

THE WRITING ACADEMY®, LLC.

Student Interactive Workbook

Grade 4

Cluster 7 - Modules 1 to 4

Module 1: Paths Connect People

Module 2: People Carry More Than Things

Module 3: Connections Create Change

Module 4: What Will We Carry Forward?



Name: _____



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THE WRITING ACADEMY®, LLC.

Student Interactive Workbook

Grade 4

Cluster 7 - Module 1

Paths Connect People



Name: _____



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Grade 4 • Cluster 7 • Module 1

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How to Use My Workbook

This book holds my reading, thinking, writing, and reflection for this module.

My Name and My Goal for This Module

Pocket Practice

Attach a sheet of paper along the left, right, and bottom sides of this box to make a pocket. Store your game cards here throughout each module.



Meet My Week

Paths Connect People



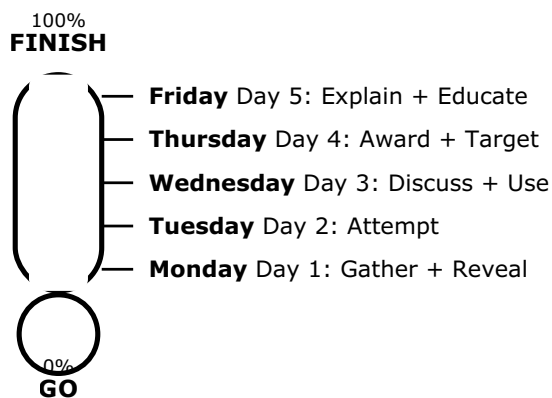
Why This Matters to Me

A poem is built from lines and stanzas and helps us experience an idea. A narrative develops an experience through a setting and a sequence of events. You will notice what travels besides an object, and you will write a short narrative and a short poem that show something less visible traveling.

Essential Question

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

My Week Tracker



Color in one section at the END of each day, after I finish that day's work. Watch my week rise from GO to FINISH!

My First Thinking

I Can

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

I Will

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

The I Can I want to reach first, and why

My Week at a Glance

What I learn	What I read	What I make
TRAILS: T, Topic and Experience, S, Setting. LEAVES: L, Lines and Layout, E, Emotion and Experience.	Two poems: "The Roads Between Us" and "What We Carry Forward"	A WHAT TRAVELS? sort, a TRAILS mini-narrative, and a LEAVES mini-poem.

Where We Are Going

I will move from noticing what travels besides an object to writing a short narrative and a four-line poem about the same idea, then teach a partner about connection and legacy.

I'll Know I've Got It When...

- ☐ I can sort what travels into goods, ideas, or both.
- ☐ I can point to the lines and stanzas in a poem and name an emotion.
- ☐ I can give my narrative an experience and a setting a reader can picture.
- ☐ I can turn the same idea into a four-line poem.

Check Myself

- ☐ I sorted what travels into goods, ideas, or both.
- ☐ I pointed to the lines and stanzas in a poem.
- ☐ I gave my narrative an experience and a setting a reader can picture.

How I Will Show What I Know

I will show what I know with the WHAT TRAVELS? sort, my TRAILS mini-narrative and LEAVES mini-poem, and a turn-and-teach explanation.

My GRADUATE Learning Path

Stage	Day	What I do
Gather	Day 1	I gather the idea that more than objects can travel.
Reveal	Day 1	I meet both poems and begin TRAILS T and S, LEAVES L and E.
Attempt	Day 2	I sort WHAT TRAVELS? cards and build a connection chain.
Discuss	Day 3	I talk about connection and legacy.
Use	Day 3	I write a TRAILS mini-narrative and a LEAVES mini-poem.
Award	Day 4	I recognize evidence of what I can now do.
Target	Day 4	I name my next step and revise one sentence and one line.
Explain/Educate	Day 5	I teach a partner about connection and legacy.

Say It Together!

These are the exact TEKS this module teaches. Read the code, then say the job in your own words.

4.12(A)(i):

TEKS says: 4.12(A)(i) compose literary texts using genre characteristics.

How I say it: I can compose a short narrative using the characteristics of the genre.

4.12(A)(ii):

TEKS says: 4.12(A)(ii) compose literary texts using craft.

How I say it: I can compose a short poem using craft and deliberate lines.

Call and Response

Read this together as a class before we start.

Teacher asks: "What can travel from one person or place to another besides an object?"

