11B(iv) develop an engaging idea with relevant details
ELPS	2(E)(i) narrate and explain orally with increasing specificity

ATTEMPT ○ LEARN

CLASS SLIDE

Slide M2-05: ROUTE AND LEGACY MATCH-UP: PLACE/PERSON + WHAT MOVED + WHAT WAS CARRIED FORWARD.

Groups receive three card types and construct chains using only information available in the poems. Students must point to the stanza that supports each connection.

GAME MATERIALS

Prepare PLACE/PERSON, WHAT MOVED, and WHAT WAS CARRIED FORWARD cards. Keep the poems open for evidence checks.

Game Routine and Sample Card (Teacher Reference)

Step	Action	Evidence Check
------	--------	----------------

1	Draw one PLACE/PERSON card.	Is it named in a poem?
2	Draw one WHAT MOVED card.	Point to the supporting lines.
3	Draw one WHAT WAS CARRIED FORWARD card.	Point to the supporting lines.
4	Read the matching stanza aloud.	Keep the meaning accurate.
5	Explain the connection in one sentence.	Use because or so to show reasoning.
6	Add a fictional narrator for a 30-second scene.	Name the narrator's relationship.
7	Add one action and one thought or spoken line.	TRAILS R + A is visible.
8	Say how the narrator feels.	Name the emotion.
9	Say how the voice sounds.	Name a specific attitude.
10	Switch roles and build another chain.	Both partners justify evidence.

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

EMBEDDED CHECK FOR UNDERSTANDING ○ LEARN

Before accepting a chain, students point to the poem evidence and explain why the person or place connects to what moved and what was carried forward.

Misconception / teacher move: if a student matches cards because they sound related, ask, "What evidence from the text allows us to connect these?"

Access without lowering rigor: reread the stanza and allow oral rehearsal; students still choose and justify each card.

Student product: one supported chain and a 30-second TRAILS scene.

DAY 3 | DISCUSS AND USE | 15 MINUTES

Day Purpose: discuss how people make connections possible, then independently write a perspective narrative and two voice stanzas from a poem-supported context.

Standard	Focus
TEKS	4.12A(i) compose literary texts using genre characteristics; 4.11B(iv) develop an engaging idea with relevant details
ELPS	4(D)(iii) use transition words; 4(F)(i)-(ii), (v)-(vi) narrate and explain with supporting details

DISCUSS ○ LEARN

CLASS SLIDE

Slide M2-07: Which match required the most evidence? What difference did a person make in each chain?

TEACHER SCRIPT

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

CLASS SLIDE

People make connections possible. A relationship gives a narrative somewhere to grow.

PERSONAL CONNECTION QUESTION (DISCUSS) **4.7A**

Ask students: "Who helped an idea, skill, or tradition reach you, and how did that person carry it?"
Invite two or three students to describe a connection before returning to the poems.

Compare the poems: the first emphasizes routes, goods, stories, and knowledge; the second emphasizes laws, traditions, art, fairness, service, and values. **4.7B** **4.7G**

USE (Try It On Your Own!) ✓ ASSESS**CLASS SLIDE**

Slide M2-o8: Poetry Transformation - write two four-line rhyming stanzas in the same character's voice.

Step 1: Select one poem-supported context. **4.7E**

Step 2: Name a narrator and one relationship.

Step 3: Draft two actions, one thought, and at least two lines of dialogue in a two-to-three-paragraph scene.

Step 4: Transform the scene into two four-line rhyming stanzas with the same voice. **4.7C**

CLASS SLIDE

What does this person feel? How would that affect the voice of the poem?

Independent A Voice Along the Route Check

Possible response: At Mali's market, I watched goods and knowledge move from place to place. A traveler shared a story, and I promised to carry it onward. My voice is thoughtful and determined because I understand that a story can travel at the same pace as goods.

WRITING REQUIREMENT **4.7F**

Use at least two module vocabulary words such as riverway, exchange, culture, perspective, narrator, or stanza.

EMBEDDED CHECK FOR UNDERSTANDING ✓ ASSESS

Collect the scene and stanzas. Check the relationship, actions, thought, dialogue, emotion, and voice against the poem-supported context.

Misconception / teacher move: if the student invents a historical fact, return to what the poem states directly and label invented speech as fictional character work.

Access without lowering rigor: offer the frame "I met ____ at _____. We shared _____. I thought _____." The student supplies the details and voice independently. **Student product:** perspective narrative and two voice stanzas.

DAY 4 | AWARD AND TARGET | 15 MINUTES

Day Purpose: recognize clear relationships and specific voices, then revise one narrative sentence and one stanza so the narrator's perspective is more visible.

Standard	Focus
TEKS	4.11C(i) revise sentence structure; 4.11C(ii) revise word choice
ELPS	4(C)(i) use high-frequency and content vocabulary

AWARD ✓ ASSESS

CLASS SLIDE

Slide M2-09: Color-code Relationship, Action, Thought, Dialogue, Voice, and Emotion.

TEACHER SCRIPT

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

CLASS SLIDE

Award = evidence of strength. Point to the exact words that make the relationship or voice visible.

Students point to their own work as evidence for the strength they name. A seated gesture may replace stepping forward.

TARGET ✓ ASSESS

CLASS SLIDE

Slide M2-10: AWARD = evidence of strength. TARGET = the next place to grow.

TEACHER SCRIPT

"Now find one place where the reader needs more information. That becomes your target."

Students choose one sentence that names an action but not the relationship, or one stanza that names an idea but not an emotion or voice. They revise before sharing.

CLASS SLIDE

Target options: add a relationship detail; add a thought; replace a generic verb; name an emotion; sharpen the voice.

Embedded check: students color-code one Relationship, Action, Thought, Dialogue, Voice, and Emotion. The revision must make one missing part clearer.

SMALL-GROUP SUPPORT: SLIDE M2-10

Build It: "The narrator was connected to ____ by ____." Fix It: replace "said" with a precise speaking verb or add what the narrator thought. Say It: rehearse the revised sentence, then write it.

Access without lowering rigor: reread the student's own draft and offer a vocabulary bank; each student chooses the revision. **Student product:** an evidence-based Award reflection, a specific Target, and a revised sentence or stanza.

DAY 5 | EXPLAIN TO OTHERS | 15 MINUTES

Day Purpose: teach a partner why a narrator matters, explain how voice changes understanding, and transfer one poem-supported experience into a final voice poem.

Standard	Focus
TEKS	4.12A(ii) compose literary texts using craft
ELPS	2(E)(i) narrate and explain orally with specificity

EXPLAIN ✓ ASSESS **4.7G**

CLASS SLIDE

Slide M2-11: VOICE SWITCH - Who is speaking? What do they know? What do they feel? What does their relationship help the reader understand? How does voice change between narrative and poem?

EDUCATE

TEACHER SCRIPT

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

CLASS SLIDE

Use the five VOICE SWITCH questions. Explain what the narrator knows, feels, notices, and helps the reader understand.

Partners teach the chain from narrative to poem: a relationship shapes action, action reveals thought, emotion affects voice, and voice changes what the reader sees.

Transfer to a Second Voice **4.7B**

CLASS SLIDE

Write one new four-line stanza from the other person's perspective. Keep the factual setting unchanged, but change what the narrator knows, notices, feels, thinks, and says.

Students complete the stanza independently. Check that the setting remains poem-supported and the second voice reveals a different understanding.

EMBEDDED CHECK FOR UNDERSTANDING ✓ ASSESS

Ask students to explain why their narrator matters. A retelling without perspective needs a relationship, emotion, or voice detail.

Access without lowering rigor: reread the student's scene and allow oral rehearsal; the student chooses the second perspective and writes the stanza independently.

CLASS SLIDE

Slide M2-12: Ideas travel because people carry them: objects, stories, traditions, knowledge, art, laws, and values.

CLASS SLIDE

My Progress Tracker: explain what you can prove and choose your next target.

Return to the Citizenship Connection

Ask one reconnecting question: "How can people carry knowledge and values forward with care?"

Return to the Overarching Question

Students compare their First Thinking (Monday) to their Final Thinking (Friday). Use the two poems and Sections 51-53 to identify how perspective shapes meaning. **Student product:** partner teaching explanation, second-voice stanza, narrator explanation, and progress reflection.

CLOSING ENCOURAGEMENT

Recognize students who can show how a person carries meaning and how a specific voice changes what a reader understands.

Student Exemplars

The exemplars use the module product: write a fictionalized scene in a context from the poems. Include a narrator, relationship, two actions, one thought, two lines of dialogue, setting, and a specific voice.

51. Low / Developing Exemplar

Field	Detail
Student response	A traveler went to a market. Goods moved. People talked.
What the student did successfully	Used a traveler and market, both supported by "The Roads Between Us."
What is missing	The narrator's relationship, thought, dialogue, emotion, and specific voice are missing.
Why it falls at this level	The response names a setting and event without showing who carries knowledge or how the experience feels.
Exact next instructional step	Establish one relationship; add two actions, one thought, and two lines of dialogue; show how knowledge travels.

52. Medium / Approaching Exemplar

Field	Detail
Student response	I came to Mali's market with goods. Another traveler stood beside me. "What did you learn on your journey?" I asked. The traveler shared a story. I thought that knowledge could travel at the same pace as goods.
What the student did successfully	The setting, relationship, action, thought, dialogue, and idea are grounded in the poem.
What is missing	The relationship and emotion need more development, and the voice is still somewhat general.
Why it falls at this level	The scene is supported but does not yet show a lasting effect or a sharply individual voice.
Exact next instructional step	Add a second paragraph showing how the exchange affects the relationship and sharpen the emotion.

53. High / Secure Exemplar

Part	Example
Context	Mali's market in "The Roads Between Us"
TRAILS R + A	A traveler shares a story with the narrator; the narrator listens, repeats the tale, thinks about knowledge, and promises to share it.
LEAVES E + V	The thoughtful, determined voice shows that knowledge can travel at the same pace as goods.
Strong response	At Mali's market, I watched people come from distant lands while goods moved from place to place. A traveler stopped beside me and shared a tale from the long journey. "What will you carry away from this market?" the traveler asked. I thought about the goods before us, but I also remembered that knowledge traveled at the same pace. "I will carry your story," I answered. I listened, repeated the tale, and promised to share it. The market had brought us together, and our new relationship gave the knowledge another path.

Why it works	It stays within poem-supported facts and uses a clear narrator, relationship, actions, thought, dialogue, emotion, and specific voice.
--------------	--

Additional Secure Exemplars

Type	Source	Model	Why It Works
Perspective narrative	The Roads Between Us	A traveler carries a story from Mali's market and promises to share it.	Shows how knowledge receives another path.
Voice stanza	What We Carry Forward	"I carry the lesson, I carry the song; / I learn from the past and I pass it along."	Uses a determined first-person voice and rhyme.

Secure Response: Evidence and Explanation (Deck Slide 19)

Response Part	Text from the Secure Model	Why It Works
Evidence	"They traded goods from place to place, / And knowledge traveled at the same pace."	Gives direct proof that ideas move with goods through people.
Explanation	The narrator's promise to repeat the story gives knowledge another path, so the relationship changes what can reach the next listener.	Connects the poem line to the narrator's significance.

Assessment & Evidence

54. Teacher Answer Guidance & Evidence Notes

Adequate final understanding: the student builds a supported evidence chain, explains that people make connections possible, develops TRAILS R + A, and creates LEAVES E + V. Accept varied wording when the response remains grounded in the poems and the narrator's perspective is clear.

55. Standards Evidence Trail

Evidence ID	Location	Role	What It Demonstrates
T1	Day 1 Gather	■ TEACH	People, routes, goods, ideas, traditions, and voices introduced from both poems.
T2	Day 1 Reveal	■ TEACH	TRAILS R + A and LEAVES E + V modeled with poem evidence.
L3	Day 2 Attempt	○ LEARN	Route-and-legacy chains justified from named stanzas.
L4	Day 3 Discuss	○ LEARN	Students explain why people, not routes alone, carry meaning.
A5	Day 3 Use	✓ ASSESS	Independent perspective narrative and two voice stanzas.
A6	Day 4 Award	✓ ASSESS	Student names a clear relationship or specific voice with evidence.
A7	Day 4 Target	✓ ASSESS	Student revises a sentence or stanza to add a missing TRAILS or LEAVES part.
A8	Day 5 Explain	✓ ASSESS	Student teaches why the narrator matters.
A9	Day 5 Transfer	✓ ASSESS	Second-voice stanza changes what the reader notices.

56. Assessment Opportunities

Field	Detail
Purpose	Determine whether students can explain how people carry ideas and compose a supported perspective narrative and voice poem.
Who Administers It	The classroom teacher during the lesson.
Materials Needed	Student notebooks, route-and-legacy cards, pencils, highlighters, both poems, and the planning frame.
Related TEKS Breakout	4.12A(i) and 4.12A(ii) literary genre and craft; 4.11C(i) , 4.11C(ii) revising.
Task	Students build one evidence chain, draft a two-to-three-paragraph perspective narrative, and transform it into two four-line rhyming stanzas.
Expected Response	The narrative has a clear narrator, relationship, two actions, one thought, two lines of dialogue, and poem-supported setting; the stanzas keep the same perspective and make emotion and voice clear.

Informal Assessment. During Days 1-2, watch students identify the carrier and movement, then justify each chain from the poems.

Formative Assessment. On Day 3, students write the scene and label TRAILS R + A and LEAVES E + V.

Exit Ticket Assessment. On Day 5, students explain why the narrator matters and write a second-voice stanza. Review setting, perspective, and voice.

Assessment Prompt Bank (Teacher Reference)

Prompt	Focus	Expected Response
Who carried knowledge in the Mali stanza?	Carrier and movement	Travelers shared tales while goods and knowledge traveled from place to place.
How does the Caddo chain show a relationship?	TRAILS R + A	People traveled riverways to trade goods, share food, and build a bond.
How does the speaker in the final stanza of "What We Carry Forward" sound?	LEAVES E + V	The voice sounds thoughtful and determined because it values learning, improving, and leaving a path for others.

Formal Module Assessment Addendum

57. Student Exit Ticket (Printable Page)

Name: _____ **Date:** _____

TEKS: 4.12A(i) / 4.12A(ii) | **Student-Friendly Target:** I can show how a narrator's relationship, emotion, and voice help a reader understand what people carry forward.

Directions: Reread one supported context from either poem. Name the person or group, what moved, and what was carried forward. Then use the questions below to explain the narrator's perspective.

Prompt: Explain why your narrator matters in a poem-supported experience.

1. Evidence chain. Name the place or person, what moved, and what was carried forward. (2 points)

2. Narrative response. State the narrator's relationship, one action, and one thought. (3 points)

3. Voice response. Name the emotion and explain how the voice sounds. (3 points)

4. Transfer / application. If another person told the same experience, what might the reader learn? _____ (2 points)

Total Score: _____ / 10

58. Exit Ticket Answer Key

Item	Answer	Expected Thinking	Points	TEKS Evidence
1	Any supported chain, such as Mali / markets / goods + knowledge. Award 2 for all three connected parts; 1 for two; 0 for unsupported.	Uses poem evidence to connect carrier, movement, and legacy.	2	4.7C ; 4.7E
2	Secure example: The narrator meets a traveler at Mali's market, listens to a story, and thinks knowledge can travel at the same pace as goods. Award 3 for relationship, action, and thought; 2 for two parts; 1 for one part.	Shows TRAILS R + A.	3	4.12A(i) ; 4.11B(iv)
3	Secure example: The voice sounds thoughtful and determined because the narrator promises to repeat the story. Award 3 for emotion, voice, and	Shows LEAVES E + V.	3	4.12A(ii)

	explanation; 2 for two parts; 1 for one part.			
4	Accept any supported contrast, such as another narrator noticing a different feeling or responsibility. Award 2 for a clear perspective difference; 1 for a related but vague answer.	Explains why perspective matters.	2	4.7G

59. Scoring Principle

Score the primary TEKS, the accuracy of the evidence chain, the visible TRAILS parts, and the visible LEAVES parts. Minor handwriting or convention errors should not remove meaning points if they do not change the perspective. A student who uses supported details and explains a specific voice earns the response points even when a small spelling or punctuation slip is present.

60. Gradebook Conversion

Raw Score	Percent	Interpretation	Next Instructional Step
9-10	90-100%	Secure	Route to A Second Voice Along the Route enrichment.
7-8	70-89%	Developing	Reteach the missing TRAILS or LEAVES part with one supported stanza.
5-6	50-69%	Emerging	Use Who Carried It? intervention and oral rehearsal.
0-4	Below 50%	Beginning	Reread one stanza, sort person/place, movement, and legacy, then build one sentence.

61. Recommended Gradebook Label

Gradebook label: "G4 C7 M2"

Module Writing Assignment

62. Writing Assignment (Teacher Scoring Copy)

Field	Detail
Primary TEKS	4.11A(i) planning; 4.11B(iv) relevant details; 4.12A(i) , 4.12A(ii) literary genre and craft
Spiral TEKS	4.7C text evidence; 4.7F vocabulary; 4.7G discussion; 4.11C(i) , 4.11C(ii) revision
Purpose	Students write a perspective narrative and transform it into a voice poem grounded in a poem context.
Exact Student Prompt	Write "A Voice Along the Route": select one context from the poems and show how a person carries something forward.
Exact Student Directions	Choose a poem-supported setting. Write two to three paragraphs with a clear narrator, one relationship, two actions, one thought, at least two lines of dialogue, and specific voice. Then write two four-line rhyming stanzas in the same character's voice.
Non-Negotiable Expectations	The setting and factual details come from the poems; the fictional narrator makes a supported experience visible; TRAILS R + A and LEAVES E + V remain clear.

WRITING REQUIREMENT **4.7F**

Use at least two vocabulary words from this module's vocabulary list in your written response.

63. Student Planning Frame

Optional access support without lowering rigor. The student still writes every part.

1. DOT unfamiliar words and TAP the TRACKS evidence.
2. Choose a person and poem-supported place.
3. Name what moved and what was carried forward.
4. Plan a relationship, two actions, one thought, and two lines of dialogue.
5. Plan an emotion and a specific voice. **4.12A(ii)**
6. Plan two four-line rhyming stanzas in the same perspective. **4.7C**
7. Plan the lasting effect: what might another narrator help the reader understand?

64. Writing Assignment Rubric

Five criteria, four levels, converting to 20 points (each criterion worth up to 4). The narrative and poetry rows report TRAILS and LEAVES development separately.

Criterion	4 Secure	3 Developing	2 Emerging	1 Beginning
Evidence chain	Place/person, movement, and legacy all supported by a poem.	Two parts supported; one connection general.	One supported part.	No supported chain.
Relationship and perspective	Clear relationship changes what the narrator notices and understands.	Relationship is clear; perspective somewhat general.	People are named but connection is thin.	No clear relationship.
Evidence 4.7C	Relevant poem detail supports the perspective.	Poem detail present, mostly relevant.	Detail weakly related.	No poem evidence.
Explanation and significance 4.7G	Explains why the narrator matters and what the voice reveals.	Explains the link; significance thin.	Retells without explaining.	No explanation.
Conventions and vocabulary 4.7F	Complete sentences; uses two module vocabulary words.	Mostly complete; one vocabulary word.	Some fragments; no target vocabulary.	Meaning unclear.

65. Writing Gradebook Conversion

Rubric Score	Percent	Instructional Interpretation	Next Step
18-20	90-100%	Secure literary writer	Enrichment: write the same scene from a second perspective.
14-17	70-89%	Developing	Confer on the weakest criterion; re-draft one part.
10-13	50-69%	Emerging	Intervention on relationship, evidence, and voice.
Below 10	Below 50%	Beginning	Reread one stanza and reteach person, movement, relationship, and voice with frames.