Class answers: "Things travel. Ideas travel too!"

One TEKS I want to practice today



Get Ready

Before I begin



Before We Begin: What Do I Already Know?

I can read a short text aloud, notice where a line ends, name something that travels, and write complete sentences in my notebook.

A connection I can make

Remember It!

- ☐ What is a line? What is a stanza?
- ☐ What is one thing that travels that we can hold?
- ☐ What is one thing that travels that we cannot hold?

One idea I remember

Ready Check

- ☐ I can tell an object from an idea.
- ☐ I can notice white space between groups of lines in a poem.
- ☐ I can name an experience and a setting.
- ☐ I can keep the same idea when I change the form.

Watch Out! Common Mix-Up

Watch out! Do not treat a poem as a paragraph. A poem uses lines and stanzas.

Keep the same idea when you move from a narrative to a poem, and do not change the topic.

Where This Fits in My Writing

I will compose a short narrative and a short poem about something that travels without being held. TRAILS T and S connect to a clear experience and setting, and LEAVES L and E connect to deliberate lines and a clear feeling.

What I want to remember before I start

Where I Am Starting

This shows my teacher what I already know. It is not for a grade. Work on your own. You may reread the two poems in Read and Interact as often as you want.

Part 1: Object or Idea?

Read each word. Write G if I can hold it, I if I cannot hold it, or B if it can travel both ways.

Word	G, I, or B
pottery	
story	
seed	
song	
book	
tradition	

Part 2: My First Thinking

Write one thing that travels that you cannot hold. Then tell one thing it can carry with it.

One thing that travels without being held

Part 3: Lines and Stanzas

Read the four lines below. They are the first stanza of “The Roads Between Us.” Notice where the stanza ends.

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

How many lines are in this stanza?

Where does the stanza end, and how do I know?

Part 4: Experience and Setting

A narrative has an experience and a setting. Write one experience and one setting you could use in a story about a traveler.

My experience and my setting

Part 5: Same Idea, Two Forms

A traveler walks by a river and shares a song. Write one sentence that tells this as a narrative.

My narrative sentence

Part 6: A Poem Line

Now write one line that could begin a poem about the same idea. Keep the same idea and change the form.

My poem line



Words I Need

Tier 1, everyday words



Before we begin, preview words we will use to talk about paths, travel, and what we carry forward. Say each word, then use it in the frame.

Word	Say it	What it means	Sentence frame
road	roh-d	a path people travel on	A road can carry ____.
river	RIV-ur	a large stream of moving water	Along the river, ____.
path	path	a way from one place to another	A path can lead to ____.
carry	KAIR-ee	to take something from one place to another	People carry ____.
travel	TRAV-ul	to move from one place to another	Ideas can travel when ____.
share	shair	to give part of what you have	The travelers shared ____.
learn	lurn	to gain new knowledge	A traveler can learn ____.
story	STOR-ee	an account of events, real or made up	A story can travel because ____.
song	song	words set to music	A song travels when ____.
seed	seed	a small thing that can grow into more	An idea is like a seed because ____.

Use one Tier 1 word in a sentence

Words I Need: Tier 2, academic words

These academic words help you explain connection and legacy. Say each word, then use it with a partner.

Word	Say it	What it means	Sentence frame
connection	kuh-NEK-shun	a link between people or places	A connection forms when ____.
legacy	LEG-uh-see	something important passed to the next generation	A legacy is ____.
generation	jen-uh-RAY-shun	all the people born around the same time	One generation shares ____ with the next.
tradition	truh-DISH-un	a custom passed down over time	A tradition my family carries is ____.
culture	KUL-chur	shared beliefs, art, and ways of a group	Culture travels when ____.
community	kuh-MYOO-nuh-tee	a group of people connected in some way	A community grows when ____.
perspective	pur-SPEK-tiv	a way of seeing or understanding something	This poem shows the perspective that ____.
sequence	SEE-kwens	the order in which events happen	In my narrative, the sequence is ____.
setting	SET-ing	where and when a story happens	The setting of my narrative is ____.
experience	ik-SPEER-ee-ens	something that happens to a person	The experience in my narrative is ____.

Use one Tier 2 word in a sentence

Words I Need: Tier 3, passage words

These words come from our poems "The Roads Between Us" and "What We Carry Forward."

Word	Say it	What it means	Sentence 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 ____.