66. Teacher Feedback Shortcuts

- Strength: "You successfully named the thinking type when you used the clue word ____."
- Strength: "You used the poem's evidence to make the relationship or voice visible when you wrote ____."
- Target: "Reread your scene. Does the relationship change what the narrator notices?"
- Target: "Check your evidence because it is not yet connected to your narrator's perspective."
- Evidence: "You chose relevant evidence. Now explain what the narrator helps the reader understand."
- Vocabulary: "Add one more module vocabulary word to strengthen your response."

Response to Student Need

67. Intervention: Name the Thinking

Field	Detail
Purpose	Support students who need help naming who carries something, matching a route to poem evidence, developing a relationship, or creating a specific voice.
Group Size	Small group (3-6 students)
Time	10-12 minutes
Materials	People-and-legacy chart, three card types, dry erase boards, and supported stanzas from both poems
Relevant TEKS Breakout	4.12A(i) genre characteristics; 4.12A(ii) craft; 4.11B(iv) relevant details
Relevant ELPS	1(E)(i) paraphrase; 2(E)(i) explain orally

Step 1: Who Carried It? Students place one card in each column: PLACE/PERSON; WHAT MOVED; WHAT WAS CARRIED FORWARD.

CLASS SLIDE

At/in ____, ____ helped ____ travel by ____.

TEACHER SCRIPT

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

Use one supported chain at a time. Read the matching stanza and underline the evidence.

Step 2: Name the Relationship.

CLASS SLIDE

The relationship is _____. The person says, "_____."

Have students add one action, one thought, and one spoken line. Keep invented speech clearly fictional and keep the setting limited to the poem.

Step 3: Shape Voice. Ask what the narrator feels and how the voice sounds. Use a word bank with hopeful, thoughtful, questioning, proud, curious, cautious, and determined.

Step 4: Say It. Students turn to a partner and rehearse the evidence chain, then write one sentence that shows the relationship and one stanza in the narrator's voice.

Small Group Teacher Table: Ask "Who teaches, writes, speaks, demonstrates, or remembers?" "What moved?" "What was carried forward?" "What does the relationship reveal?" "How does the voice sound?" Return the final decisions and writing to the student.

68. Embedded Checks & Student Support

Teacher Move	Expected Response	Common Misconception	Teacher Response
Ask who carries the idea.	Student names a person and action.	Student names only a route.	Ask who teaches, writes, speaks, demonstrates, or remembers.
Ask for evidence.	Student points to poem language.	Student adds outside history.	Return to what the poem supports.
Ask how voice sounds.	Student names an attitude and evidence.	Student names only the topic.	Ask what the speaker feels and how the words sound.
Ask why narrator matters.	Student explains what this person knows or feels.	Student retells events.	Use VOICE SWITCH questions.

69. Student Support Quick Reference

If a student...	Support to Provide
Names only the route	Use the frame "A person used the route to carry ____."
Adds a detail not in either poem	Mark the supported stanza and label invented character work as fictional.
Writes a generic voice	Offer emotion words and ask which word choices make the voice sound that way.
Masters quickly	Route to A Second Voice Along the Route enrichment.

Supporting Materials in This Book: the people-and-legacy key, TRAILS and LEAVES charts, route-and-legacy cards, sentence frames, poem exemplars, and My Progress Tracker support this module's checks.

70. Enrichment: Connect Across Texts

Field	Detail
Purpose	Challenge students to retell the same poem-supported scene from another person's perspective and compare what each narrator helps the reader understand.
Group Size	Pairs or small groups
Materials	Both poems, notebooks, TRAILS and LEAVES charts, and student drafts
Relevant TEKS Breakout	[4.12A(ii)] craft; [4.11C(ii)] word choice; [4.7B] compare perspectives
Relevant ELPS	2(E)(i) explain orally; 4(F)(i)-(viii) narrate with supporting details

Part 1: Hold the Setting. Keep the factual setting unchanged: Mali's markets, a Caddo riverway, a Texas song, or another named context. **[4.7B]**

CLASS SLIDE

Same setting, different narrator. What does the second person know, feel, notice, and say?

Students retell the scene from the other person's perspective. Change what the narrator notices and feels, but keep the poem-supported facts intact.

Part 2: Write a Second Voice. Students write one new four-line stanza in the second voice. Partners compare the original and new stanzas for emotion, voice, and significance.

Part 3: Explain the Difference. Students complete: "The first narrator helps the reader understand ____, while the second narrator helps the reader understand ____."

Expert Reflection: have students explain how a relationship changes what each narrator carries forward.

71. Additional Writing Opportunity: Plan and Draft

Writing Prompt: Select one context actually present in the poems. Write a fictionalized scene and two voice stanzas that show what a person carries forward.

Connection to This Module: this week you learned to use evidence chains, TRAILS R + A, and LEAVES E + V. Use a supported setting, then develop a relationship, actions, thoughts, dialogue, emotion, and voice.

Planning Support

1. DOT unfamiliar words and TAP the TRACKS.
2. Choose a person and poem-supported place.
3. Record what moved and what was carried forward. **[4.7C]**
4. Plan one relationship, two actions, one thought, and two lines of dialogue.
5. Plan an emotion and a specific voice. **[4.7G]**
6. Plan two four-line rhyming stanzas.
7. Plan a lasting effect or lesson for the reader.

WRITING REQUIREMENT **[4.7F]**

Use at least two vocabulary words from this module's vocabulary list in your written response.

Drafting Space: write your two-to-three-paragraph perspective narrative, then add two four-line rhyming stanzas in the same voice.

Success Criteria

- I use a setting and details supported by a poem.
- My narrator has a relationship, two actions, one thought, and two lines of dialogue.
- My narrative shows an emotion and a specific voice.
- My poem has two four-line rhyming stanzas in the same perspective.
- I explain why the narrator matters and what another narrator could reveal.

72. Additional Writing Opportunity: Revise, Edit, and Share

Revise. Read your response aloud. Improve one sentence for sentence structure and one for word choice (**[4.11C(i)]**, **[4.11C(ii)]**).

Edit. Check complete sentences, capitalization, punctuation, subject-verb agreement, singular and plural nouns, and high-frequency spelling.

Share. Read your response to a partner. Your partner identifies the narrator, relationship, action, thought, dialogue, emotion, and voice.

Companion Resources: additional revising and editing slides, teacher lesson plans, student interactive workbooks, and poem annotation pages are available in the companion resources.

Engagement & Home Connection

73. Auditory Engagement Moments

Give every learner a chance to hear and say the thinking, not only read it. These moments are built around carrying meaning: hearing a stanza, paraphrasing it, naming a relationship, and explaining voice.

- Read a four-line stanza aloud. Students paraphrase it without rereading.
- "Say who carried it": partners name the person, place, what moved, and what was carried forward.
- Read a route-and-legacy chain aloud; students point to the supporting stanza.
- A student reads a stanza aloud; the class listens for emotion and the specific voice.

74. Pause Points

Pause the lesson at these moments and give students a few quiet seconds to think before they answer.

PAUSE POINT: BEFORE WRITING

Who is carrying something? What does the poem actually support?

PAUSE POINT: MIDWAY

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

PAUSE POINT: BEFORE YOU FINISH

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

75. At-Home Connection

These at-home tasks turn a student into a carrier-of-meaning detective. They need little or no materials and each ends in a short conversation, not a worksheet. Time: a few minutes each. Materials: none needed.

TEACHER INFORMATION: TASK CARD 1

Send this card home first. It practices noticing how information travels from person to person.

Task Card 1: Pass-the-Paraphrase. Tell a short family memory. Have another person paraphrase it. Compare the final version with the first. Family signature: _____

TEACHER INFORMATION: TASK CARD 2

This card helps students notice how a relationship changes what a narrator says and does.

Task Card 2: Voice Switch. Retell one familiar event from two people's points of view. Ask what each person knows, feels, and helps the listener understand. Family signature: _____

TEACHER INFORMATION: TASK CARD 3

Card 3 provides language support without reducing the thinking demand.

Task Card 3: Carry It Forward. Share one idea, skill, song, story, or tradition that someone helped you learn. Name the person who carried it to you and how you might carry it to someone else. Family signature: _____

Student Ownership

76. My Progress Tracker

TEACHER SCRIPT

"Use this tracker to notice what you can prove and choose your next target."

Directions: This tracker is for YOU. As you practice route-and-legacy chains, TRAILS, and LEAVES, check the box that matches how you feel. Be honest with yourself. This helps you see your growth.

I Can...	Not Yet	Getting It	I've Got It!
Explain how a person helps an idea, knowledge, or tradition travel.			
Use poem evidence for a route-and-legacy chain.			
Develop a relationship through actions, thought, and dialogue.			
Create emotion and a specific poetic voice.			
Keep a fictionalized scene grounded in poem-supported facts.			
Explain why the narrator matters.			

77. Student Award

What can I already do? One relationship, action, thought, dialogue line, emotion, or voice choice I made successfully, and the evidence in my work:

78. Student Target

I can explain how a narrator's relationship, actions, thoughts, dialogue, emotion, and voice help a reader understand what people carry forward.

What do I want to practice next? One next step for making my narrator's relationship, emotion, or voice clearer:

These connect directly to Thursday's Award and Target work.

Teacher Closure & Reviewer Evidence

79. Teacher Closure Script

TEACHER SCRIPT

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

80. Essential / Overarching Question, Answered

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

People teach, write, speak, demonstrate, remember, create, and share. In the poems, travelers carry goods and stories, families pass traditions on, thinkers study older ideas, artists keep voices alive, and citizens share fairness and service. Their relationships, actions, thoughts, dialogue, emotions, and voices affect what reaches another person or generation.

81. Teacher Reflection

- Which students supported route-and-legacy chains with poem evidence?
- Which students developed TRAILS Relationship and Actions, Thoughts & Dialogue?
- Which students created LEAVES Emotion & Experience and Voice?
- Who can explain how another narrator might change understanding?
- Who needs Who Carried It? intervention, and who is ready for A Second Voice Along the Route enrichment?
- Which evidence should I preserve?

Teacher Notes:

82. Teacher Artifacts of Effectiveness

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

- Student route-and-legacy chains with poem evidence
- Day 3 perspective narratives labeled for TRAILS R + A
- Day 4 revisions showing stronger relationships or more specific voice
- Day 5 second-voice stanzas with LEAVES E + V
- The Module 2 My Progress Tracker
- Exit tickets at each level so a reviewer can see the range of the class

Production & Implementation Support

83. Module Slide Deck Build Sheet

The actual 12-slide Module 2 deck, listed in physical slide order.

Slide	Title	Required Content	Lesson Location
1	People Carry More Than Things	Grade 4; Cluster 7; Module 2; Medium Stamina; Narrative & Poetry	Cover
2	Meet Our Week	I Will and I Can statements; people, routes, legacy, TRAILS, and LEAVES	Learning Destination
3	What Travels?	Both poems; people carry goods, stories, ideas, traditions, and values	Day 1 Gather
4	Who Carries It?	Evidence chains; Caddo and riverways; Sahara and Mali routes	Day 1 Reveal
5	TRAILS R + A	Relationship plus actions, thoughts, and dialogue	Day 1 Reveal
6	LEAVES E + V	Emotion and experience plus voice	Day 1 Reveal
7	Route and Legacy Match-Up	Place/person, what moved, and what was carried forward	Day 2 Attempt
8	Talk It Over	Why people, not routes alone, carry meaning	Day 3 Discuss
9	A Voice Along the Route	Two-to-three-paragraph scene with TRAILS R + A	Day 3 Use
10	Award and Target	Color-code relationship, action, thought, dialogue, voice, and emotion	Day 4
11	Voice Switch	Change narrator perspective while holding the setting steady	Day 5
12	Carry It Forward	Two four-line rhyming stanzas; answer the overarching question	Day 5 transfer

Guide routines: retrieval, the overarching question, citizenship reconnection, paraphrase work (**[4.7D]**), and route-and-legacy cards support the five days.

84. Virtual / Online Adaptation

Keep the skill and rigor identical; change only the delivery and access method. Teaching this module online? Keep every activity and adjust how students share and respond.

Element	Adaptation
Shared-screen adaptation	Share one student's evidence chain and perspective narrative for live, whole-class feedback.
Annotation	Students mark people, movement, and legacy on a shared copy, then label TRAILS R + A and LEAVES E + V.
Breakout discussion	Send pairs to build one route-and-legacy chain, then teach the connection back to the class.
Oral response	Students say the relationship and voice frame aloud on camera before typing.
Asynchronous option	Students submit a two-to-three-paragraph scene and two rhyming stanzas, then record a VOICE SWITCH explanation.
LMS submission	Collect the narrative and poem through a form or shared document so the teacher can give the same feedback as in person.
Digital tracking	Keep the Pause Points; a few seconds of quiet think-time works the same on camera. Students update My Progress Tracker digitally.

PART XIX

Teacher Reflection

85. Teacher Reflection (This Module)

Fill this in after you teach the module. Your honest notes here are what make this module even stronger next year. Write right on the page.

What worked so well that I want to keep it	
What I would change next time	
My favorite moment this module	
A student who surprised me, and how	
Did the pacing fit? Where did we need more or less time?	
Students to pull for a quick small group next	
One standard worth a second pass	

One idea to make this module even better next year	
Open notes	

THE WRITING ACADEMY®, LLC.
Teacher Lesson Plan Guide

Connections Create Change

Grade 4 | Cluster 7 | Module 3

Grade: 4

Cluster: 7, Narrative & Poetry, Paths, People, and What We Carry Forward

Module: 3, High rigor

Primary Instructional Category: Narrative and poetry writing about connection, consequence, legacy, and change

Module Title: Connections Create Change

Content Connection: "The Roads Between Us" and "What We Carry Forward"

Primary TEKS: [4.11\(B\)\(iv\)](#), [4.12\(A\)\(i\)](#), [4.12\(A\)\(ii\)](#)

Daily Instructional Time: 15 minutes per day, across 5 days

Copyright: The Writing Academy®, LLC

Response Strand (7-Strand) TEKS Woven Into This Module

Students listen, speak, read, write, annotate, compare, and explain while studying how connections carry ideas, knowledge, culture, and values across places and generations.

- **[4.7A]** describe personal connections to a variety of sources. *[Day 3 perspective.]*
- **[4.7B]** write responses that demonstrate understanding of texts, including comparing and contrasting ideas across sources. *[The two poems.]*
- **[4.7C]** use text evidence to support an appropriate response. *[TRACKS and consequence chains.]*
- **[4.7D]** retell, paraphrase, or summarize texts in logical order. *[Before, Important Moment, After.]*
- **[4.7E]** interact with sources through note taking and annotating. *[Student evidence collection.]*
- **[4.7F]** respond using newly acquired vocabulary. *[Oral rehearsal and writing.]*
- **[4.7G]** discuss specific ideas important to meaning. *[Consequence, legacy, language, sound.]*

1. A Little Inspiration Goes a Long Way!

People carry more than objects from place to place and generation to generation. They also carry knowledge, ideas, traditions, voices, experiences, and values. This module asks students to notice the moment a connection changes what can happen next.

TEACHER SCRIPT

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

Framework bridge: students trace cause, connection, immediate consequence, longer consequence, and perspective, then use TRAILS I and L in narrative and LEAVES A and E in poetry.

2. Why This Module Matters

Students examine what happened because people, knowledge, customs, and ideas moved. They consider that one connection may affect people differently. The writing bridge is significance: an Important Moment matters because it creates a Lesson or Lasting Effect, while artistic language and sound help that effect remain in the reader's ear.

Students carry this habit beyond the week by asking what should remain, what should change, and how a thoughtful choice can help the future.

3. Module Essential / Overarching Question

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

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

First thinking:

Thinking after the poems:

Family Communication

4. Parent Communication Purpose

Families are partners in this work. This page gives families a clear picture of what their student is learning, one question to ask, and one simple way to help. The conversation can begin with a custom, lesson, song, or story that continued over time.

5. Family Letter (English)

Dear Families,

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

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

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

With appreciation, Your student's teacher, The Writing Academy, LLC

6. Family Letter (Spanish) / Carta para las Familias

Estimadas familias:

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

Leerán "The Roads Between Us" y "What We Carry Forward," seguirán la causa, la conexión, la consecuencia inmediata y la consecuencia a largo plazo, y considerarán la perspectiva. Crearán una narrativa de tres párrafos con un Momento Importante y un Efecto Duradero, y después un poema de voz con imágenes, comparación, repetición o eco, rima y una emoción central.

7. Family Conversation Starters

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

8. Simple Family Activities

Before, Moment, After

Choose a family lesson, custom, song, or story. Describe what came before, the important moment when it was shared, and what lasted afterward. Discuss what stayed, what changed, and why its influence still matters.

Hear the Echo

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

Teacher Road Map

9. Teacher Navigation Key

Symbols replace colors throughout this guide. Use the same marks wherever a day or step is labeled TEACH, LEARN, or ASSESS.

- **TEACH:** teacher explicitly teaches or models the TEKS
 - **LEARN:** student practices or develops the TEKS
 - ✓ **ASSESS:** student independently demonstrates or transfers learning
- Teacher Script:** exact teacher language spoken to the class
- Class Slide:** corresponding click-along slide

10. GRADUATE Evidence Alignment

This section holds the evidence alignment only.

GRADUATE Stage	Mark	Evidence produced
Gather and Reveal	■ TEACH	Students hear the question, consequence definition, TRAILS I and L, and LEAVES A and E.
Attempt	○ LEARN	Teams arrange five cards and defend each link with poem evidence.
Discuss	○ LEARN	Students distinguish immediate and longer effects and discuss perspective.
Use	✓ ASSESS	Students compose a narrative and a voice poem.
Award and Target	✓ ASSESS	Students identify a deliberate strength and a next step.
Explain and educate	✓ ASSESS	Students teach a craft concept with an example and explanation.

11. Module at a Glance

Field	This module
Identity	Grade 4, Cluster 7, Module 3, High rigor.
Texts	"The Roads Between Us" and "What We Carry Forward."
Big idea	Connections carry goods, ideas, knowledge, traditions, voices, experiences, and values, and effects can continue.
Frameworks	TRAILS narrative anatomy, focus I plus L; LEAVES poetry analysis, focus A plus E.
Daily map	Day 1 Gather and Reveal; Day 2 Attempt; Day 3 Discuss and Use; Day 4 Award and Target; Day 5 Explain to Others.
Products	Relay chain, perspective narrative, voice poem, Craft Detective reflection, and 60-second mini-lesson.

Standards, Learning & Rigor

12. Learning Destination

Students will explain how people help ideas, knowledge, and traditions travel. They will trace a cause through a connection to an immediate and a longer consequence, explain why perspectives may differ, build a narrative around an Important Moment and Lesson or Lasting Effect, and use artistic language and echo or sound to concentrate meaning in a voice poem.

I Can Statements

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

I Will Statements

- I will support a consequence chain with poem evidence.
- I will organize Before, Important Moment, and After.
- I will make TRAILS I and L clear.
- I will write three four-line rhyming stanzas.
- I will use imagery, comparison, repetition or echo, rhyme, and central emotion.

13. Success Criteria

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

14. Evidence That Will Demonstrate Mastery

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

15. TEKS Correlations

TEKS	Student Expectation	Where visible
4.12(A)(i)	compose literary texts using genre characteristics	Narrative and voice poem.
4.12(A)(ii)	compose literary texts using craft	Imagery, comparison, repetition or echo, rhyme, central emotion.
4.11(A)(i)	plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies	TRAILS planning and poetry compression.
4.11(B)(iv)	develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details	Before, Important Moment, After.
4.11(C)(i)	revise drafts to improve sentence structure	Day 3 revision check.

4.11(C)(ii)	revise drafts to improve word choice	Day 4 target.
4.11(D)(i)	edit drafts using standard English conventions, including complete simple sentences with subject-verb agreement	Day 3 editing.
4.11(D)(vii)	edit drafts using standard English conventions, including singular nouns	Day 3 editing.
4.11(D)(viii)	edit drafts using standard English conventions, including plural nouns	Day 3 editing.
4.11(D)(xxxv)	edit drafts using standard English conventions, including correct spelling of high-frequency words	Day 4 editing.

16. Standards Coverage Matrix

Classification	Code	Evidence	Location
Primary	4.12(A)(i)	Narrative and poem use genre characteristics.	Days 3 to 5.
Primary	4.12(A)(ii)	Craft choices concentrate a lasting effect.	Days 2 to 5.
Primary	4.11(B)(iv)	Focused idea with relevant details.	Day 3 Use.
Recursive	4.11(C)(i) , 4.11(C)(ii)	Sentence structure and word choice improve meaning.	Days 3 and 4.
Recursive	4.11(D)(i) , 4.11(D)(vii) , 4.11(D)(viii) , 4.11(D)(xxv)	Conventions and high-frequency spelling.	Day 3 check.

17. ELPS Correlations

ELPS	Student practice
1(E)(i)	Listen, restate, respond, paraphrase, summarize, and ask for clarification.
2(E)(i)	Narrate, describe, explain, discuss, elaborate, and evaluate orally.
4(C)(i)	Use high-frequency words and content-area vocabulary.
4(D)(i)-(iii)	Use sentence lengths, sentence types, and transitions.
4(F)(i)-(viii)	Write to narrate, describe, explain, respond, or justify with details.

Domain	How students build it
Listening	Hear the Echo distinguishes rhyme from repeated structure.
Speaking	Students defend chains and teach a craft lesson.
Reading	Students identify connection, consequence, legacy, language, and sound evidence.
Writing	Students compose, revise, and edit a narrative and poem.

ELPS support	Access with rigor
4(D)(iii)	Offer transitions such as before, afterward, years later, and because.
4(F)(i)-(ii), (v)-(vi)	Allow oral rehearsal and provide labels while the student selects evidence and reasoning.

18. ELPS Linguistic Accommodations

Need	Teacher support	Rigor retained
Unfamiliar vocabulary	Use DOT: Dot, Discover, Drop.	Student still explains evidence.
Oral rehearsal	Use the five-part consequence frame.	Student still selects links.
Complex context	Reread and mark TRACKS.	Student still interprets exact words.
Writing production	Provide three labeled narrative spaces and three labeled stanzas.	Student still chooses moment, effect, image, and sound.

19. Language Domains

Domain	Module action
Listening	Hear the Echo.
Speaking	Defend, discuss, and teach.
Reading	Annotate exact evidence.
Writing	Compose, revise, and edit.

20. Rigor Safeguard

Teacher may provide	Student must decide
Reread poems, model one chain, provide TRAILS and LEAVES charts, allow oral rehearsal, and supply structures.	Important Moment, lasting effect, perspective, image, and sound choices.
Provide Before, Important Moment, and After labels.	Why the moment matters and what continues.
Repeat lines and point out sound.	Which word or idea the sound makes memorable.

21. Rigor & Cognitive Demand

Level	Student work	Evidence
Literal	Identify a connection and immediate effect.	Accurate cause and effect.
Inferential	Trace a longer effect and perspective.	Defensible chain.
Evaluative	Decide why a moment matters and express its effect in two genres.	Narrative and poem show the same lasting effect.

22. The Five Thinking Levels

Level	Description
1, Red	Names an event or repeated sound.
2, Orange	Identifies a connection and immediate effect.
3, Yellow	Uses evidence to trace cause, connection, and consequence.
4, Green	Explains longer effect and differing perspective.
5, Blue	Evaluates what should remain, change, or be carried forward.

Move up one level	Student adds
Level 1 to 2	A connection and immediate effect.
Level 2 to 3	Exact poem evidence.
Level 3 to 4	Longer effect and another perspective.
Level 4 to 5	Evaluation of what a legacy should preserve or change.

23. Possible Teacher Misconceptions

Misconception	Correction
Every consequence is negative.	Consequence means an effect or result.
Sequence equals significance.	Ask what changes before and after the moment.
Teacher should select the student's moment or image.	Provide structure while leaving decisions to the student.
Rhyme is decoration.	Ask what word the sound makes the listener remember.

24. Possible Student Misconceptions

Wrong idea	Correction
Consequence means punishment.	Return to the chain and show an effect such as city growth or knowledge moving.
Any busy action is important.	Remove it and ask whether meaning changes.
Longer effect repeats immediate effect.	Use a now and later timeline.
Any imagined feeling is a perspective.	Ask which poem words support it.
Rhyme is only decoration.	Repeat the stanza and name the emphasized idea.

Module Foundations: Review, Refresh & Readiness

25. TEKS Target

The target is to compose literary texts using genre characteristics and craft while developing an engaging idea with relevant details. In this module, the idea is a connection that creates change. The narrative structure is Before, Important Moment, After, and the poetry craft concentrates a lasting effect through artistic language and sound.

26. How I Say the Standard!

TEKS says	How I say it
4.12(A)(i) compose literary texts using genre characteristics	I can write a narrative and a poem that use the parts readers expect in those genres.
4.12(A)(ii) compose literary texts using craft	I can choose images, comparisons, repetition, rhyme, and voice to make my lasting idea stronger.
4.11(B)(iv) develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details	I can keep my writing focused on one connection and use details that show why its effect matters.

27. This Week I Can...

- I can trace cause, connection, immediate effect, longer effect, and perspective.
- I can use TRAILS I and L to build a narrative around an Important Moment and Lasting Effect.
- I can use LEAVES A and E to make a voice poem memorable.
- I can explain how the two poems connect paths, people, and what we carry forward.

28. Before I Can... Prerequisites

Students need to distinguish a cause from an effect, recognize a stanza, identify an image, listen for rhyme or repeated structure, and name whose perspective is visible. They also need to return to exact poem words.

- Cause begins a connection or event.
- An immediate effect happens right away.
- A longer effect continues or appears later.
- A perspective is a way of seeing or understanding.
- A stanza is a group of lines in a poem.

29. Remember This! (60-Second Retrieval)

TEACHER SCRIPT

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

Students rehearse the frame with a partner using either poem. Listen for a complete chain and for the difference between what happened immediately and what continued later.

30. Vocabulary Infusion

Word	Student-friendly meaning	Oral frame
connection	a link between people, places, ideas, or events	The connection happened when ____.
consequence	an effect or result	One consequence was ____.
legacy	an influence that continues from the past	The legacy continues when ____.
perspective	a way of seeing or understanding	From this perspective, ____.
evidence	exact information that supports thinking	My evidence is ____.
imagery	language that helps a reader picture or sense something	The imagery helps me picture ____.
stanza	a group of lines in a poem	This stanza develops ____.
significance	the importance or meaning of something	The significance is ____.

31. Conventions Connection

Students revise one narrative sentence for sentence structure and one poetic line for stronger word choice. They edit complete simple sentences with subject-verb agreement, singular nouns, plural nouns, capitalization, punctuation, and high-frequency spelling.

32. Writing Connection

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

33. Watch Out!

Watch for a sequence with no significance, a longer effect that only repeats the immediate effect, invented feelings unsupported by the source, accidental rhyme, and a poem that changes the topic instead of concentrating the narrative's lasting effect. Ask what changes before and after, whose perspective is represented, and which exact word the sound makes the listener remember.

34. Ready Check

- ☐ Both poems are available for rereading.
- ☐ Students have notebooks, pencils, and highlighters.
- ☐ Students can name cause, connection, immediate effect, longer effect, and perspective.
- ☐ Students can identify a stanza, image, comparison, rhyme, and repetition.
- ☐ Students can explain that consequence means an effect or result.

35. Teacher Look-Fors

- Student supports a chain with exact words from a poem.
- Student distinguishes an immediate effect from a longer effect.
- Student names whose perspective is visible without inventing unsupported feelings.
- Student makes the Important Moment necessary to the narrative.
- Student uses sound to direct attention, not simply to decorate a line.

Vocabulary, Content & Preparation

36. Complete Tier 1 Vocabulary

TEACHER SCRIPT

"These words help us talk about what happens before a connection, at the important moment, and after its effects continue."

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

37. Complete Tier 2 Vocabulary

TEACHER SCRIPT

"These academic words help you explain how a connection becomes change and how writers make that change memorable."

Word	Meaning	Oral rehearsal frame
consequence	an effect or result	One consequence was ____.
perspective	a way of seeing or understanding	From this perspective, ____.
evidence	exact information that supports thinking	My evidence is ____.
scholar	a person who studies and learns deeply	The scholar carried ____.
identity	qualities and experiences that shape who someone is	The song can hold identity because ____.
influence	the power to affect an idea or result	The idea influenced ____.
custom	a practice shared over time	The custom continued when ____.
cooperation	working together toward a result	Cooperation mattered because ____.

38. Complete Tier 3 Vocabulary

TEACHER SCRIPT

"These special words help you talk about our poems and your writing like an expert."

Word	Meaning	Use
legacy	an influence or inheritance that continues	The legacy continues when ____.
immediate effect	a result that happens right away	The immediate effect was ____.
longer effect	a result that continues or appears later	The longer effect was ____.
metaphor	a comparison that says one thing is another	The metaphor compares ____ to ____.
imagery	language that helps a reader picture something	The imagery helps me picture ____.
repetition	purposeful reuse of a word or structure	The repetition emphasizes ____.
rhyme	matching or similar ending sounds	The rhyme links ____ and ____.
stanza	a group of lines in a poem	This stanza develops ____.
Magna Carta	a historical written promise that helped establish controlled power	The Magna Carta influenced ____.

39. Background Knowledge & Teacher Context

TEACHER SCRIPT

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

Maintain historical complexity. A connection can produce more than one effect, and different people may experience it differently. The writing bridge is significance.

40. Materials Needed

Material	Use
Copies of both poems	Read aloud, annotate, reread, and quote exact evidence.
Notebooks, pencils, highlighters	Record chains, mark TRACKS, and draft both genres.
Five category cards	Build the cause, connection, immediate effect, longer effect, perspective relay.
Craft Detective markers	Mark deliberate narrative and poetry choices.
Timing device	Keep mini-lessons to 60 seconds.
Exit tickets	Collect final evidence.

41. Preparation Before Day 1

- ☐ Prepare copies of both poems.
- ☐ Create the five consequence cards.
- ☐ Post TRAILS I plus L and LEAVES A plus E.
- ☐ Select a stanza for Hear the Echo.
- ☐ Prepare defensible chains drawn from the poems.
- ☐ Prepare the sentence "Ideas can move between people."
- ☐ Set out notebooks, highlighters, markers, and exit tickets.

42. Weekly Timing & Transition Overview

Day	Minutes	Mark	What happens
1	15	■ TEACH	Read both poems and reveal the frameworks.
2	15	○ LEARN	Build chains and transform a plain sentence.
3	15	○ LEARN then ✓ ASSESS	Discuss and compose.
4	15	✓ ASSESS	Award deliberate craft and set a target.
5	15	✓ ASSESS	Teach one craft concept and teach it back.

43. Tiny Times Transition

Move from poem to chart, chart to student product, and product to the next question by naming evidence, connection, effect, and what continues.

CLASS SLIDE

CAUSE - CONNECTION - IMMEDIATE EFFECT - LONGER EFFECT - PERSPECTIVE

Citizenship & Content Connection**44. The Citizenship Connection**

Idea	Connection	Student action
Shared responsibility	Routes connect communities and carry knowledge, goods, and customs.	Explain one effect of communities meeting.
Historical care	Contact can bring cooperation and conflict.	State a perspective supported by exact words.
Thoughtful inheritance	What we inherit is a start, not one command.	Name what a future generation might preserve or change.
Voice and identity	A voice can carry history and a song can hold identity.	Explain how a voice helps a story belong.

Students connect citizenship to choices about what they carry forward. Evidence, reflection, and care guide what remains.

Instructional Tools & Source Text

45. Anchor Charts / Core Strategy Visuals

Chart	Student wording	Purpose
Connection chain	CAUSE - CONNECTION - CONSEQUENCE	Trace what begins, links, and results.
Story movement	BEFORE - IMPORTANT MOMENT - AFTER	Show change and lasting effect.
TRAILS	T Topic, R Relationship, A Actions, Thoughts and Dialogue, I Important Moment, L Lesson or Lasting Effect, S Setting	Build narrative with focus I plus L.
LEAVES	L Lines and Layout, E Emotion and Experience, A Artistic Language, V Voice, E Echo and Sound, S Significance	Analyze and write poetry with focus A plus E.

LEAVES focus	Question
Artistic Language	What image, comparison, personification, or word choice helps me picture what travels or remains?
Echo and Sound	Which rhyme, repeated word, or echoed structure directs attention?
Significance	Why does this connection or legacy matter beyond the moment?
Voice	Whose perspective is visible?

TRAILS focus	Question
Important Moment	What was learned, exchanged, discovered, heard, taught, or understood?
Lasting Effect	What continues after the immediate action ends?
Perspective	What does this person know or observe?
Setting	Where and when does the connection happen?

46. Core Habit / Strategy Explanation

TEACHER SCRIPT

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

47. Student Source Passage(s)

Passage use: read the two poems below at high stamina. Keep the line numbers for discussion and for citing specific lines and stanzas.

Poem: "The Roads Between Us" (Genre: Poem; Stamina: High)

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

5 Long before a highway's line,
People traveled place to place in time.
They crossed the plains and followed streams,
With useful goods and hopeful dreams.
The Caddo knew the rivers well;

10 Their winding paths had much to tell.
Canoes could carry food for trade,
Or pottery carefully formed and made.
When neighboring communities met,
They traded things they hoped to get.

15 Yet objects were not all they knew, They shared their stories and customs too.
Across Sahara's desert sand,
Great caravans crossed burning land.
Camels carried precious gold,
And blocks of salt were bought and sold.

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

25 Then leave with knowledge someone shared.
A scholar might have come to learn,
Then carry home ideas in turn.
Across the wide Atlantic tide,
Explorers sailed from Europe's side.

30 The journeys joined two distant shores
And opened unfamiliar doors.
But contact did not always mean
A peaceful or a welcome scene.
For land and power brought conflict too,

35 And lives were changed by what people chose to do.
Plants and animals crossed the sea,
Changing farms and history.
Languages, customs, tools, and food
Entered places strange and new.

40 Texas also grew through trade;
Ports and roads new links have made.
From farms and ranches, goods can flow

To distant places people know.
 The Gulf connects our Texas shore
 45 To ships that travel more and more.
 A product made or crop that's grown
 May reach a place we've never known.
 A road can help a business grow,
 A river gives a way to go.
 50 A port can link two distant lands,
 Connecting work and helping hands.
 Yet every road can carry more
 Than all the cargo kept in store.
 A traveler carries what they've learned,
 55 And brings back knowledge in return.
 A road is more than dirt or stone;
 Its greatest reach may stay unknown.
 For every time two pathways meet,
 New thoughts may travel with our feet.

Poem: "What We Carry Forward" (Genre: Poem; Stamina: High)

A rule is written, strong and clear,
 Its meaning travels year to year.
 A song is sung, a story told;
 New hands can carry what is old.
 5 At Runnymede in days long past,
 A written promise came at last.
 King John was told his power should
 Be bound by laws for common good.
 The Magna Carta was not fair
 10 To every person living there.
 Yet one important thought took hold: A ruler's power could be controlled.
 Years passed on, but still that seed
 Influenced what people came to need.
 Fair trials, laws, and people's rights
 15 Became part of later legal fights.
 Some legacies are written down;
 Some travel quietly through a town.
 A family's custom, meal, or song
 Can help traditions travel long.
 20 The Caddo taught each generation
 Skills that strengthened their whole nation.
 Children learned by watching near,
 Then carried knowledge year to year.
 Across the world in Timbuktu,
 25 Scholars copied knowledge too.
 Books were guarded, read, and shared,
 Because the written word was cared for.
 Learning traveled hand to hand;
 New questions moved from land to land.

30 What one great teacher came to know
Could give another mind room to grow.
The Renaissance looked toward the past
And found that older thoughts could last.
Artists studied ancient skill,
35 Then shaped those ideas with their own will.
They did not simply make what's old
Exactly as it had been told.
They questioned, studied, changed, and tried,
Then carried older thought outside.
40 In Texas, music tells us too
What people's voices lived and knew.
Mendoza's songs and Silva's sound
Helped culture travel all around.
Bledsoe's voice upon the stage
45 Left its mark from age to age.
Each artist gave the future more
Than any song could hold in store.
A voice can carry history;
A song can hold identity.
50 It helps a child who comes along
Know that their story can belong.
A speech can travel much the same,
Long after crowds forget a name.
A dream for fairness can inspire
55 Another generation's fire.
A call to serve can also stay
Inside the choices made each day.
A famous thought becomes more real
When people act on what they feel.
60 Yet carrying forward does not mean
That everything before was clean.
Some customs harmed; some laws were wrong;
Some unfair systems lasted long.
We study history so we know
65 What should remain and what should go.
We keep the wisdom, face mistakes,
And choose the future that each choice makes.
What we inherit is a start,
Not one command we learn by heart.
70 We question, strengthen, change, and mend,
Then pass our learning to a friend.
What we carry, what we share,
Shows future generations that we care.
The past may help us understand
75 The future waiting in our hands.

48. Student Annotation Guide

TRACKS	What to mark in the two poems	Example
T, Time	Era, dates, cultural or historical details.	Long before a highway's line; Runnymede; the Renaissance.
R, Reactions	Effects, resolutions, and responses.	Roads helped cities grow; ideas influenced later needs.
A, Actions	Actions, problems, conflicts, and causes.	Traded, sailed, wrote, taught, questioned, changed.
C, Character or Concept	People, places, and central concepts.	Caddo, Mali, scholars, voices, legacy.
K, Key Knowledge	Information necessary to meaning.	Routes carry stories and customs as well as objects.
S, Scenery and Setting	Place details acknowledged through the senses.	River, plains, desert sand, Atlantic tide, stage.

Evidence prompt	Student note
Which words show a connection?	Mark meeting, route, exchange, teaching, song, law, or speech.
Which words show a lasting effect?	Mark growth, influence, traditions, rights, identity, or future choices.
Whose perspective is visible?	Name the person, community, scholar, artist, or future generation.

49. TRACKS Evidence Highlighting

Evidence question	Writing use
Which words show the connection?	Name the Important Moment.
Which words show conflict or cooperation?	Represent perspective accurately.
Which words show an effect that continued?	Name the Lesson or Lasting Effect.
Whose perspective is visible?	Avoid unsupported details.

50. Five-Day GRADUATE Lesson

Every day uses the same page anatomy: purpose, TEACH or LEARN or ASSESS evidence, Class Slide, Teacher Script, student task, expected thinking, check, access without lowering rigor, misconception move, and product.

DAY 1 | GATHER AND REVEAL | 15 MINUTES

Element	Day 1 detail
Mark	■ TEACH
Purpose	Gather the connection-to-change concept, read both poems, reveal TRAILS I and L and LEAVES A and E, and listen for how sound directs attention.
TEKS and ELPS	4.12(A)(i) , 4.11(A)(i) ; ELPS 1(E)(i), 4(F)(i).
Class Slide	M3-01 CONNECTION - CHANGE; M3-02 BEFORE - MOMENT - AFTER; M3-03 TRAILS I and L - LEAVES A and E.
Teacher Script	"We already know that people and ideas move. This week we ask a harder question: What happens because they move?"
Reveal and check	Read "The Roads Between Us" and selected portions of "What We Carry Forward." Display CAUSE - CONNECTION - CONSEQUENCE and BEFORE - IMPORTANT MOMENT - AFTER.