Use one Tier 3 word in a sentence



My Strategy Tools

TRAILS for narrative, LEAVES for poetry



Every writer needs a plan. TRAILS helps me plan a narrative. LEAVES helps me plan a poem. This module uses two parts of each framework.

Framework	Letter	Part	Module 1 Focus
TRAILS	T	Topic and Experience	Yes. What experience happens?
TRAILS	S	Setting	Yes. Where and when does it happen?
LEAVES	L	Lines and Layout	Yes. Poets choose where lines start, end, and group into stanzas.
LEAVES	E	Emotion and Experience	Yes. Poetry helps us experience an idea, not just receive information.

Things travel. Ideas travel too.

PLACE to PLACE equals CONNECTION. GENERATION to GENERATION equals LEGACY.

How the Two Frameworks Work Together

I want to...	I use...	I ask myself...
Tell what happens on a journey	TRAILS T and S	What experience happens, and where and when?
Show an idea in four lines	LEAVES L and E	How do I arrange the lines, and what feeling do I want?
Keep the same idea in two forms	Both	What is the idea, and how does the form change?

A narrative develops an experience through a setting and a sequence of events. A poem is built from lines and stanzas and helps us experience an idea.

How the two frameworks will help me this week

The Five Thinking Levels

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

The progression is Recall, naming what travels; Skill, sorting objects and ideas; Strategic, writing a narrative with a clear experience and setting or a poem with clear lines; and Extended, connecting the idea to what carries forward to the next generation.

A thinking level I want to reach



Read & Interact

Read with a purpose



Dot, Discover, Drop

DOT: Place a small dot above any unfamiliar word. DISCOVER: Find the pronunciation or the meaning. DROP: Erase the dot once the word is understood.

TRACKS Legend

Letter	Category	Definition and Examples	Required Pastel Color
T	Time	Age, era, dates, cultural details, or historical details. Often adjectives.	Pastel Green
R	Reactions	Reactions, solutions, resolutions, or effects. Often verbs/adverbs.	Pastel Purple
A	Actions	Actions, problems, conflicts, or causes. Often verbs/adverbs.	Pastel Yellow
C	Character, Concept, Creature	Names of characters/people/animals, or major concepts as the central idea. Often nouns/proper nouns.	Pastel Yellow
K	Key Knowledge	All other important info needed for the passage's meaning not in another TRACKS category (background knowledge).	Pastel Orange
S	Scenery / Setting	Setting characteristics acknowledged/measured through the five senses.	Pastel Green

TRACKS marks evidence in the passage. Highlight the smallest meaningful phrase. The shapes Circle, Box, and Triangle are used only to analyze the prompt.

Connect It to Our World

People carry more than objects from place to place and from generation to generation. They also carry knowledge, ideas, traditions, voices, experiences, and values. As you read, notice what travels besides an object.

Background I Need

"The Roads Between Us" describes how rivers, desert routes, and ocean voyages carry goods such as food, pottery, salt, and gold, and also carry stories, news, and ideas. "What We Carry Forward" shifts from connection to legacy. Rules, songs, stories, lessons, and dreams travel from one generation to the next. PLACE to PLACE equals CONNECTION. GENERATION to GENERATION equals LEGACY.

Words I dotted while reading

[illegible]

The Roads Between Us

Poem. Low Stamina. Read every line. The numbers are line numbers. Use them to cite lines and stanzas.

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

My
marks

A phrase I want to remember

My Words: One new word I learned today: _____

What We Carry Forward

Poem. Low Stamina. Read every line. The numbers are line numbers. Use them to cite lines and stanzas.

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

My
marks

A phrase I want to remember

My Words: One new word I learned today: _____

Annotate: The Roads Between Us

Look for what physically travels, such as goods, and what travels without being held, such as stories, news, and ideas. Notice the setting in each stanza.

TRACKS mark	Color label	What I found (paragraph number and words)
T: Time	Pastel Green	
R: Reactions	Pastel Purple	
A: Actions	Pastel Yellow	
C: Character, Concept, Creature	Pastel Yellow	
K: Key Knowledge	Pastel Orange	
S: Scenery / Setting	Pastel Green	

Mark a line or stanza for layout. Mark a word or line for something that travels without being held. If I cannot say why I marked it, I should not mark it.

One thing that travels in “The Roads Between Us” that I cannot hold

Annotate: What We Carry Forward

Look for what moves from one generation to the next, such as rules, songs, stories, lessons, and dreams. Notice the lines and stanzas.