DAY 2 | ATTEMPT | 15 MINUTES

Element	Day 2 detail
Mark	○ LEARN
Purpose	Students attempt consequence and poetry-craft thinking collaboratively.
TEKS and ELPS	4.12(A)(ii) , 4.11(B)(iv) ; ELPS 2(E)(i).
Class Slide	M3-04 CAUSE / CONNECTION / IMMEDIATE EFFECT / LONGER EFFECT / PERSPECTIVE; M3-05 questions about cause, result, and later meaning.
Relay	Teams receive five cards. A defensible pattern is people travel, communities meet, goods exchange, ideas and knowledge move, and different people may experience the connection differently.
Teacher Script	"Today your team has to think beyond 'this happened.'"

Teacher Script	Relay requirement
"Your chain must answer three questions: What caused the connection? What happened because of it? Why might the result matter later?"	All five card types are present.
"If your team cannot defend the connection with the poem, change the card."	Each link uses exact poem evidence.
"I could write, 'An idea became a seed.' Now my abstract idea has an image."	Student creates an original image, comparison, repetition, or rhyme.
"Your job is not to copy mine. Create your own."	Student makes an independent craft decision.

DAY 3 | DISCUSS AND USE | 15 MINUTES

Element	Day 3 detail
Mark	○ LEARN then ✓ ASSESS
Purpose	Discuss consequence and perspective, then independently compose a perspective narrative and a voice poem.
TEKS and ELPS	4.12(A)(i) , 4.11(C)(i) , 4.11(C)(ii) ; ELPS 4(D)(iii).
Class Slide	M3-07 asks where groups disagreed, whether every consequence was immediate, and whether an idea can continue affecting people.
Teacher Script	"Where did groups disagree yesterday?" "Was every consequence immediate?" "Can an idea continue affecting people long after the original moment?" "That is the bridge between connection and legacy."

DAY 4 | AWARD AND TARGET | 15 MINUTES

Element	Day 4 detail
Mark	✓ ASSESS
Purpose	Students use CRAFT DETECTIVE to identify deliberate strengths and a meaningful next target.
TEKS and ELPS	4.11(C)(ii) , 4.11(D)(xxv) ; ELPS 4(C)(i).
Class Slide	M3-10 CRAFT DETECTIVE - Important Moment - Lasting Effect - Artistic Language - Echo and Sound.
Student reflection	My Important Moment works because _____. My Lasting Effect is _____. My strongest artistic language is _____. My target is _____. Something I am curious about historically is _____.
Teacher Script	"Award one thing you did deliberately." "Do not award yourself because something accidentally rhymed. Award a decision you made as a writer." "Now identify a target that would make your meaning stronger."

DAY 5 | EXPLAIN TO OTHERS | 15 MINUTES

Element	Day 5 detail
Mark	✓ ASSESS
Purpose	Students become CRAFT SPECIALISTS and teach one concept so a partner can teach it back.
TEKS and ELPS	4.12(A)(ii) ; ELPS 2(E)(i).
Class Slide	M3-12 CRAFT SPECIALISTS: Important Moment, Lasting Effect, imagery, metaphor, repetition, rhyme, consequence, legacy.
Choices	Important Moment, Lasting Effect, imagery, metaphor, repetition, rhyme, consequence, or legacy.
Teacher Script	"Your partner should be able to explain your concept after you teach it." "Definition alone is not teaching. Give an example and explain why it works."

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

PART X

Student Exemplars

51. Low / Developing Exemplar

Student response	What is working	Next move
"A scholar went to Timbuktu. Books were there. The scholar left."	Uses the scholar and Timbuktu idea from "The Roads Between Us."	Show the exchange of knowledge and a lasting effect.

52. Medium / Approaching Exemplar

Student response	What is working	Next move
"A scholar came to Timbuktu to learn. An important moment happened when someone shared knowledge from a book. The scholar carried the idea home, so the knowledge moved to another place."	Includes learning, an Important Moment, and a lasting effect.	Develop perspective and why carrying the idea home mattered later.

53. High / Secure Exemplar

Student response	Why it is secure
"Before reaching Timbuktu, a scholar had crossed the desert to learn where books and thought met. The journey changed at the moment another person opened a book and shared knowledge; the scholar understood that trade routes could carry more than gold or salt. Afterward, the scholar carried the idea home in turn. The exchange had ended, but the knowledge now had another road, another mind, and a longer influence."	Grounded in the poem, makes I essential, develops perspective, and shows influence beyond the exchange.

LEAVES craft	Secure explanation
Artistic Language	"Another road" gives knowledge an image of travel.
Echo and Sound	Route language keeps travel and influence connected.
Significance	The exchange matters because knowledge reaches another mind.

Level movement	Added thinking
Low to medium	Add the exchange at the Important Moment and name what moved.
Medium to high	Explain perspective, longer influence, and significance.

Assessment & Evidence

54. Teacher Answer Guidance & Evidence Notes

Accept different chains when the evidence supports each link. A defensible chain names all five card types. Do not accept a longer effect that merely repeats the immediate effect or a perspective that assigns feelings the poem does not provide. Accept different images and sound patterns when the student explains what they emphasize and how they connect to the lasting effect.

55. Standards Evidence Trail

Product	Evidence	Teacher note
Relay chain	4.7C and 4.11(B)(iv)	Listen for exact poem words and a logical chain.
Perspective narrative	4.12(A)(i)	Check Before, Important Moment, After, and relevant details.
Voice poem	4.12(A)(ii)	Check imagery, comparison, repetition or echo, rhyme, and emotion.
Revision	4.11(C)(i) , 4.11(C)(ii)	Check that the change strengthens meaning.

56. Assessment Opportunities

Mode	Opportunity	Evidence
Verbal	Gather and Reveal.	Student explains why consequence is not automatically bad.
Visual and physical	Attempt relay.	Five links are arranged and defended.
Written	Discuss and Use.	Important Moment, Lasting Effect, Artistic Language, and Echo and Sound appear in original work.

Component	Requirement	Secure evidence
Evidence chain	Five card types are logically linked and supported.	Cause leads to connection, effects, and perspective.
Perspective narrative	Before, Important Moment, After.	Moment changes meaning and After shows lasting effect.
Voice poem	Three four-line rhyming stanzas.	Sound and language concentrate the same effect.
Revision	Change strengthens meaning, image, or sound.	Student explains the deliberate change.

Formal Module Assessment Addendum

57. Student Exit Ticket (Printable Page)

1. Complete: A connection in one poem is _____. One consequence is _____. The words that made the consequence memorable are _____.
2. Name the Important Moment and explain why removing it changes the meaning.
3. Name the sound choice and the word or idea it makes memorable.
4. Answer the overarching question in complete sentences.

58. Exit Ticket Answer Key

Prompt	Acceptable evidence
Connection and consequence	Any accurate connection from either poem with an effect supported by exact words.
Important Moment	A learned, exchanged, discovered, heard, taught, or understood moment that changes what follows.
Sound choice	Rhyme, repetition, or echo named with the word or idea it emphasizes.
Overarching question	A response explaining that what is learned or exchanged can continue to influence later knowledge, choices, customs, rights, art, or service.

59. Scoring Principle

Score the thinking, evidence, and deliberate craft. A student may choose a different connection or sound pattern from the models. The response is strong when cause, connection, effects, perspective, Important Moment, Lasting Effect, artistic language, and sound are supported and explained.

60. Gradebook Conversion

Band	Description	Teacher action
Secure	Evidence-based chain; narrative and poem show the same lasting effect with deliberate craft.	Invite evaluation of what should remain or change.
Approaching	Connection is clear, but longer effect, perspective, or craft explanation needs development.	Use the now and later timeline and one revision.
Developing	Events or sound choices are listed without significance.	Return to Before, Important Moment, After.

61. Recommended Gradebook Label

G4 C7 M3 - Connections Create Change: consequence, legacy, narrative, and poetry craft.

Module Writing Assignment

62. Writing Assignment (Teacher Scoring Copy)

Prompt	Required evidence
Create a three-paragraph perspective narrative based on an idea from either poem. Establish Before, create an Important Moment, and show a Lesson or Lasting Effect in After. Then transform the lasting effect into three four-line rhyming stanzas.	TRAILS I and L; imagery; comparison or metaphor; repetition or echo; rhyme; central emotion; exact source evidence.
Audience and purpose	A reader understands how a connection creates change and why the effect matters beyond the moment.

63. Student Planning Frame

Source poem: _____

Perspective: _____

Before: setting, character, relationship, situation

Important Moment: learned, exchanged, discovered, heard, taught, or understood

After: Lesson or Lasting Effect

Voice poem: image, comparison, repetition or echo, rhyme, emotion

64. Writing Assignment Rubric

Dimension	Secure	Approaching	Developing
Genre characteristics	Three coherent narrative paragraphs and three four-line stanzas.	Most structure is present.	Events or lines lack structure.
TRAILS I and L	Moment changes the narrative and After shows a lasting effect.	Moment or effect is present but unclear.	No meaningful change is shown.
LEAVES A and E	Image, comparison, repetition or echo, rhyme, and emotion are deliberate.	Some craft is present but purpose is unclear.	Sound or image is accidental or missing.
Evidence and perspective	Source words support the perspective and consequence.	Source connection is thin.	Details are unsupported.

65. Writing Gradebook Conversion

Score	Description
4	Explains a complex connection, develops I and L, and uses A and E deliberately.
3	Shows a clear connection and lasting effect with successful craft.
2	Names a connection and effects but needs stronger significance or evidence.
1	Lists events or sound choices without explaining change.

66. Teacher Feedback Shortcuts

- "Name the exact poem words that show the connection."
- "Show what changes after the Important Moment."
- "Move this effect later on the timeline and explain what continues."
- "Choose an image that helps the reader picture the lasting effect."
- "Make the echo direct attention to the word you want remembered."
- "Check whether your perspective is supported by the source."

Response to Student Need

67. Intervention: Name the Thinking

Need	Structure	Rehearsal
Lists events without significance	BEFORE / IMPORTANT MOMENT / AFTER.	"Before _____. The moment changed things when _____. Afterward, _____. The lasting effect was _____."
Confuses immediate and longer effects	Now and later timeline.	"Right away, _____. Later, _____."
Invents unsupported perspective	Return to exact poem words.	"The source shows _____, so this person can know or observe _____."
Uses decorative sound	Read a stanza twice.	"The sound makes _____ stay in my ear."

TEACHER SCRIPT

"A consequence is an effect or result. It does not automatically mean something bad. Show me what changed and what continued."

68. Embedded Checks & Student Support

Teacher move	Expected response	Misconception	Teacher response
Ask what consequence means.	An effect or result.	It always means punishment.	Return to the chain.
Remove the Important Moment.	Meaning changes.	Any action counts.	Ask what becomes different.
Ask for another perspective.	Stays within evidence.	Invented feelings.	Ask which words support it.
Ask why a sound matters.	Names emphasized idea.	Rhyme is decoration.	Repeat the lines.

69. Student Support Quick Reference

If a student...	Support
Confuses immediate and longer effects	Place each effect on a now and later timeline.
Writes a sequence without significance	Use Before, Moment, After and the removal test.
Copies the poetry model	Return to the student's own lasting effect and choose a new image.
Masters quickly	Evaluate what should remain, change, strengthen, or mend.

70. Enrichment: Connect Across Texts

Move	Student work	Evidence standard
One connection, multiple effects	Create two defensible chains with different effects or perspectives.	Each chain uses exact poem evidence.
Legacy decision	Add a paragraph about what later people might preserve, question, strengthen, change, or mend.	Reasoning grows from the source.
Poetry extension	Change one repeated line slightly in each stanza.	Explain movement from immediate effect to longer influence.

71. Additional Writing Opportunity: Plan and Draft

Create a three-paragraph perspective narrative from either poem. Plan Before, Important Moment, and After. Mark TRAILS I and L. Plan three four-line stanzas that concentrate the lasting effect.

Perspective check: Whose perspective guides the narrative? Which details support what this person knows or observes?

72. Additional Writing Opportunity: Revise, Edit, and Share

Revise one narrative sentence for clarity and one poetic line for stronger image or sound. Edit complete sentences for subject-verb agreement, singular and plural nouns, capitalization, punctuation, and high-frequency spelling. Share one deliberate decision and explain why it strengthens the lasting effect.

Engagement & Home Connection**73. Auditory Engagement Moments**

Approach: Hear the Echo. Read one stanza once for meaning. Read it again. Students tap once for rhyme and twice for repetition or echoed structure. They name the word or idea the sound emphasized and explain how it connects to consequence or legacy.

TEACHER SCRIPT

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

74. Pause Points

- **Effect, not automatically bad:** Am I using consequence to mean an effect or result?
- **Defend the link:** Which exact poem words prove the connection?
- **Remove the moment:** If I remove this moment, does meaning change?
- **Lasting effect:** What remains after the immediate action ends?
- **Sound with purpose:** Which word does my rhyme or echo make memorable?
- **Perspective:** Does the source support what this person sees or knows?

75. At-Home Connection

Ask a family member to tell about a custom, lesson, song, or story that continued. Ask what stayed, what changed, and why its influence still matters. Read a short poem aloud twice and discuss how sound directs attention.

Home question: What connection, idea, or experience has had an effect that lasted beyond the moment?

Student Ownership

76. My Progress Tracker

TEACHER SCRIPT

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

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

My strongest deliberate decision: _____

My target for stronger meaning: _____

Something I am curious about historically: _____

77. Student Award

Give yourself one Craft Detective award for a decision you made deliberately. Choose Important Moment, Lasting Effect, Artistic Language, or Echo and Sound. Write the exact place in your work and explain why it helps the reader understand the connection.

78. Student Target

I can explain how a connection creates change by using poem evidence to show an Important Moment, a Lasting Effect, and deliberate artistic language or sound.

Teacher Closure & Reviewer Evidence

79. Teacher Closure Script

TEACHER SCRIPT

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

80. Essential / Overarching Question, Answered

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

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

81. Teacher Reflection

Which students distinguish immediate from longer consequences?

Which students make an Important Moment essential?

Which students use artistic language and sound deliberately?

Which students support perspective with evidence?

Which students explain what a legacy might preserve, question, strengthen, change, or mend?

82. Teacher Artifacts of Effectiveness

- CAUSE - CONNECTION - CONSEQUENCE chart.
- BEFORE - IMPORTANT MOMENT - AFTER chart.
- TRAILS I and L and LEAVES A and E annotations.
- Five-card chains with underlined evidence.
- Three-paragraph narratives and three-stanza poems.
- Craft Detective reflections.
- 60-second specialist notes and teach-backs.

Production & Implementation Support

83. Module Slide Deck Build Sheet

Slide	Exact board text	Use
M3-01	CONNECTION - CHANGE	Gather.
M3-02	BEFORE - MOMENT - AFTER	Reveal narrative movement.
M3-03	TRAILS I and L - LEAVES A and E	Connect frameworks.
M3-04	CAUSE / CONNECTION / IMMEDIATE EFFECT / LONGER EFFECT / PERSPECTIVE	Build relay.
M3-05	What caused the connection? What happened because of it? Why might the result matter later?	Defend chain.
M3-06	Artistic language compresses a large idea. Sound directs attention.	Poetry challenge.
M3-07	Where did groups disagree? Was every consequence immediate?	Discuss.
M3-08	BEFORE: setting + character + relationship + situation. MOMENT: learned / exchanged / discovered / heard / taught / understood. AFTER: lesson or lasting effect.	Narrative.
M3-09	3 stanzas x 4 lines - imagery - comparison - repetition or echo - rhyme - central emotion	Poem.
M3-10	CRAFT DETECTIVE - Important Moment - Lasting Effect - Artistic Language - Echo and Sound	Award.
M3-11	AWARD = a deliberate decision I can prove. TARGET = one change that would make my meaning stronger.	Target.
M3-12	CRAFT SPECIALISTS - Important Moment - Lasting Effect - imagery - metaphor - repetition - rhyme - consequence - legacy	Explain.
M3-13	DEFINE it. GIVE a poem or activity example. EXPLAIN why it works. LISTEN as your partner teaches it back.	Teach-back.
M3-14	A connection can end when a journey ends, but its effects may continue.	Closure.

84. Virtual / Online Adaptation

In-person move	Online adaptation
Hear the Echo	Read a stanza twice while students use one reaction icon for rhyme and another for repetition or echoed structure.
Relay cards	Build a shared slide with five spaces and require exact poem evidence beneath each chain.
Perspective narrative	Provide a digital document labeled Before, Important Moment, and After; students mark TRAILS I and L.
Craft Detective	Use private comments or paired rooms for one evidence-based Award and one Target.
Craft Specialist	Use timed paired rooms for 60-second lessons and require teach-back.

Teacher Reflection

85. Teacher Reflection (This Module)

Reflection prompt	Open notes
Which students distinguish immediate from longer effects?	
Which students use exact poem evidence to defend a connection?	
Which students make an Important Moment essential?	
Which students show a Lesson or Lasting Effect?	
Which students use imagery, comparison, repetition or echo, and rhyme deliberately?	
Which students explain perspective without unsupported details?	
Which students can teach a craft concept and explain why it works?	
Open notes	

THE WRITING ACADEMY®, LLC.

Teacher Lesson Plan Guide

What Will We Carry Forward?

Grade 4 | Cluster 7 | Module 4

Grade: 4

Cluster: 7, Narrative & Poetry with the TRAILS and LEAVES frameworks

Module: 4 of the cluster

Primary Instructional Category: Narrative & Poetry / Very High endurance

Module Title: What Will We Carry Forward?

Content Connection / Source Texts: the poems "The Roads Between Us" and "What We Carry Forward" (Week 4, Very High endurance, Narrative & Poetry)

Primary TEKS: [4.12A\(i\)](#) and [4.12A\(ii\)](#) (compose literary texts using genre characteristics and craft), with [4.11A\(i\)](#) for planning

Approximate Daily Instructional Time: about 15 minutes per day, across 5 days

Copyright: The Writing Academy®, LLC

Response Strand (7-Strand) TEKS Woven Into This Module

Strand 7 is the Response strand. Every breakout below is built into this module at the point named in brackets. The verbatim TEKS wording is used.

- **4.7A** describe personal connections to a variety of sources, including self-selected text. *[Woven into the Day 3 DISCUSS section.]*
- **4.7B** write responses that demonstrate understanding of texts, including comparing and contrasting ideas across a variety of sources. *[This is a paired-passages module. Woven wherever students compare and contrast the two texts.]*
- **4.7C** use text evidence to support an appropriate response. *[Woven everywhere CSI (Cite Specific Information) and evidence are used.]*
- **4.7D** retell, paraphrase, or summarize texts in ways that maintain meaning and logical order. *[Woven into the Standards Slide Deck triplets.]*
- **4.7E** interact with sources in meaningful ways such as note taking, annotating, free writing, or illustrating. *[Listed every time TRACKS is used.]*
- **4.7F** respond using newly acquired vocabulary as appropriate. *[Added to every writing assignment in this module.]*
- **4.7G** discuss specific ideas in the text that are important to the meaning. *[Woven wherever explaining and DEEP FACTS occur.]*

1. A Little Inspiration Goes a Long Way!

This module brings the whole cluster together. Students synthesize both poems, state the theme and significance of what people carry forward, and read and write the way a poet works.