TRACKS mark	Color label	What I found (paragraph number and words)
T: Time	Pastel Green	
R: Reactions	Pastel Purple	
A: Actions	Pastel Yellow	
C: Character, Concept, Creature	Pastel Yellow	
K: Key Knowledge	Pastel Orange	
S: Scenery / Setting	Pastel Green	

STOP & THINK

What travels in this poem that you could not put in a box?

My thinking

My Prompt Marking Notes

TRAILS and LEAVES help you read and write. This module concentrates on TRAILS T and S and LEAVES L and E.

Shape	Word	Question I ask myself
T	Topic and Experience	what experience happens?
S	Setting	where and when does it happen?
L	Lines and Layout	how the poem is arranged into lines and stanzas
E	Emotion and Experience	what feeling and lived experience the poem communicates

Read the writing prompt. Underline the experience (T) and circle the setting (S). Then say what I will make.

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

The experience in my narrative is ____, and the setting is ____. The poet arranged ____, and the feeling I notice is ____.

STUDENT WORKBOOK



Day 1: Gather + Reveal



I gather the idea that more than objects can travel

Our Question for Today

What can travel besides an object?

1. Gather: Echo and Add

When your teacher says a word, repeat it and add something that could travel with it. River becomes river and people. Family becomes family and traditions.

? Which things we named are objects, and which are ideas?

Something I added that is not an object

2. Reveal: Two Poems

We read "The Roads Between Us" and "What We Carry Forward." The first poem travels from place to place. The second travels from generation to generation.

Something I noticed when I heard the poems

3. Reveal: TRAILS and LEAVES

TRAILS helps me plan a narrative with an experience (T) and a setting (S). LEAVES helps me plan a poem with lines and layout (L) and emotion and experience (E).

The experience and setting I noticed in “The Roads Between Us”

4. Connection and Legacy

Big Idea	What It Means
PLACE to PLACE	CONNECTION
GENERATION to GENERATION	LEGACY
Things travel.	Ideas travel too.

One thing that travels that I cannot hold

STUDENT WORKBOOK



WHAT TRAVELS?

Day 2: Attempt

✂ Cut out these cards (sheet 1 of 3)

Cut on the dashed lines. Keep the Goods, Ideas, Culture, and Knowledge, and Both cards at the top. A card may belong with more than one category if you can explain it. Every decision must include a reason. Store all cards in your Practice Pocket.

GOODS	IDEAS, CULTURE, AND KNOWLEDGE
BOTH CAN TRAVEL	pottery
food	salt
gold	seed

Self-Check (back of cards) (sheet 1 of 3)

This page prints on the back of the card page. Each answer sits behind its own card, so flip a card over to check yourself.

IDEAS, CULTURE, AND KNOWLEDGE things that travel without being held	GOODS things I can hold and carry
Goods	BOTH CAN TRAVEL things that travel as an object and carry an idea
Goods	Goods
Goods	Goods

STUDENT WORKBOOK



WHAT TRAVELS?

Day 2: Attempt

✂ Cut out these cards (sheet 2 of 3)

Cut on the dashed lines. Keep the Goods, Ideas, Culture, and Knowledge, and Both cards at the top. A card may belong with more than one category if you can explain it. Every decision must include a reason. Store all cards in your Practice Pocket.

tools	book
story	song
custom	skill
knowledge	idea

Self-Check (back of cards) (sheet 2 of 3)

This page prints on the back of the card page. Each answer sits behind its own card, so flip a card over to check yourself.

Goods (and it carries ideas too)	Goods
Ideas, Culture, and Knowledge	Ideas, Culture, and Knowledge
Ideas, Culture, and Knowledge	Ideas, Culture, and Knowledge
Ideas, Culture, and Knowledge	Ideas, Culture, and Knowledge

STUDENT WORKBOOK



WHAT TRAVELS?

Day 2: Attempt

✂ Cut out these cards (sheet 3 of 3)

Cut on the dashed lines. Keep the Goods, Ideas, Culture, and Knowledge, and Both cards at the top. A card may belong with more than one category if you can explain it. Every decision must include a reason. Store all cards in your Practice Pocket.

language

memory

tradition

Self-Check (back of cards) (sheet 3 of 3)

This page prints on the back of the card page. Each answer sits behind its own card, so flip a card over to check yourself.

Ideas, Culture, and Knowledge	Ideas, Culture, and Knowledge
	Ideas, Culture, and Knowledge

STUDENT WORKBOOK



Day 2: Attempt



I play WHAT TRAVELS? and build a connection chain

Today I sort cards into three categories, then build a connection chain with a partner.

Category	What belongs here
GOODS	things I can hold and carry
IDEAS, CULTURE, AND KNOWLEDGE	things that travel without being held
BOTH CAN TRAVEL	things that travel as an object and carry an idea

My Sort and My Reason

Choose four cards. Write where each one goes and why. Placing a card earns nothing unless I can explain my decision.

Four cards, their categories, and my reasons

My connection chain: PERSON to ROUTE to WHAT TRAVELS to WHAT CHANGES

STUDENT WORKBOOK



Day 3: Discuss + Use



I explain my thinking, then write the same idea in two forms

Question	My thinking
Which card caused the greatest disagreement, and why?	
Could a book belong in more than one category? What else travels inside it?	
What did the game help us understand about the phrase “carry forward”?	
How is a poem different from a narrative?	
What does it mean to keep the same idea and change the form?	

My discussion notes

Use: A Path Can Carry More

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. What does “What We Carry Forward” suggest can move from one generation to another?

? What travels in these poems that you could not put in a box?

One object that travels and one thing that travels without being held

The central experience and one setting in “The Roads Between Us”

Something that moves from one generation to another in “What We Carry Forward”

Part 2, TRAILS Mini-Narrative: Write 8 to 10 sentences about a traveler who carries an object and something that cannot be placed in a bag. Show a clear

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

- ☐ I named a clear experience (T).
- ☐ I named a setting a reader can picture (S).
- ☐ My poem keeps the same idea in four lines (L).
- ☐ My poem shows a feeling (E).

STUDENT WORKBOOK



Day 4: Award + Target



I notice evidence of my growth

Today I award myself for what I can prove I did well, and I set a target for where I will grow next.

I award myself for...

My evidence is...

My Target

My target is... I became confused when... I am curious about...

One thing I am curious about

The sentence and the poetic line I revised

STUDENT WORKBOOK



Day 5: Explain/Educate



I teach a partner about connection and legacy

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

Partner	Teaches	Stems to use
Student A	How can something travel without being a physical object?	"One thing I learned about connection is ____." "Evidence from "The Roads Between Us" is ____."
Student B	How does a poem communicate differently from a narrative?	"A narrative develops the idea by ____." "A poem communicates the idea by ____."

What my partner taught me

What I taught my partner

One thing I can carry forward is:

Cluster Question: How It Connects

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

This week I discovered...	My example
Routes connect places.	A river, a road, or a sea route.
Connections also move ideas, knowledge, stories, and culture.	A song or a story shared along the way.
What people learn may continue beyond one generation.	A family tradition carried forward.

My answer to the cluster question

STUDENT WORKBOOK

Pause and Think



Stop, think, then answer in my own words

? Pause Point: Can It Travel Without a Box?

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

My answer

? Pause Point: Lines, Not Paragraphs

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

My answer

? Pause Point: Experience and Setting

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

My answer

? Pause Point: Keep the Idea, Change the Form

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

My answer

My Notes

Use this page for extra thinking, drafting, or planning.



Write More

Plan, draft, revise, edit, and share



My Writing Assignment

Write a short narrative about a traveler, then turn the same idea into a four-line poem.

Read the writing prompt. Underline the experience (T) and circle the setting (S). Then say what I will make.

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

My Plan

- Step 1, Experience: Name what happens on the journey (TRAILS T).
- Step 2, Setting: Name where and when it happens (TRAILS S).
- Step 3, What Travels: Name an object AND something less visible, such as a story, song, skill, or idea.
- Step 4, Draft: Write 8 to 10 sentences that show the journey.
- Step 5, Poem: Turn the same idea into a four-line stanza.

Things that travel in my narrative

The stronger thing that travels is...

Color Words I Can Use

Experience and setting, Green. What travels, Yellow. Why it matters, Blue.

My narrative starter

[illegible]

My Draft



Use your plan. Write 8 to 10 sentences that show the journey and what travels with the traveler.

Draft, page 1

A sentence I want to keep

Revise, Edit, and Share

Revise

- ☐ Revise: I read my narrative aloud and changed one sentence so the picture is clearer.
- ☐ Edit: Each sentence is complete with a subject and a verb.
- ☐ Edit: My words are spelled correctly.
- ☐ Share: I read my narrative to a partner, who named the experience and the setting.