TEACHER SCRIPT

"During this module, you will study what moves through routes and generations, decide what deserves to be preserved or questioned, and make a thoughtful choice about what you will carry forward."

Connection to this week's type of thinking: students distinguish facts, evidence, interpretations, and viewpoints; trace the six TRAILS elements in narrative; and make all six LEAVES elements visible in a companion voice poem.

2. Why This Module Matters

People carry more than objects from place to place and generation to generation. They also carry knowledge, ideas, traditions, voices, experiences, and values. "The Roads Between Us" shows how routes carry goods and ideas; "What We Carry Forward" asks readers to study what people preserve, question, improve, repair, and share.

Where it fits into writing: students write one meaningful central idea in two forms: a developed perspective narrative using TRAILS and a companion voice poem using LEAVES.

Why it matters beyond this assignment: understanding the past helps students make thoughtful choices about the future. The past may place things in our hands, but we help shape where the future stands.

3. Module Essential / Overarching Question

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

Students record their thinking at the start of the week and return to it on Friday.

My First Thinking:

My Final Thinking:

What changed in my thinking?

Family Communication

4. Parent Communication Purpose

Families are partners in this work. This page gives every family a clear picture of the week's learning, a question to ask, and one simple way to help.

How to Send It: copy the letter in the language each family prefers, or send both. Invite the student to explain one tradition, story, skill, rule, or value that should be preserved, questioned, improved, repaired, or carried forward.

5. Family Letter (English)

Dear Families,

This week your student completes our Grade 4 Narrative and Poetry cluster, "Paths, People, and What We Carry Forward." Students will read the Very High endurance poems "The Roads Between Us" and "What We Carry Forward."

Students will examine facts, evidence, interpretations, context, viewpoints, missing voices, legacy, and responsibility. They will use all six TRAILS elements to write a developed perspective narrative and all six LEAVES elements to write a companion voice poem about the same central idea.

At home, invite your student to explain what should be preserved, questioned, improved, repaired, and carried forward, and to support that conclusion with evidence.

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

6. Family Letter (Spanish) / Carta para las Familias

Estimadas familias:

Esta semana su estudiante completa nuestro grupo de Narrativa y Poesía de cuarto grado, "Paths, People, and What We Carry Forward." Leerá los poemas "The Roads Between Us" y "What We Carry Forward."

Estudiará hechos, evidencia, interpretaciones, contexto, puntos de vista, voces ausentes, legado y responsabilidad. Usará los seis elementos de TRAILS para escribir una narrativa de perspectiva y los seis elementos de LEAVES para escribir un poema de voz complementario sobre la misma idea central.

En casa, invite a su estudiante a explicar qué debe conservarse, cuestionarse, mejorarse, repararse y llevarse adelante, y a apoyar esa conclusión con evidencia.

Con aprecio, La maestra o el maestro de su estudiante, The Writing Academy, LLC

7. Family Conversation Starters

- How is evidence different from an opinion?
- Why might two people experience the same historical event differently?
- What should people consider before carrying a tradition or idea forward?
- What does it mean to repair something harmful from the past?

- How can today's choices become part of tomorrow's history?

8. Simple Family Activities

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

Family Activity: Four Future Choices

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

Family Activity: Four-Word Takeaway

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

Teacher Road Map

9. Teacher Navigation Key

Symbols replace colors throughout this guide. This key is non-negotiable in every module. Use it to read every day at a glance.

- **TEACH** : teacher explicitly teaches or models the TEKS
 - **LEARN** : student practices or develops the TEKS
 - ✓ **ASSESS** : student independently demonstrates or transfers learning
- Teacher Script** : exact recommended teacher language
- Class Slide** : corresponding click-along slide

10. GRADUATE Evidence Alignment

This module explicitly connects each GRADUATE stage to the evidence it produces.

GRADUATE Stage	Evidence Role	What It Shows
Gather	■ TEACH	Activates the concept and frames the TEKS.
Reveal	■ TEACH	Makes teacher thinking and modeling visible.
Attempt	○ LEARN	Guided, structured student practice.
Discuss	○ LEARN	Students clarify and justify.
Use	✓ ASSESS	Independent, meaningful application.
Award	✓ ASSESS	Student recognizes a demonstrated strength.
Target	✓ ASSESS	Student identifies and acts on a next step.
Explain / Educate	✓ ASSESS	Student explains and transfers the learning.

11. Module at a Glance

Field	This Module
Cluster / Module	Grade 4, Cluster 7, Module 4
Module Category	Narrative & Poetry / ONE IDEA - TWO FORMS
Primary TEKS	4.11A(i) , 4.12A(i) , 4.12A(ii)
Primary Breakout	Plan a first draft for a topic, purpose, and audience (4.11A(i)); compose literary texts using genre characteristics and craft (4.12A(i) , 4.12A(ii))
Spiral TEKS	4.7A , 4.7B , 4.7C , 4.7D , 4.7E , 4.7F , 4.7G (Response strand); SS 4.19C and SS 4.19G (interdisciplinary content)
Recursive TEKS	4.11C(i) and 4.11C(ii) revising; conventions retrieval; the DOT and TRACKS reading habit; the TRAILS and LEAVES frameworks
Content Connection	Poems "The Roads Between Us" and "What We Carry Forward"
Daily Lesson Time	About 15 minutes per day, 5 days
Weekly GRADUATE Map	

	Day 1 Gather + Reveal; Day 2 Attempt; Day 3 Discuss + Use; Day 4 Award + Target; Day 5 Explain / Educate
Student Product(s)	Future Curators placement; Perspective Swap defense; TRAILS narrative; LEAVES companion poem; MUSEUM OF MEANING explanation; My Progress Tracker
Formal Assessment Product	Student Exit Ticket and the Module Writing Assignment (ECR)

Standards, Learning & Rigor

12. Learning Destination

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

I Will Statements

- I will compare viewpoints and listen for a perspective that may be missing.
- I will support a conclusion with text evidence and reasoning.
- I will develop a four- to five-paragraph narrative with all six TRAILS elements.
- I will make deliberate choices about layout, emotion, artistic language, voice, sound, and significance.
- I will revise one TRAILS target and one LEAVES target.

I Can Statements

- I can explain how people help ideas, knowledge, and traditions travel.
- I can distinguish a fact, evidence, an interpretation, and a viewpoint.
- I can use evidence to decide what should be preserved, questioned, improved, repaired, and carried forward.
- I can write a developed narrative and a companion voice poem about the same central idea.

CLASS SLIDE

Daily Deck, physical slide 2 (Module Slide 1): the I Will and I Can statements for this module, so students see the week's target before anything else.

13. Success Criteria

Students should know exactly what successful work looks like, stated in student language.

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

14. Evidence That Will Demonstrate Mastery

Identified before instruction begins so the teacher knows which products count as evidence.

- Day 2 FUTURE CURATORS placement and Perspective Swap defense.
- Day 3 ONE IDEA - TWO FORMS plan with all six TRAILS and LEAVES elements.
- Day 4 Award/Target reflection and two high-impact revisions.
- Day 5 MUSEUM OF MEANING teaching explanation.
- Transfer task: a thoughtful central idea about what the future should receive.

15. TEKS Correlations

Primary targets are [4.11A\(i\)](#), [4.12A\(i\)](#), and [4.12A\(ii\)](#). The Student Expectation column gives the Grade 4 breakouts used in this module; [4.11C\(i\)](#) and [4.11C\(ii\)](#) support revision.

TEKS	Strand	Student Expectation (verbatim TEKS)	Where Taught	Where Practiced	Where Assessed
4.11A(i)	Writing Process, Planning	plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies	Day 1	Days 1-3	Day 3 Use; Writing Assignment
4.11C(i)	Writing Process, Revising	revise drafts to improve sentence structure	Day 4	Day 4; Additional Writing Opportunity	Day 4 revision; Additional Writing Opportunity
4.11C(ii)	Writing Process, Revising	revise drafts to improve word choice	Day 4	Day 4; Additional Writing Opportunity	Day 4 revision; Additional Writing Opportunity
4.12A(i)	Composition, Literary Texts	compose literary texts using genre characteristics	Days 1-2	Days 3-5	TRAILS narrative and LEAVES poem
4.12A(ii)	Composition, Literary Texts	compose literary texts using craft	Days 1-2	Days 3-5	LEAVES craft and MUSEUM OF MEANING
SS 4.19C	Social Studies, Culture	understand the importance of the contributions of people and groups to Texas	Day 1 (context)	Days 1, 3	Not assessed as a writing standard

The Social Studies rows provide interdisciplinary context; they are not assessed as writing standards in this module.

16. Standards Coverage Matrix

This is separate from the correlation table. It classifies each standard as PRIMARY, SPIRAL, or RECURSIVE and names where it occurs. The central-idea focus within **4.12A** is labeled **4.12A(i)** in the Module 4 assessment companion.

Classification	TEKS	Student Expectation (verbatim, abbreviated)	Where It Occurs
PRIMARY	4.11A	plan a first draft by selecting a genre... using a range of strategies	Day 1 model; Days 1-3 planning
PRIMARY	4.12A(i), 4.12A(ii)	compose literary texts using genre characteristics and craft	Days 1-5; Day 3 Use; Day 5
RECURSIVE	4.11C(i), 4.11C(ii)	revise drafts to improve sentence structure and word choice	Day 4; Additional Writing Opportunity
SPIRAL	4.7A	describe personal connections to a variety of sources...	Day 3 Discuss
SPIRAL	4.7B	write responses... comparing and contrasting ideas across a variety of sources	Day 3 cross-text; Day 5 transfer; Enrichment
SPIRAL	4.7C	use text evidence to support an appropriate response	Everywhere CSI and evidence are used; TRAILS
SPIRAL	4.7D	retell, paraphrase, or summarize texts... maintaining meaning and logical order	Standards Slide Deck triplets
SPIRAL	4.7E	interact with sources in meaningful ways such as note taking, annotating...	Every TRACKS treatment; annotation guides
SPIRAL	4.7F	respond using newly acquired vocabulary as appropriate	Every writing assignment in this module
SPIRAL	4.7G	discuss specific ideas in the text that are important to the meaning	Explaining and DEEP FACTS moments; Day 5
SPIRAL	SS 4.1B , 4.9A , 4.11D , 4.19C , 4.19G ; SS 4.15B , 4.17B , 4.19E	connections, Texas regions, trade, historical ideas, cultural voices, and responsibility	Day 1 content context; Days 1-3 comparison
RECURSIVE	Conventions	capitalization, punctuation, subject-verb agreement, verb tense (retrieval)	Conventions Connection; Day 4 editing
RECURSIVE	DOT / TRACKS / TRAILS	reading and evidence habit carried across modules	Anchor charts; all five days

17. ELPS Correlations

Matched to the actual language demands of this module: students listen for WHY or HOW, shape a prompt, explain a reason or a way something happened, and write a complete thesis (central idea).

ELPS	Domain	Language Pattern	Complete ELPS Student Expectation	Day Addressed
1(E)	Listening	Comprehension	Demonstrate listening comprehension of spoken language during classroom interactions by recalling, retelling, responding, or asking for clarification.	Days 1, 3, 4, and 5
1(C)	Listening	Following Directions	Follow oral directions with accuracy.	Day 2 and intervention
2(E)	Speaking	Discourse	Narrate, describe, or explain information orally with increasing specificity and detail during classroom interactions.	Days 2, 3, and 5
2(F)	Speaking	Respond to Information	Restate, ask questions about, or respond to information during formal and informal classroom interactions.	Days 1, 3, and 4
3(E)	Reading	Purpose for Reading	Use pre-reading strategies, including previewing text features, connecting to prior knowledge, and making predictions, to develop comprehension.	Day 1
4(D)	Writing	Language Structures / Syntax	Write using a variety of grade-appropriate sentence lengths and types and connecting words.	Days 3 and 5
4(E)	Writing	Conventions	Write using conventions such as capitalization, punctuation, subject-verb agreement, and verb tense.	Day 4 and the Additional Writing Opportunity

ELPS Woven Into Intervention

ELPS	Domain	Complete ELPS Student Expectation	Day Addressed
1(C)	Listening	Follow oral directions with accuracy.	Intervention, after Day 3
2(F)	Speaking	Restate, ask questions about, or respond to information during classroom interactions.	Intervention, after Day 3

ELPS Woven Into Enrichment

ELPS	Domain	Complete ELPS Student Expectation	Day Addressed
2(E)	Speaking	Narrate, describe, or explain information orally with increasing specificity and detail.	Enrichment, after Day 4
4(D)	Writing	Write using a variety of grade-appropriate sentence lengths and connecting words.	Enrichment, after Day 4

18. ELPS Linguistic Accommodations

These accommodations maintain grade-level rigor while opening clear language pathways as students shape WHY and HOW prompts, identify the conflict, and write a matching thesis (central idea).

Proficiency Level	Language Objective (access changes; the thinking demand stays intact)
Pre-Production	Point to WHY or HOW and place the prompt under WHY (reasons) or HOW (a way something happened) using the illustrated chart. Use gestures for circle, box, and triangle.
Beginning	Complete orally: "This prompt is asking for _____ because I see _____."
Intermediate	Use the frame, "_____ was needed because _____." for WHY or "_____ solved the problem by _____." for HOW.
High Intermediate	Explain in complete sentences how a clue word determines the thesis (central idea) type.
Advanced	Independently analyze a new prompt, write a thesis (central idea), and explain why its wording answers the prompt.

Language Supports

- Provide a two-column WHY / HOW visual plus a shape key: circle important nouns, box the important verb, and triangle the clue word.
- Offer oral rehearsal before writing; partners may point, sort, say, and then write.
- Keep the grade-level prompt intact. Read it aloud, define one needed word, and return the thinking work to the student.
- Use these frames: "This prompt asks for reasons because I see WHY." and "This prompt asks for a way something happened because I see HOW."
- Invite students to explain WHY, HOW, problem, or thesis (central idea) in their home language before rehearsing in English.

Evidence of Access Without Reduced Rigor: students may use a visual, a word bank, and an oral frame, but each student still shapes the prompt, decides WHY or HOW, identifies the conflict, and writes a prompt-matched thesis (central idea).

19. Language Domains

Domain	How This Module Builds It
Listening	Students hear one WHY or HOW prompt read aloud, then restate whether it asks for reasons or a way something happened.
Speaking	Students say their thinking aloud to a partner before they write, using the sentence frames provided.
Reading	Students read the module passage and the prompt closely, marking the words that carry the meaning.
Writing	Students shape a WHY or HOW prompt and write a matching thesis (central idea), moving from a spoken reason or way to a complete written sentence.

20. Rigor Safeguard

Teachers MAY provide	Teachers MAY NOT do for students
Read a prompt aloud, repeat it, and let students use the prompt-shaping and WHY / HOW charts. Define an unfamiliar word and provide an oral frame.	Choose the important nouns, verb, or clue word for a student, supply the reason or way, or write the thesis (central idea) for the student.

The student must still analyze the clue word and create the prompt-matched central idea.

21. Rigor & Cognitive Demand

Level of Thinking	What Students Must Do	Expected Degree of Independence	Evidence of the Thinking
Literal	Locate important nouns, the important verb, and WHY or HOW in the prompt.	Supported on Day 1.	Important nouns are circled, the important verb is boxed, and the clue word is triangulated.
Inferential	Decide whether WHY asks for reasons or HOW asks for a way something happened; use the conflict to plan the answer.	Guided on Days 1-2; independent by Day 3.	The prompt is sorted and the student explains the choice.
Evaluative	Judge whether a thesis (central idea) answers the exact WHY or HOW prompt with a reason or way grounded in the conflict.	Partner discussion on Days 2 and 5.	The student defends or revises a thesis (central idea).
Synthesis	Shape one prompt asking WHY AND HOW laws improved communities and write a thesis (central idea) that answers both parts.	Independent challenge after mastery.	A thesis (central idea) with a reason and a way, ready to develop with TRAILS.

22. The Five Thinking Levels

Use this progression in every module to name the level of thinking a prompt and a student response require. Colors are shown as labels only; the symbol identifies each level in black and white.

Level	Symbol	Color Label	Thinking Stage	Description
Level 1	● circle	Red	Foundational	Student follows directions or repeats information exactly as taught with little independent thinking.
Level 2	■ square	Orange	Emergent	Student begins trying ideas independently but may be uncertain or inconsistent.
Level 3	▽ inverted triangle	Yellow	Visible	Student connects ideas directly to textual evidence or proof from the passage.
Level 4	△ triangle	Green	Independent	Student combines evidence with personal inference, applying understanding to self or deeper meaning.
Level 5	◆ diamond	Blue	Reflective	Student connects evidence to the world, morals, lessons, themes, or broader life understanding.

The Progression of Thinking

Level	Hidden Question	Student Thinking	Thinking Focus
Foundational (Red)	Why did it happen?	I can explain the cause.	Cause and Effect
Emergent (Orange)	Why was it done?	I can explain the purpose.	Purpose and Motivation
Visible (Yellow)	Why is it important in the passage?	I can explain why it matters in the text.	Importance and Contribution
Independent (Green)	Why is it important to me?	I can explain what I can learn, value, or apply to my own life.	Personal Meaning and Application
Reflective (Blue)	Why is it important to everyone?	I can explain the universal lesson or significance.	Universal Meaning and Life Lessons

Where this module primarily operates: Visible and Independent (Levels 3-4). Students use the conflict and textual evidence to write a matching thesis (central idea), then apply the same shaping habit independently to a new WHY or HOW prompt.

23. Possible Teacher Misconceptions

The Misconception	What a Teacher Might Misunderstand	A Practical Way to Self-Correct
Finding WHY or HOW completes prompt analysis.	The teacher may skip the important nouns and verb or the text's conflict.	Model all three shapes, identify the conflict, and then write a thesis (central idea) that answers the exact prompt.
A HOW answer only needs to say the solution was helpful.	The teacher may accept a general judgment without the way the problem was solved.	Ask, "How did it solve the problem?" Model a by phrase that names the way.
Clue-word sorting is the final goal.	The teacher may stop before students write a thesis (central idea).	Protect the analysis-to-thesis (central idea) habit: shape the prompt, decide WHY or HOW, identify the conflict, then write a prompt-matched central idea.

24. Possible Student Misconceptions

What Students May Misunderstand	What a Teacher Might Notice	A Practical Way to Correct or Reteach It
WHY and HOW ask for the same answer.	The student tells why a discovery matters without explaining how it solved a problem.	Contrast WHY = reasons, using because, with HOW = a way something happened, using by.
A true detail is enough for a thesis (central idea).	The student writes "People gathered" without answering why they gathered.	Return to the shaped prompt and the conflict. Ask for a complete sentence that answers WHY with a reason.
Evidence explains itself.	The student copies a detail but does not connect it to the thesis (central idea).	Prompt: "This shows _____ because _____."

Module Foundations: Review, Refresh & Readiness

This fixed section runs before Day 1. It is prerequisite retrieval, not another lesson.

25. TEKS Target

Exact standards and breakouts being taught: **4.12A(i)** compose literary texts using genre characteristics; **4.12A(ii)** compose literary texts using craft; **4.11A(i)** plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies. Students plan one central idea in two forms.

26. How I Say the Standard!

TEKS says	How I say it
4.12A(i) compose literary texts using genre characteristics	I write a narrative and a poem that use the features of each genre.
4.12A(ii) compose literary texts using craft	I make careful choices about structure, language, voice, sound, and meaning so my writing works as a narrative or poem.
4.11A(i) plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies	I choose a meaningful central idea, plan a narrative and a poem for my audience, and use TRAILS and LEAVES to make my choices.

27. This Week I Can...

This week I can use evidence to explain what people carry forward, write a developed narrative using TRAILS, write a companion poem using LEAVES, and explain the significance of my choices.

28. Before I Can... Prerequisites

What needs to be in place before this week's new learning will work:

- Read a grade-level poem and identify a central idea, evidence, and viewpoint.
- Recognize a central idea as the meaning both pieces will communicate.
- Write a complete sentence with a subject and a predicate.
- Use the DOT habit to mark an unfamiliar word and ask what the poem actually states.
- Know that evidence is proof taken from a text (an early CSI, Cite Specific Information, habit). **4.7C**

29. Remember This! (60-Second Retrieval)

TEACHER SCRIPT

"In 60 seconds, tell your partner one thing that travels through a route and one thing that travels across generations. Name the evidence that supports your thinking."

This is retrieval only. Do not add a new lesson here.

30. Vocabulary Infusion

A short, immediate-use set for Day 1. The complete tiered vocabulary follows in Part VI.

Word	Student-Friendly Meaning	Use It Today
evidence	an accurate detail used to support an interpretation	I point to evidence before I decide.
viewpoint	a way of seeing or understanding something	I listen for another viewpoint.
theme	the central meaning a text communicates	I state the theme of both poems.
significance	why an idea matters beyond one text or moment	I explain the significance.

31. Conventions Connection

Recursive conventions review for the week: a central idea is a complete sentence, and a poem still uses deliberate sentence and line decisions. Retrieve capitalization, end punctuation, singular and plural nouns, subject-verb agreement, and spelling of high-frequency words while students draft and revise.

32. Writing Connection

Reading like a poet means noticing lines, layout, emotion, artistic language, voice, echo and sound, and significance. Writing like a poet means preserving the central idea while making deliberate genre-specific craft decisions.

33. Watch Out!

Common misconception: students treat everything old as automatically good, treat a preference as evidence, or write a poem that is only prose divided into short lines. **Teacher move:** return to FACT -> EVIDENCE -> INTERPRETATION and ask which LEAVES decision makes the meaning stronger.

34. Ready Check

Read a short section from either poem aloud. Ask students to name a fact, an evidence detail, an interpretation, and a viewpoint. Use responses to decide who needs the LEAVES chart, oral rehearsal, and rereading during Day 1.

35. Teacher Look-Fors

- Students distinguish a fact, evidence, an interpretation, and a viewpoint.
- Students trace a repeated idea across both poems.
- Students identify all six TRAILS elements in a perspective narrative.
- Students identify all six LEAVES elements in a companion voice poem.
- Students explain significance beyond the text.

Vocabulary, Content & Preparation

TEACHER SCRIPT

"These are academic thinking words that help you study what the poems say, what the evidence means, and what you may choose to carry forward."

36. Complete Tier 1 Vocabulary

TEACHER SCRIPT

"These are everyday words you need so you can read about routes, people, generations, and choices and talk about them clearly."

Word	Student-Friendly Definition	Oral Rehearsal Frame
route	a path people use to travel	The route carried _____.
generation	people who are about the same age or a period of time	Each generation can add _____.
tradition	a custom or practice carried through time	A tradition can _____.
voice	the way a person or group expresses experience	This voice carries _____.
choice	a decision about what to do	Our choice can shape _____.
past	time that has already happened	The past can offer _____.
future	time that has not happened yet	The future may learn _____.
wise	showing good judgment	We keep what is _____.
harmful	causing hurt or damage	We question what is _____.
repair	to fix harm or damage	We can _____ what is wrong.
connection	a link between people, places, ideas, or generations	The connection carries _____.
meaning	what an idea, word, or text communicates	The poem's meaning is _____.

37. Complete Tier 2 Vocabulary

TEACHER SCRIPT

"These are the academic thinking words you will use in every subject. When you know them, you can understand a question and explain your answer."

Word	Student-Friendly Definition	Oral Rehearsal Frame
evidence	an accurate detail used to support an interpretation	The evidence shows _____.
interpretation	an explanation of what evidence means	My interpretation is _____ because _____.
viewpoint	a way of seeing or understanding something	A different viewpoint might be _____.
preserve	to protect something so it continues	We should preserve _____ because _____.
examine	to look at something carefully	When I examine the lines, I notice _____.
evaluate	to judge using evidence and criteria	I evaluate this choice by _____.
significance	why an idea matters beyond one detail or text	The significance is _____.
responsibility	a duty to make a thoughtful choice or take action	Our responsibility is _____.
contribution	something given to help a group or future	One contribution could be _____.
theme	the central meaning a text communicates	The theme is _____.
stanza	a grouped set of lines in a poem	This stanza emphasizes _____.
imagery	words that help a reader picture, hear, feel, taste, or smell	The imagery helps me experience _____.

38. Complete Tier 3 Vocabulary

TEACHER SCRIPT

"These are the special words that belong to our topic. Knowing them helps you talk about our texts like an expert."

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

See the Vocabulary Opportunities page for 50 activities, and the companion TWA Vocabulary Practice.

39. Background Knowledge & Teacher Context

What the teacher needs to know. Module 4 completes the Grade 4 Cluster 7 work. "The Roads Between Us" moves from Caddo waterways and exchange to Mali and Timbuktu, Atlantic contacts, and present-day Texas connections. It recognizes that routes carry goods, knowledge, language, art, and ideas, but also that historical contacts could cause harm and be experienced differently.

Important conceptual background. "What We Carry Forward" examines the rule of law, traditions, scholarship, Renaissance learning, cultural voices, service, harmful customs, missing voices, and choices future generations may receive. A legacy should not be carried forward blindly. Students study evidence, listen for missing voices, keep what is wise, repair what is wrong, and decide what they can contribute.

Content context and connection to writing instruction. Students use all six TRAILS elements for a developed perspective narrative and all six LEAVES elements for a companion voice poem. The central meaning stays connected while the craft decisions change.

The ECR Habit

Before writing, students use DOT to slow down before making a historical conclusion: Details, Organize, Think Beyond. They move from FACT -> EVIDENCE -> INTERPRETATION and ask whose experience and voice they can trust. They use TRAILS and LEAVES to preserve meaning while changing genre-specific craft. **4.7G**

40. Materials Needed

Category	Items
Core print materials	Level 4 copies of "The Roads Between Us" and "What We Carry Forward"; full TRAILS and LEAVES charts
Activity materials	Four FUTURE CURATORS mats: PRESERVE, QUESTION, IMPROVE/REPAIR, and CARRY FORWARD; source-based statement cards
Writing materials	ONE IDEA - TWO FORMS planning and drafting pages; highlighters or colored pencils
Assessment materials	Award/Target reflection and progress tracker; timer for MUSEUM OF MEANING
Displays	FACT -> EVIDENCE -> INTERPRETATION and conclusion + text evidence + reasoning
Accessibility supports	Full framework charts, oral rehearsal, sentence frames, bilingual planning, and teacher-provided historical sources when needed

41. Preparation Before Day 1

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

42. Weekly Timing & Transition Overview

Day	Minutes	GRADUATE Stage	What Happens
Day 1	15	G Gather + R Reveal	Name the problems in the texts; model circle, box, and triangle on one WHY prompt; write a matching thesis (central idea) and introduce TRAILS.
Day 2	15	A Attempt	Play FUTURE CURATORS: place statements, cite evidence, and construct a different perspective.
Day 3	15	D Discuss + U Use	Discuss the poem's conflict; independently shape the WHY prompt, write a thesis (central idea), and underline the reason.
Day 4	15	A Award + T Target	Award three strong decisions; revise one TRAILS target and one LEAVES target.
Day 5	15	E Educate and Explain to Others	Teach the choices behind the narrative, poem, and Social Studies connection.

43. Tiny Times Transition

A Tiny Time is a quick, zero-material movement routine, under one minute, that reinforces the prompt-analysis habit.

- Signal the class and say, "Tiny Time! Shape the prompt!"

- Read one short WHY or HOW prompt from the module.
- Students make circle, box, and triangle hand motions while naming the important nouns, verb, and clue word.
- Students say "WHY asks for reasons" or "HOW asks for a way something happened," then return quietly to their work.

Citizenship & Content Connection

44. The Citizenship Connection

This module connects literacy to responsible citizenship, historical understanding, cultural voice, and thoughtful choices about the future.

Element	This Module
Suitability	A natural fit. The poems examine how routes carry more than goods and how generations decide what deserves to continue.
Focus	Responsible citizenship; evidence, context, viewpoint, cultural voice, and responsibility.
Historical / Content Connection	Caddo waterways, Mali and Timbuktu, Runnymede, the Magna Carta, Renaissance learning, and changing Texas voices connect past choices to future choices.
Perspective Connection	A connection may bring exchange and change, but it may also silence a voice or cause harm. Readers study whose experience they can trust.
Literacy-to-Citizenship Connection	Reading evidence and listening for missing voices help citizens make informed and thoughtful choices.
Citizenship Question	"What will we preserve, question, change, repair, and add before we are through?"
Teacher Script	<i>"The past may place things in our hands, but we help shape where the future stands."</i>
Accuracy / Source Note	Read the poems as literary sources connected to supplied Social Studies content. Do not turn an inference or invented narrative detail into a historical fact.

Instructional Tools & Source Text

45. Anchor Charts / Core Strategy Visuals

Prompt-Shaping Key

Red Circle	Yellow Box	Green Triangle
Noun (topic)	Verb (action)	Clue word (WHY or HOW)

The Two Types of Prompts (Clue-Word Chart)

Thinking Type	Clue Words	What the Writer Explains
WHY prompts	WHY	Reasons something happened or was needed.
HOW prompts	HOW	A way something happened or how a problem was solved.

ECR (TRAILS) Thinking Chart

Letter	ECR Part	What It Means
T	Thesis (central idea)	The answer to the prompt.
R	Reason/Way	Why or how the thesis (central idea) is true.
E	Evidence	Text proof. 4.7C
E	Explanation	How the evidence proves the thesis (central idea). 4.7G
S	Significance	Why the idea matters.

46. Core Habit / Strategy Explanation

TEACHER SCRIPT

"Before you decide what a prompt asks, DOT any word you are unsure about. Then use the words you know and the anchor chart to make their thinking visible."

CLASS SLIDE

DOT = I am not sure about this word yet.

Encouragement: "Noticing an unfamiliar word gives you a place to begin. Careful readers ask questions and keep going."

CREATE THE ANCHOR CHART

Build an anchor chart titled "The Two Types of Prompts." Add WHY (reasons) and HOW (a way something happened). Display the shape key: circle important nouns, box the important verb, and triangle WHY or HOW. Add the ECR (TRAILS) chart with Reason/Way in the second row and a DOT reminder for unknown words. After shaping a prompt, students name the conflict and add a matching thesis (central idea) example.

47. Student Source Passage(s)

Passage use: read the two poems below at very high stamina. Keep the line numbers for discussion and for citing specific lines and stanzas.

Poem: "The Roads Between Us" (Genre: Poem; Stamina: Very High)

A river bends, a pathway turns,
A traveler watches, listens, learns.
A basket, story, song, or seed
Can travel far to meet a need.
5 Long before the roads we know,
People still found ways to go.
They watched the rivers, stars, and land,
And followed routes they came to understand.
The Caddo knew the waterways,
10 Their twists and turns, their quiet ways.
A river offered food and drink,
But it could also form a link.
Canoes could carry pots for trade,
Or baskets carefully formed and made.
15 Corn or tools might change a hand,
Connecting people across the land.
Yet something happened when they met
That could not fit inside a net.
A story, custom, skill, or view
20 Might travel with the traders too.
Across Sahara's sweeping sand,
Caravans crossed a difficult land.
The blazing sun and desert air
Made every journey need great care.
25 Salt traveled south and gold went north,
As merchants carried treasures forth.
Through Mali's markets, wealth could grow
Because the trading routes could flow.
But wealth was not the only prize
30 Those roads could carry under open skies.
At places such as Timbuktu,
Books and learning traveled too.
A scholar came with thoughts to share;
A merchant brought news from elsewhere.
35 A student listened, read, and learned,
Then carried knowledge when returned.
The roads became a woven thread,
Connecting things that people said.
A pathway built for goods to trade
40 Could spread an idea someone made.
Centuries later, ships set sail,
Across Atlantic wind and gale.

Their journeys joined societies
Once separated by the seas.

45 The contacts brought exchange and change,
As people met what seemed so strange.
Foods and animals crossed the tide,
And different cultures met side by side.
Yet history teaches something more: Not every meeting opens a friendly door.

50 The search for riches, power, and land
Could bring great harm from human hands.
Connections sometimes brought new choice;
At other times, they silenced voice.
To understand the past, we must

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

60 Across our Texas regions now,
Connections still explain the how.
A farmer grows a field of grain
With soil, resources, sun, and rain.
The crop may travel down a road,

65 Inside a truck with heavy load.
A railroad, highway, ship, or plane
Can move that product on again.
Along the Gulf, the harbors show
How Texas trade continues to grow.

70 Great ships can carry goods away
And bring new products every day.
A windy plain can power a town;
Resources move both up and down.
Oil, cattle, cotton, corn, and more

75 May travel far beyond our shore.
Technology has changed the speed,
But people still connect through need.
We give, receive, compare, and share,
And learn from people everywhere.

80 The roads between us shape our days
In visible and hidden ways.
They influence where businesses grow
And where communities choose to go.
But every road can carry more

85 Than boxes stacked from floor to floor.
It carries language, thought, and art,
And pieces of the human heart.
A road is more than dirt or stone;
Its greatest reach may stay unknown.

90 For when two distant pathways meet,

The world itself moves with our feet.

Poem: "What We Carry Forward" (Genre: Poem; Stamina: Very High)

A rule is written, strong and clear,
Its meaning travels year to year.
A song is sung, a story told;
New hands can carry what is old.
5 But history is more than dates
Or names engraved on iron gates.
It lives in what we choose to save,
The questions asked, the paths we pave.
At Runnymede, in long-past days,
10 People challenged a ruler's ways.
The Magna Carta helped begin
A question: Where should power end?
It did not give all people rights;
It did not end all unfair fights.
15 Still, one important thought grew strong: No leader should stand above the law.
That thought kept traveling through the years,
Through arguments, changes, hopes, and fears.
Later governments would also say
That leaders must obey the law each day.
20 A legacy can start this way, Not finished on its opening day.
An early thought may still expand
As later people understand.
Some things survive without a page;
They travel person, age to age.
25 A skill can move through helping hands,
A custom through familiar lands.
In Caddo homes, the young could learn
By watching how the seasons turned.
They learned the fields, the river's flow,
30 And what their families came to know.
Tradition linked the past and new;
Each generation added too.
For carrying forward does not mean
A culture stays forever unseen.
35 It breathes and changes as people live;
Each generation has more to give.
The past provides a sturdy thread,
But living hands pull it ahead.
In Timbuktu, a scholar's page
40 Could carry knowledge age to age.
A copied book, protected well,
Held more than words that ink could tell.
It held a question, thought, or claim
That could outlive the writer's name.
45 A student reading years from then

Could think that ancient thought again.
The Renaissance provides a clue
To what inheritance can do.
Thinkers looked toward Greece and Rome
50 And brought forgotten questions home.
But looking backward did not mean
Repeating every ancient scene.
They studied, questioned, then combined
Old learning with a changing mind.
55 An artist learned perspective's rule,
A scientist observed with tools.
A thinker asked how laws should work;
New questions challenged what might lurk.
The lesson was not, "Old is best," Or, "Never question what came next." The
60 lesson was to read and learn,
Then test which ideas should return.
Culture travels differently;
Sometimes its road is melody.
A song can cross a crowded room
65 And make forgotten stories bloom.
Lydia Mendoza sang with pride,
Keeping language close beside.
Her songs let Texas families hear
Their own experiences loud and clear.
70 Chelo Silva's powerful sound
Helped Tejano music travel around.
Feelings carried through each song
Could help new listeners feel they belonged.
And Bledsoe stepped upon a stage
75 While unfair barriers marked his age.
His talent showed what could be done
When closed-off doors were overcome.
These voices left more than a tune;
Their influence traveled far beyond.
80 They helped a changing Texas see
How many voices form identity.
A legacy can also start
As one brave hope within a heart.
A dream for fairness, clearly shared,
85 Can make another person care.
A call to service can remain
After applause has left the lane.
Its meaning lives when people choose
To give their time and skills to use.
90 Words last longest when they lead
Another person toward a deed.
A speech becomes a living thing
When choices give the message wings.

Yet history also asks us why
 95 Some harmful customs did not die.
 Not everything that's passed along
 Deserves to stay because it's long.
 Some laws excluded; some caused pain.
 Some voices fought to make things change.
 100 To honor history, we must see
 Both what was lost and what could be.
 We do not carry all things blind;
 We question, learn, and change our mind.
 We study evidence, compare,
 105 And listen to the voices there.
 We ask whose story has been told,
 Whose voice was missing from the old.
 We search for facts, examine views,
 Then make informed and thoughtful choices.
 110 The past can offer us a map,
 But we decide the forward path.
 We keep what's wise, repair what's wrong,
 And add our voices to the song.
 One child may learn an ancient thought,
 115 Then use the lesson they were taught.
 One student may discover why
 A law, a song, or dream won't die.
 Someday the choices that we make
 May form the paths that others take.
 120 Our words and actions may become
 The history future students learn from.
 So what will we preserve and share? What will we question, change, repair? What
 will we add before we're through? What will the future learn from you?
 What we carry forward shows
 125 How yesterday becomes tomorrow.
 The past may place things in our hands, But we help shape where the future
 stands.
 4 resources to serve as collection vats for evidence during the research cluster

48. Student Annotation Guide

The evidence students learn to identify in each source. **4.7E** Keep the exact poems visible while students cite or paraphrase.

The Roads Between Us

TRACKS	Evidence
T Time	Long before the roads we know; Centuries later
R Reactions	listens, learns; exchange and change
A Actions	followed routes; connected; study evidence
C Character/ Concept	The Caddo; merchants; scholars; farmers
K Key Knowledge	routes carry goods, books, language, thought, and art
S Scenery/Setting	rivers, stars, land, Sahara, Gulf harbors, windy plains

What We Carry Forward

TRACKS	Evidence
T Time	year to year; long-past days; later generations
R Reactions	challenged; questioned; belonged; fought to make things change
A Actions	choose to save; study, question, combine; repair
C Character/ Concept	Runnymede; Caddo; Timbuktu; Lydia Mendoza; Chelo Silva; Bledsoe
K Key Knowledge	not everything passed along deserves to stay; missing voices matter
S Scenery/Setting	iron gates, familiar lands, a crowded room, a stage

49. TRACKS Evidence Highlighting

Preview the poems with students before reading. Read each one aloud so students hear it first and notice how the writer arranges the words into lines. Students TAP the TRACKS: they hunt for the six kinds of evidence and mark each one. **4.7E**

Use TRACKS for reading evidence. Use TRAILS for the narrative and LEAVES for the poem. Move from FACT -> EVIDENCE -> INTERPRETATION, then explain significance.

Mark	Category	What It Captures (Color Label)
T	Time	Age, era, dates, cultural or historical details. Often adjectives. (Pastel Green)
R	Reactions	Reactions, solutions, resolutions, or effects. Often verbs and adverbs. (Pastel Purple)
A	Actions	Actions, problems, conflicts, or causes. Often verbs and adverbs. (Pastel Yellow)
C	Character / Concept	Names of people or major concepts used as the central idea. Often nouns or proper nouns. (Pastel Yellow)
K	Key Knowledge	Other important information necessary to meaning (background knowledge). (Pastel Orange)
S	Scenery / Setting	Setting details acknowledged or measured through the five senses. (Pastel Green)

Game cards note: highlighted TRACKS copies and student annotation are produced in the Student Book. This teacher guide lists them rather than reprinting them to save paper.

50. Five-Day GRADUATE Lesson

Every day uses the same page anatomy: Day / Stage / Group / Minutes, Day Purpose, TEACH / LEARN / ASSESS evidence point, Class Slide cue, Teacher Script, student task, expected student thinking, embedded check, access without lowering rigor, misconception / teacher move, and student product.

DAY 1 | GATHER AND REVEAL | 15 MINUTES

Day Purpose: gather knowledge about routes and legacies, reveal the full TRAILS and LEAVES frameworks, and model evidence-based interpretation.

Standard	Focus
TEKS	4.11A(i) plan a first draft; 4.12A(i) and 4.12A(ii) compose literary texts using genre characteristics and craft
ELPS	1(E) demonstrate listening comprehension; 3(E) use pre-reading strategies

GATHER ■ TEACH

CLASS SLIDE

Write on the board: What will we carry forward? Full TRAILS: T - R - A - I - L - S. Full LEAVES: L - E - A - V - E - S.

TEACHER SCRIPT

"During the first week, we asked what travels. During the second, we asked who carries it. During the third, we asked what changes because of the connection. Today we ask what we should do with what reaches us from the past."

CLASS SLIDE

Read "The Roads Between Us" and "What We Carry Forward" in logical sections. Display FACT -> EVIDENCE -> INTERPRETATION and SIGNIFICANCE = Why does this matter beyond this text?

Students use DOT unknown words as they read. Pause after Caddo waterways, Mali/Timbuktu, Atlantic contacts, Texas trade, missing voices, repair, and responsibility. [4.7E](#)

CLASS SLIDE

Today you will trace how people carry goods, ideas, knowledge, culture, voices, and values.

REVEAL ■ TEACH

CLASS SLIDE

FACT -> EVIDENCE -> INTERPRETATION. Ask: What does the poem actually state or show? Which details support the same interpretation? Why does this matter beyond the poem?

TEACHER SCRIPT

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

Modeled LEAVES Annotation

CLASS SLIDE

In "The Roads Between Us," the poem moves from physical routes to knowledge, culture, harm, perspective, technology, and modern Texas trade. The road carries language, thought, art, and pieces of the human heart.

Model that lines and layout create a sequence, imagery makes rivers, sand, ships, and roads visible, the voice studies the past carefully, sound links the lines, and significance asks what readers should do with the understanding.

TRAILS: identify the focused experience, relationship, actions, thoughts and dialogue, important moment, lasting effect, and setting.

LEAVES: identify lines and layout, emotion and experience, artistic language, voice, echo and sound, and significance.

Point to each framework. Keep the full poems visible and distinguish what is stated from what you infer. **4.7C** **4.7G**

EMBEDDED CHECK FOR UNDERSTANDING ○ **LEARN**

Students give a Four-Word Takeaway after a major section: "Routes carry more than goods." "Knowledge moves between people." "The past requires evidence." "We shape future legacies."

Misconception / teacher move: if a student treats "old" as automatically good, return to the poem's warning that not everything passed along deserves to stay.

Access without lowering rigor: read the intact poems aloud, reread logical sections, and allow oral rehearsal; students still select evidence, make interpretations, and explain significance. **Student product:** DOT notes, Four-Word Takeaways, and a first evidence-based LEAVES analysis.

DAY 2 | ATTEMPT | 15 MINUTES

Day Purpose: decide what the poems ask readers to preserve, question, improve or repair, and carry forward through FUTURE CURATORS.

Standard	Focus
TEKS	4.7C use text evidence; 4.7G discuss ideas important to meaning
ELPS	1(C) follow oral directions with accuracy; 2(E) explain information orally

ATTEMPT ○ **LEARN**

CLASS SLIDE

FUTURE CURATORS - PRESERVE - QUESTION - IMPROVE/REPAIR - CARRY FORWARD.

CLASS SLIDE

conclusion + text evidence + reasoning.

Each group receives source-based statement cards and four mats. Cards are not intended to have one automatic answer. Students justify decisions using the two poems.

POSSIBLE CONCEPTS

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

Future Curators Routine and Defensible Models

Step	Action	Check
1	Read one statement card and name the four possible placements.	Use the text, not preference.

2	Place the card under PRESERVE, QUESTION, IMPROVE/REPAIR, or CARRY FORWARD.	More than one placement may be defensible.
3	Say: We placed this under Question because the poem tells us ____, which suggests ____.	Evidence and reasoning are both present.
4	Exchange one card with another group for Perspective Swap.	Construct the best different perspective.
5	Historical evidence -> PRESERVE.	The poems ask readers to study evidence before replying.
6	A missing perspective -> QUESTION.	The poem asks whose voice was missing.
7	An unfair practice -> IMPROVE/REPAIR.	Some laws excluded; some caused pain.
8	Useful knowledge -> CARRY FORWARD.	Books and learning traveled through Timbuktu.
9	Switch roles and defend the different placement.	Understanding another perspective does not erase your conclusion.

Teacher guidance: these are models, not automatic answers. Accept another placement when the group cites accurate poem evidence and explains sound reasoning.

EMBEDDED CHECK FOR UNDERSTANDING ○ **LEARN**

Before accepting a placement, listen for an accurate poem detail, an interpretation, and a reasoned significance.

Misconception / teacher move: if a student says, "Because I think so," return to the poem and ask, "Which detail supports that decision?"

Access without lowering rigor: allow oral rehearsal and pointing to the exact line before speaking. **Student product:** a curator placement, evidence-based explanation, and Perspective Swap defense.

DAY 3 | DISCUSS AND USE | 15 MINUTES

Day Purpose: discuss the evidence and viewpoints in both poems, then write ONE IDEA - TWO FORMS: a developed perspective narrative and a companion voice poem.

Standard	Focus
TEKS	4.11A(i) plan a first draft; 4.12A(i) and 4.12A(ii) compose literary texts
ELPS	2(E) explain information orally; 4(D) write using grade-appropriate sentence lengths and types

DISCUSS ○ **LEARN**

CLASS SLIDE

What is the difference between an opinion and a conclusion supported with evidence?

TEACHER SCRIPT

"Yesterday we discovered that the deeper questions did not always have identical answers. That is not weakness. That is thinking."

Ask: Which card produced the strongest disagreement? Did anyone change a decision after hearing evidence? What is the difference between an opinion and a conclusion supported with evidence?

CLASS SLIDE

ONE IDEA - TWO FORMS - connection - knowledge - culture - tradition - service - legacy - responsibility - perspective - change - contribution.

Students choose one central concept and write a fictional narrative in which a character receives, shares, discovers, teaches, preserves, questions, or passes forward something meaningful. The deeper meaning should involve an idea, skill, story, tradition, value, or piece of knowledge.

USE (Try It On Your Own!) ✓ ASSESS

Full TRAILS Narrative: include a focused experience, meaningful relationship, actions, thoughts and dialogue, an important turning point, a lesson or lasting effect, and a developed setting. Suggested length: four to five developed paragraphs.

Full LEAVES Companion Poem: communicate the same central idea in at least four four-line stanzas with intentional layout, emotion and experience, artistic language, purposeful voice, echo and sound, and clear significance.

TEACHER SCRIPT

"Your story does not need to retell one of our poems. It should demonstrate the deeper idea you learned from them. Your poem should make different craft decisions while preserving the central meaning."

EMBEDDED CHECK FOR UNDERSTANDING ✓ ASSESS

Students state one central idea that both pieces will communicate, then identify where each TRAILS and LEAVES element will appear.

Misconception / teacher move: if a poem is only a paragraph wearing a different costume, ask which line, stanza, image, voice, sound, or significance decision changes the experience.

Access without lowering rigor: provide oral rehearsal, bilingual planning, and the full framework charts. The student still chooses the central idea and craft decisions.

DAY 4 | AWARD AND TARGET | 15 MINUTES

Day Purpose: use the full TRAILS and LEAVES internalization check, award three strong decisions, and target one TRAILS element and one LEAVES element for revision.

Standard	Focus
TEKS	4.11C(i) revise sentence structure; 4.11C(ii) revise word choice; 4.12A(ii) use craft
ELPS	2(F) respond to information; 4(E) write using conventions

AWARD ✓ ASSESS

CLASS SLIDE

FULL TRAILS + LEAVES INTERNALIZATION CHECK.

TEACHER SCRIPT

"Today I want you to act as the first expert reader of your own work. Award three places where your decisions are strong. Now choose only two high-impact targets."

Narrative Check

Students locate and label T, focused experience; R, relationship; A, actions, thoughts, and dialogue; I, the moment when understanding changes; L, what lasts beyond the event; and S, the developed setting.

Poetry Check

Students locate L, deliberate layout; E, feeling or experience; A, artistic language; V, speaker and voice; E, echo or sound; and S, what should remain with the reader.

Students star three places, choose one TRAILS target and one LEAVES target, then revise for meaning and edit for conventions.

EMBEDDED CHECK

Strong revision is targeted. If the setting is already vivid but the important moment is weak, adding more setting will not solve the real problem.

CLASS SLIDE

AWARD three strong decisions. TARGET one TRAILS element and one LEAVES element. Revise for meaning; edit for conventions.

Curiosity Reflection: Something from this month's Social Studies content that I want to investigate further is _____.

Access without lowering rigor: offer the full charts and oral rehearsal. The student selects the targets and makes the revisions.

DAY 5 | EXPLAIN TO OTHERS | 15 MINUTES

Day Purpose: teach the choices behind the narrative, poem, and Social Studies connection through MUSEUM OF MEANING.

Standard	Focus
TEKS	4.7G discuss specific ideas important to meaning; 4.12A(i) and 4.12A(ii) compose literary texts
ELPS	2(E) explain information orally; 4(D) write using grade-appropriate sentence lengths and types

EXPLAIN ✓ ASSESS **4.7G**

CLASS SLIDE

MUSEUM OF MEANING - teach the choices behind your narrative, poem, and Social Studies connection.

EDUCATE

TEACHER SCRIPT

"Today you are not presenting for applause. You are teaching. Your audience should understand something more clearly because you explained it."

In Round 1, explain: "My central experience is..." "The relationship matters because..." "My important moment is..." "The lasting effect is..." "I chose this setting because..."

In Round 2, explain: "My poem communicates the same central idea, but I changed the form by..." "My artistic language is..." "My voice is..." "My sound or echo choice is..." "The significance is..."

In Round 3, complete: "One idea I carried from our source poems into my own writing was..." "The source helped me understand..." "Something I would want a future student to carry forward from my writing is..."

Transfer: Explain the Central Idea **4.7B**

EMBEDDED CHECK FOR UNDERSTANDING ✓ **ASSESS**

Listeners ask one genuine question. The speaker names a choice, points to evidence in the work, and explains why that choice helps an audience understand the central idea.

Access without lowering rigor: provide sentence frames and private rehearsal. The student still teaches a deliberate TRAILS or LEAVES decision.

CLASS SLIDE

A listener should understand something more clearly because you explained it. Ask one genuine question.

Return to the Citizenship Connection

Ask one reconnecting question: "How do routes, voices, knowledge, and choices shape what a community carries forward?"

Return to the Overarching Question

Students compare their First Thinking to their Final Thinking. **Student product:** partner teaching explanation, one genuine question, and progress reflection.

CLOSING SCRIPT

"The road between the past and the future runs through people. For a little while, that means it runs through us."

Student Exemplars

These excerpts model the ONE IDEA - TWO FORMS task. They use details grounded in the poems without presenting invented details as historical facts.

51. Low / Developing Exemplar

Field	Detail
Student response	Narrative: Mara got an old family song. She sang it. It was important and she kept it. Poem: I got a song. It was old. I sang the song. The song was good.
What the student did successfully	Kept one central idea in two forms and identified something carried forward.
What is missing	Developed setting, relationship, actions, thoughts, dialogue, a turning point, lasting effect, intentional layout, emotion, artistic language, voice, sound, and significance.
Why it falls at this level	The narrative is thin and the poem is prose divided into short lines.
Exact next instructional step	Use the six TRAILS questions and the six LEAVES questions to make deliberate choices.

52. Medium / Approaching Exemplar

Field	Detail
Student response	In the quiet kitchen, Abuela hummed the song she had taught Lena before. "Keep it close," she said. Lena recorded the melody and taught it to her cousin. When the cousin joined the final line, Lena understood that preserving the song did not mean keeping it to herself. It lived when another voice carried it. Poem: One voice crosses the room, one voice opens the door. I hold the echo gently; then it is ours once more.
What the student did successfully	Included relationship, setting, dialogue, action, turning point, lasting effect, voice, image, repetition, and rhyme.
What is missing	Four to five developed narrative paragraphs and at least four four-line stanzas. Add complexity by showing what Lena evaluates before deciding how the tradition should change or continue.
Why it falls at this level	The same central idea is present, but both forms need development.
Exact next instructional step	Plan the full TRAILS narrative and full LEAVES companion poem.

53. High / Secure Exemplar

Part	Example
Central idea	What people carry forward should be studied, questioned, repaired when harmful, and shaped by the choices of living people.
Narrative	Rain tapped the community-center windows while Nia and Mr. Ortiz sorted recordings for the history display. One interview praised a neighborhood rule; another explained whom that rule had excluded. "Do we preserve both?" Nia asked. Mr. Ortiz slid the headphones back toward her. "Preserve the evidence," he said, "but don't confuse preserving a record with approving every choice." Nia listened again. At the exhibit opening, she placed the accounts beside each other and added a question for visitors: Whose voice would you seek

	next? The display gave the community a more honest place to begin repairing what the old rule had harmed.
Companion poem	Two voices share one table, two windows face one street, one says the rule stood stable, one names the barred-out feet. I will not hide the record, or call the record right; I set the voices side by side and let them change the light. The past can be a compass, but hands must choose the way; we keep the proof, repair the harm, and question what we say. Tomorrow reads our labels, tomorrow hears our tone; the road we leave for others is built by choices shown.
Why it works	The narrative develops perspective, evidence, a meaningful relationship, dialogue, a turning point, and a lasting effect. The poem preserves the central meaning while using four stanzas, deliberate voice, imagery, repetition, rhyme, and clear significance.

Additional Secure Exemplars

Type	Element	Strong Model	Why It Works
TRAILS	Important moment	Nia places two accounts side by side and adds a question.	The action changes how the community will understand the record.
LEAVES	Significance	The road we leave for others is built by choices shown.	The ending makes the reader think beyond the poem.

Secure Response: Evidence and Explanation (Deck Slide 19)

Response Part	Text from the Secure Model	Why It Works
Evidence	"We ask whose story has been told, / Whose voice was missing from the old."	Gives text evidence about missing perspectives.
Explanation	The detail supports the interpretation that carrying history forward requires listening, comparison, and thoughtful choices.	Connects the proof to significance.

Assessment & Evidence

54. Teacher Answer Guidance & Evidence Notes

What an adequate final understanding should include: a student who understands this module can distinguish a fact, evidence, interpretation, and viewpoint; place a statement under a FUTURE CURATORS heading with evidence and reasoning; construct a different supported perspective; identify all six TRAILS elements; identify all six LEAVES elements; and explain how one central idea can travel through narrative and poetry.

55. Standards Evidence Trail

Evidence ID	Location	Role	What It Demonstrates
T1	Day 1 Gather	■ TEACH	Both poems framed through routes, generations, evidence, and significance.
T2	Day 1 Reveal	■ TEACH	Full TRAILS and LEAVES frameworks modeled.
L3	Day 2 Attempt	○ LEARN	Future Curators placements justified with text evidence and reasoning.
L4	Day 3 Discuss	○ LEARN	Students compare viewpoints and plan one central idea in two forms.
A5	Day 3 Use	✓ ASSESS	Developed TRAILS narrative and LEAVES companion poem planned.
A6	Day 4 Award	✓ ASSESS	Student names three strong craft decisions with evidence.
A7	Day 4 Target	✓ ASSESS	Student revises one TRAILS target and one LEAVES target.
A8	Day 5 Explain	✓ ASSESS	Student teaches a choice and its effect.
A9	Day 5 Transfer	✓ ASSESS	Student connects source poems to a future choice.

56. Assessment Opportunities

Field	Detail
Purpose	Determine whether students can use evidence to explain a thoughtful choice about what people carry forward and communicate the same central idea in narrative and poetry.
Who Administers It	The classroom teacher during the lesson.
Materials Needed	Both poems, TRAILS and LEAVES charts, four curator mats, statement cards, planning pages, and the progress tracker.
Related TEKS Breakout	4.11A(i) planning; 4.12A(i) genre characteristics; 4.12A(ii) craft; 4.11C(i) and 4.11C(ii) revision.
Task	Students make a curator decision, plan and draft a four- to five-paragraph narrative, write at least four four-line stanzas, and explain the significance.

Expected Response	Both pieces communicate one meaningful central idea. The narrative includes all six TRAILS elements, and the poem includes all six LEAVES elements with deliberate craft.
-------------------	---

Informal Assessment. During Days 1-2, watch students distinguish fact, evidence, interpretation, and viewpoint and listen for accurate poem evidence.

Formative Assessment. The Day 3 ONE IDEA - TWO FORMS plan is the formative check. Students state one central idea, list all six TRAILS elements, and list all six LEAVES elements.

Exit Ticket Assessment. The Day 5 MUSEUM OF MEANING explanation asks each student to name a choice, point to evidence in the work, and explain its effect.

Assessment Prompt Bank (Teacher Reference)

Prompt	Prompt Type	Expected Thesis (central idea)
What should we preserve from the poems?	Evidence and interpretation	We should preserve reliable evidence, useful knowledge, cultural voices, and ideas that help future people understand the past.
Why should we question what is passed along?	Evidence and significance	Not everything passed along deserves to stay because some customs excluded people or caused pain.
How can a poem communicate a narrative's central idea?	LEAVES craft	A poem can preserve the central idea while changing lines, stanzas, imagery, voice, sound, and significance.

Formal Module Assessment Addendum

57. Student Exit Ticket (Printable Page)

Name: _____ **Date:** _____

TEKS: [4.12A\(i\)](#) / [4.12A\(ii\)](#) (genre characteristics and craft) | **Student-Friendly Target:** I can communicate one central idea through a narrative and a poem.

Directions: Read a selected section from either poem. Name one fact, one evidence detail, one interpretation, and one viewpoint. Then name one idea you might preserve, question, improve, repair, or carry forward.

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

1. Evidence response. Write one accurate poem detail and explain what it suggests. (2 points)

2. Central idea. State what people should carry forward and why. (4 points)

3. Name one TRAILS element in a narrative you could write. (2 points)

4. Name one LEAVES element in a companion poem you could write. (2 points)

Total Score: _____ / 10

58. Exit Ticket Answer Key

Item	Answer	Expected Thinking	Points	TEKS Evidence
1	Any accurate detail from either poem paired with a reasonable interpretation.	Distinguishes evidence from interpretation.	2	4.7C
2	Secure example: We should keep what is wise, repair what is wrong, and add our voices to the song because the choices people make become the history future students learn from.	States a thoughtful central idea and significance.	4	4.12A(i)
3	Any accurate TRAILS element with a fitting narrative planning statement.	Internalizes the narrative framework.	2	4.11A(i)
4	Any accurate LEAVES element with a fitting poetry craft statement.	Internalizes the poetry framework.	2	4.12A(ii)

59. Scoring Principle

Score evidence accuracy, interpretation, central idea, TRAILS understanding, and LEAVES understanding. Minor handwriting or convention errors should not remove meaning points if they do not change the response.

60. Gradebook Conversion

Raw Score	Percent	Interpretation	Next Instructional Step
9-10	90-100%	Secure	Route to Missing-Voice Inquiry or Dual-Voice Poem enrichment.
7-8	70-89%	Developing	Reteach the difference between evidence and interpretation.
5-6	50-69%	Emerging	Small-group support with TRAILS and LEAVES charts.
0-4	Below 50%	Beginning	Reread both poems in logical sections and rehearse one evidence frame.

61. Recommended Gradebook Label

Gradebook label: "G4 C7 M4"

Module Writing Assignment

62. Writing Assignment (Teacher Scoring Copy)

Field	Detail
Primary TEKS	4.11A(i) plan a first draft; 4.12A(i) use genre characteristics; 4.12A(ii) use craft
Spiral TEKS	4.7C use text evidence; 4.7F use vocabulary; 4.7G discuss ideas important to meaning; 4.11C(i) and 4.11C(ii) revise
Purpose	Students communicate ONE IDEA - TWO FORMS through a developed perspective narrative and companion voice poem.
Exact Student Prompt	Write a fictional narrative in which a character receives, shares, discovers, teaches, preserves, questions, or passes forward something meaningful. Then write a companion poem about the same central idea.
Exact Student Directions	Use all six TRAILS elements in four to five developed paragraphs. Use all six LEAVES elements in at least four four-line stanzas. Keep the central meaning, but make deliberate genre-specific craft decisions.
Non-Negotiable Expectations	A focused four- to five-paragraph narrative and a companion poem of at least four four-line stanzas, both grounded in the poems' central ideas and developed with TRAILS and LEAVES.

WRITING REQUIREMENT **4.7F**

Use at least two vocabulary words from this module's vocabulary list in your written response.

63. Student Planning Frame

Optional access support without lowering rigor. The student still writes every part.

1. Choose one central concept: connection, knowledge, culture, tradition, service, legacy, responsibility, perspective, change, or contribution.
2. Plan the focused experience and setting for the narrative.
3. Plan the meaningful relationship and the actions, thoughts, and dialogue.
4. Plan the important turning point and the lesson or lasting effect.
5. Plan lines, stanzas, emotion, artistic language, voice, echo and sound, and significance for the poem.
6. Choose accurate evidence from one or both poems to ground the central idea. **4.7C**
7. Write what a future reader should understand or carry forward. **4.7G**

64. Writing Assignment Rubric

Five criteria, four levels, converting to 20 points (each criterion worth up to 4). The thesis (central idea) row follows the companion's central-idea progression; report that target separately from the supported TRAILS development.

Criterion	4 Secure	3 Developing	2 Emerging	1 Beginning
Prompt shapes & thinking type	Important nouns circled, verb boxed, WHY triangulated; reasons identified.	WHY and reasons correct; one shape imprecise.	Some shapes or the thinking type correct.	Shapes and thinking type not identified.
Thesis (central idea)	Clear WHY message about laws and fairness, broad enough to develop.	Clear WHY idea, slightly general.	Retells details without stating the message.	Names only the topic; does not answer WHY.
Evidence (CSI) 4.7C	Relevant text detail supports the thesis (central idea).	Text detail present, mostly relevant.	Detail weakly related.	No text evidence.
Explanation & significance 4.7G	Explains how evidence proves the thesis (central idea); states why it matters.	Explains the link; significance thin.	Restates evidence without explaining.	No explanation.
Conventions & vocabulary 4.7F	Complete sentences; uses two module vocabulary words.	Mostly complete; one vocabulary word.	Some fragments; no target vocabulary.	Meaning unclear.

65. Writing Gradebook Conversion

Rubric Score	Percent	Instructional Interpretation	Next Step
18-20	90-100%	Secure ECR writer	Enrichment: shape the WHY AND HOW prompt about laws and write a thesis (central idea) with a reason and a way.
14-17	70-89%	Developing	Confer on the weakest criterion; re-draft one part.
10-13	50-69%	Emerging	Intervention on thesis (central idea) and evidence.
Below 10	Below 50%	Beginning	Reteach prompt analysis with frames and models.

66. Teacher Feedback Shortcuts

- Strength: "You successfully named the thinking type when you used the clue word _____."
- Strength: "You used the conflict to explain a reason or way when you wrote _____."
- Target: "Reread WHY or HOW. Does your thesis (central idea) give the reason or way the prompt asks for?"
- Target: "Check your evidence because it is not yet connected to your thesis (central idea)."
- Evidence: "You chose relevant evidence. Now explain how it proves your thesis (central idea)."
- Vocabulary: "Add one more module vocabulary word to strengthen your response."

Response to Student Need

67. Intervention: Name the Thinking

Field	Detail
Purpose	Support students who need help distinguishing evidence from interpretation, naming a viewpoint, or using TRAILS and LEAVES.
Group Size	Small group (3-6 students)
Time	10-12 minutes
Materials	Both poems, evidence cards, FACT -> EVIDENCE -> INTERPRETATION frame, and full TRAILS and LEAVES charts
Relevant TEKS Breakout	4.7C evidence; 4.11A(i) planning; 4.12A(ii) craft
Relevant ELPS	1(C) follow oral directions; 2(F) restate and respond

Step 1: Name the Evidence. Students sort three cards: an exact poem detail, a supported interpretation, and an unsupported preference.

CLASS SLIDE

The poem states _____. This supports _____. My interpretation is _____.

TEACHER SCRIPT

"Point to the words that are actually in the poem. Then explain what those words suggest. Label an inference honestly."

Use a line from each poem and keep the full source visible. Students underline the evidence and circle the interpretation.

Step 2: Name the Framework. Orally rehearse the six TRAILS questions, then the six LEAVES questions.

CLASS SLIDE

TRAILS: focused experience, relationship, actions/thoughts/dialogue, important moment, lasting effect, setting. LEAVES: lines/layout, emotion/experience, artistic language, voice, echo/sound, significance.

Step 3: Say It. Students explain one evidence detail, one narrative decision, and one poetry decision to a partner.

Small Group Teacher Table: Ask "What does the poem actually state?" "What are you inferring?" "Whose viewpoint is represented?" "What should remain with the reader?" Keep the final decision and writing with the student.

68. Embedded Checks & Student Support

Teacher Move	Expected Response	Common Misconception	Teacher Response
Ask students to name the clue word in a prompt.	Students identify WHY or HOW and triangle it.	Students point to a topic noun instead of the clue word.	Ask, "Which word tells the kind of thinking you must do?"
Ask students to shape and sort a card.	Students circle nouns, box the verb, triangle WHY or HOW, and explain whether the prompt asks for reasons or a way.	Students use the prompt topic instead of the clue word to sort.	Reread the whole prompt and use the shape key to distinguish the topic, action, and clue word.
Ask students to write a matching thesis (central idea).	Students use the conflict to give a reason for WHY or a way for HOW.	Students name a topic or detail without answering the question.	Return to the shaped prompt, name the problem, and rehearse a because or by phrase before writing.
Ask how evidence proves a thesis (central idea).	Students connect a text detail to the central idea.	Students repeat the evidence.	Use the frame, "This shows _____ because _____."

69. Student Support Quick Reference

If a student...	Support to Provide
Confuses evidence with opinion	Use the frame, "The poem states _____. This supports _____." Keep the exact poem visible.
Invents a missing perspective	Ask the student to label the inference and name what reliable source could answer the question.
Writes a poem that is chopped prose	Remove the line breaks and identify where image, voice, sound, or emphasis could drive a new layout.
Masters quickly	Route to Missing-Voice Inquiry, Dual-Voice Poem, or Future Archive.

Supporting Materials in This Book: the FACT -> EVIDENCE -> INTERPRETATION frame, four curator mats, full TRAILS and LEAVES charts, sentence frames, exemplars, and My Progress Tracker support this module's checks.

70. Enrichment: Connect Across Texts

Field	Detail
Purpose	Challenge students to investigate a missing voice, defend two possible curator placements, or compose a dual-voice poem while preserving the central idea.
Group Size	Pairs or small groups
Materials	Both poems, notebooks, curator mats, full framework charts, and reliable-source planning page
Relevant TEKS Breakout	4.12A(i) genre characteristics; 4.12A(ii) craft; 4.11C(i) and 4.11C(ii) revising; 4.7B compare across sources
Relevant ELPS	2(E) explain information; 4(D) grade-appropriate sentences

Missing-Voice Inquiry. Formulate three research questions about a viewpoint the poems invite readers to investigate. Identify what kind of reliable source could answer each question. Do not invent answers. **4.7B**

CLASS SLIDE

Ask whose story has been told and whose voice was missing from the old.

Curator's Note. Write a 150-word note for one FUTURE CURATORS card. Explain two defensible placements, cite accurate evidence for each, then state a reasoned conclusion.

Dual-Voice Poem. Revise a companion poem so two viewpoints alternate and join in the final stanza. Keep all six LEAVES elements and make the joining or separation of voices visible through layout and sound.

Future Archive. Choose one school or community contribution worth documenting. Propose what evidence a future student would need to understand its context, effect, limits, and significance.

Expert Reflection: have students explain how evidence, viewpoint, and craft decisions help a future reader understand the central idea.

71. Additional Writing Opportunity: Plan and Draft

Writing Prompt: Choose one concept from FUTURE CURATORS. Write an evidence-based explanation that places it under PRESERVE, QUESTION, IMPROVE/REPAIR, or CARRY FORWARD. Then acknowledge one different supported placement before defending your conclusion.

Connection to This Module: this week you learned to study evidence, compare viewpoints, and decide what people should carry forward. Use the poems and the full TRAILS and LEAVES frameworks to communicate one central idea.

Planning Support

1. State the placement.
2. Cite or accurately paraphrase a relevant detail from one poem. **4.7C**
3. Explain how the evidence supports the placement.
4. Explain a different defensible placement.
5. State why this decision could matter to future people. **4.7G**

WRITING REQUIREMENT **4.7F**

Use at least two vocabulary words from this module's vocabulary list in your written response.

Drafting Space: write the four- to five-paragraph narrative, then draft the companion poem in at least four four-line stanzas.

Success Criteria

- My narrative makes all six TRAILS elements identifiable without merely labeling them.
- My poem communicates the same central idea through different craft decisions and all six LEAVES elements.
- I use relevant evidence from the poems without turning an invented detail into a fact.
- I revise one high-impact narrative target and one high-impact poetry target.
- My final meaning answers why this idea matters beyond one text or moment.

72. Additional Writing Opportunity: Revise, Edit, and Share

Revise. Read both pieces aloud. Improve sentence structure and word choice in the narrative, and revise one high-impact LEAVES choice in the poem (**4.11C(i)**, **4.11C(ii)**).

Edit. Check for complete sentences, capitalization, punctuation, subject-verb agreement, and correctly spelled grade-appropriate high-frequency words.

Share. Read both pieces to a partner. Your partner identifies the six TRAILS elements, the six LEAVES elements, and the significance that should remain.

Companion Resources: additional revising and editing daily slides, teacher lesson plans, student interactive workbooks, and Module 4 answer keys are available in the companion resources.

Engagement & Home Connection

73. Auditory Engagement Moments

Give every learner a chance to hear and say the thinking, not only read it. These moments are built around routes, voices, evidence, significance, and the two frameworks.

- Read a major section aloud. Partners whisper a Four-Word Takeaway such as "Routes carry more than goods." or "The past requires evidence."
- One student states an evidence-based curator decision. A partner begins, "A different supported viewpoint might..." and constructs the strongest alternative.
- Read a companion poem aloud. Listeners repeat the line or phrase that should remain after the ending.
- A student teaches one TRAILS choice and one LEAVES choice, explaining the effect on meaning.

74. Pause Points

Pause the lesson at these moments and give students a few quiet seconds to think before they answer.

PAUSE POINT: AFTER THE ATLANTIC SECTION

Pause if students equate every connection with progress. Revisit the contrast between new choice and silenced voice. Ask what evidence would be needed to understand different experiences.

PAUSE POINT: BEFORE INDEPENDENT DRAFTING

Pause if students cannot state one central idea in a sentence. Rehearse: "Both pieces will show that ____."

PAUSE POINT: BEFORE REVISION

Pause if students award general qualities such as "good details." Require three exact places and explain the deliberate choice in each.

75. At-Home Connection

These at-home tasks invite a short conversation about a family or community story, custom, rule, skill, or value. Each ends with a student explaining what should be preserved, questioned, improved, repaired, or carried forward.

TEACHER INFORMATION: TASK CARD 1

Ask a family member to share a tradition or skill. The student explains where it belongs: PRESERVE, QUESTION, IMPROVE/REPAIR, or CARRY FORWARD, and names evidence from the story.

Task Card 1: Four Future Choices. What should remain? What may need to change? What could a future generation learn? Family signature: _____

TEACHER INFORMATION: TASK CARD 2

After someone tells a family story, the student gives a four-word summary and explains which detail seemed most significant.

Task Card 2: Four-Word Takeaway. My four words are: _____. The important meaning is _____. Family signature: _____

Student Ownership

76. My Progress Tracker

TEACHER SCRIPT

"Introduce the tracker as a private reflection tool. Students color or check one response for each skill after they have practiced it."

Directions: This tracker is for YOU. As you practice studying evidence and using TRAILS and LEAVES, check the box that matches how you feel. Be honest with yourself. This helps you see your growth.

I Can...	Not Yet	Getting It	I've Got It!
Distinguish fact, evidence, interpretation, and viewpoint.			
Support a FUTURE CURATORS placement with evidence and reasoning.			
Construct a different supported perspective.			
Use all six TRAILS elements in a developed narrative.			
Use all six LEAVES elements in a companion poem.			
Explain the significance of my central idea.			
Award three strengths and revise two high-impact targets.			
Teach how my craft decisions communicate meaning.			

77. Student Award

What can I already do? One evidence or craft decision I made successfully, and the evidence in my work:

78. Student Target

What do I want to practice next? One TRAILS or LEAVES target:

These connect directly to Thursday's Award and Target work.

Teacher Closure & Reviewer Evidence

79. Teacher Closure Script

TEACHER SCRIPT

"You studied two poems about what travels through routes and generations. You used evidence, context, viewpoints, and missing voices. You wrote a narrative with TRAILS and a poem with LEAVES. Now you can decide what to preserve, question, improve, repair, and carry forward."

80. Essential / Overarching Question, Answered

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

Connections carry ideas, knowledge, culture, and values through waterways, roads, ships, books, songs, traditions, laws, service, and the choices people make. "The Roads Between Us" shows that routes carry goods and also language, thought, art, and pieces of the human heart. "What We Carry Forward" shows that living people study evidence, listen for missing voices, keep what is wise, repair what is wrong, and add their voices to the song. People carry the past toward the future, but they also help shape where the future stands.

81. Teacher Reflection

- Which students distinguish fact, evidence, interpretation, and viewpoint?
- Which students compare perspectives without inventing facts?
- Which students internalized all six TRAILS and all six LEAVES elements?
- Which students can explain significance beyond the text?
- Which students need support, and who is ready for a missing-voice inquiry or dual-voice poem?
- Which evidence should I preserve?

Teacher Notes:

82. Teacher Artifacts of Effectiveness

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

- Future Curators placements and Perspective Swap explanations
- ONE IDEA - TWO FORMS narrative and companion poem
- Full TRAILS + LEAVES internalization check
- MUSEUM OF MEANING teaching explanation
- The Module 4 My Progress Tracker
- Exit tickets at each level (still developing, approaching, and secure) so a reviewer can see the range of the class

Production & Implementation Support

83. Module Slide Deck Build Sheet

The actual 19-slide Module 4 deck, listed in physical slide order. Physical slide 2 carries the internal label Module Slide 1.

Slide	Title	Required Content	Lesson Location
1	What Will We Carry Forward?	Module 4; Grade 4 Cluster 7; Week 4; Very High endurance; Narrative & Poetry	Cover
2	Meet Our Week!	Five I Will statements and four I Can statements; central question and frameworks	Learning Destination; Day 1
3	Two Poems, One Cluster	Routes, generations, evidence, viewpoints, and significance	Day 1 Gather
4	FACT -> EVIDENCE -> INTERPRETATION	Notice exact words, connect details, and think beyond the text	Day 1 Reveal
5	Watch Me Read Like a Poet	Model lines, layout, imagery, voice, sound, and significance	Day 1 Reveal
6	Full TRAILS + Full LEAVES	Six narrative elements and six poetry elements	Day 1 Reveal
7	Future Curators	Preserve, question, improve/repair, carry forward; evidence and reasoning	Day 2 Attempt
8	Talk It Over!	Opinion, evidence-supported conclusion, viewpoint, and missing voice	Day 3 Discuss
9	ONE IDEA - TWO FORMS	Plan a TRAILS narrative and LEAVES companion poem	Day 3 Use
10	Award Strong Decisions	Find three places where craft choices are strong	Day 4 Award
11	What Do I Still Need to Grow?	Target one TRAILS element and one LEAVES element	Day 4 Target
12	Turn and Teach!	Teach the choices behind the narrative, poem, and source connection	Day 5 Educate / Explain
13	MUSEUM OF MEANING	Name a choice, point to evidence in the work, and explain its effect	Day 5 Transfer
14	Build It, Fix It, Say It	Sort fact, evidence, interpretation; rehearse a framework decision	Small-group support; Day 4
15	Think Like a Poet	Make intentional choices about layout, imagery, voice, sound, and significance	Enrichment; Day 5
16	My Progress Tracker	Reflect on evidence, TRAILS, LEAVES, and significance	Day 5 reflection

17	Let's Look at an Answer!	LOW: one central idea in two thin forms	Section 51
18	Let's Look at Another Answer!	MEDIUM: relationship, setting, dialogue, and a developing poetic echo	Section 52
19	Our Strongest Answer!	HIGH: evidence, perspective, turning point, four stanzas, and significance	Section 53

Guide routines and companion materials: retrieval, the overarching question, and citizenship reconnection remain guide routines rather than invented deck slides. **Standards Slide Deck triplets** carry the retell, paraphrase, or summarize work (**4.7D**). **Game cards** support Spin and Shape Showdown; slide 7 supplies the directions and sample prompt.

84. Virtual / Online Adaptation

Keep the skill and rigor identical; change only the delivery and access method. Teaching this module to remote learners? Keep every activity and adjust how students share and respond.

Element	Adaptation
Shared-screen adaptation	Screen-share one student's shaped WHY or HOW prompt and matching thesis (central idea) for live, whole-class feedback.
Annotation	Students circle important nouns, box the important verb, and triangle WHY or HOW on a shared document or slide.
Breakout discussion	Send pairs to breakout rooms to shape one prompt, name the conflict, and rehearse a matching thesis (central idea), then share back.
Oral response	Students say the frame aloud on camera before typing a thesis (central idea).
Asynchronous option	Use a digital WHY/HOW/BOTH spinner and prompt cards for Spin and Shape Showdown. Students submit a shaped prompt and matching thesis (central idea); a correct thesis (central idea) moves the marker two spaces.
LMS submission	Collect each thesis (central idea) through a form or shared doc so the teacher can give the same feedback as in person.
Digital tracking	Keep the Pause Points; a few seconds of quiet think-time works the same on camera. Students update My Progress Tracker digitally.

PART XIX

Teacher Reflection

85. Teacher Reflection (This Module)

Fill this in after you teach the module. Your honest notes here are what make this module even stronger next year. Write right on the page.

What worked so well that I want to keep it	
What I would change next time	
My favorite moment this module	
A student who surprised me, and how	
Did the pacing fit? Where did we need more or less time?	
Students to pull for a quick small group next	

One standard worth a second pass	
One idea to make this module even better next year	
Open notes	