Edit

- ☐ Each sentence is complete with a subject and a verb.
- ☐ My singular and plural nouns are correct.
- ☐ High-frequency words are spelled correctly.

My improved sentence and poetic line

Share

Read your narrative to a partner. Your partner names the experience, the setting, and what traveled without being held.

The experience, setting, and idea my partner noticed

Before I Turn It In

Read each line. Check it when I can show it in my work.

Part	I can show...	Check
Experience (T)	My narrative shows a clear experience.	
Setting (S)	My narrative has a setting a reader can picture.	
What Travels	Something less visible travels in my writing.	
Poem	My poem keeps the same idea in a four-line stanza.	

Study the Samples

Read the three responses. Notice what improves from Low to Medium to High.

Write a short TRAILS mini-narrative about a traveler who carries an object AND something that cannot be held.

Low

A man walked on a road. He had a bag. The end.

What is working: the student names a traveler and a road.
What needs improvement: add a clear experience, a setting a reader can picture, and something that travels without being held.

Medium

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: a clear experience, a setting, an object (baskets), and something less visible (a song and a tradition) traveling. What needs improvement: add one detail that shows where and when, and show what changes because the song traveled.

High

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.

Why it works: a vivid setting (morning sun, wide river), a clear experience (a trading journey), an object (corn), and something less visible (a song and a tradition) that travels and changes someone. The narrative shows TRAILS T and S and captures the module's big idea: ideas travel too.

What improves from Low to High?



Look Back & Look Forward

I own my learning



My Progress Tracker

I can...	Not yet	Growing	Got 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.	☐	☐	☐

Something I Did Well...

What I did well, and where I did it

My Next Step...

Why this is my next step

Essential Question Answered

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

The answer

People carry more than objects. When two pathways meet, goods such as food, pottery, salt, and gold travel, and so do stories, news, and ideas. That is connection, which moves from place to place. Other things travel from generation to generation. Rules, songs, stories, lessons, and dreams pass from a grandparent to a student, or from a writer to a reader. That is legacy. Together, the two poems show that things travel and ideas travel too, and that what we carry, share, and send can help shape what happens next.

My Final Thinking (in my own words)

What Changed in My Thinking?

At first I thought...

Now I think...

Try It Another Way

Choose a different thing that travels. Write a new four-line mini-poem and read it aloud.

My new mini-poem

Take It Further! Carry It Forward

Keep the same idea and add legacy: Add legacy to your writing: extend your narrative so the traveler passes what they learned to someone in a later generation, or add a fifth line to your poem that shows the idea continuing.

- Choose your experience and setting.
- Write your TRAILS mini-narrative about a traveler.
- Turn the same idea into a four-line LEAVES mini-poem.
- Extend your narrative so the traveler passes what they learned to someone in a later generation.
- Add a fifth line to your poem that shows the idea continuing beyond one person.
- Explain how your writing shows both connection (place to place) and legacy (generation to generation).

How my writing shows connection AND legacy

My Connection Chain

Draw and label a connection chain: PERSON to ROUTE to WHAT TRAVELS to WHAT CHANGES.

At-Home Connection

Choose one card to talk about with someone at home. Each one ends in a conversation, not a worksheet.

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.

Ask: Which things we named are objects, and which are ideas?

Family member signature: _____

Carry It Forward

Name one thing your family has carried forward, such as a recipe, a saying, or a song.

Ask: Who did it come from, and how might it keep traveling?

Family member signature: _____

Poem or Story?

Read one poem from this week aloud together and talk about how it looks different from a story.

Ask: What did the poem help you picture?

Family member signature: _____

My Family Conversation Notes

What did I teach? What did my family member remember?

Notes

Track My Progress

Every time I get a score or a grade on my work in this module, I write it here. This can be an exit ticket, a short answer, or a rubric score from my teacher.

Date	What I did (for example exit ticket, short answer, rubric)	My score	My next goal

Why This Helps Me

This chart shows how my scores change over the whole module, not just on one day.

- ☐ I keep this chart up to date.
- ☐ I can tell if my scores are growing.
- ☐ I ask for help when I need it.
- ☐ I show this chart to my teacher or a family member.

Add a new row every time I get feedback, a score, or a grade on my work.

My Module 1 Snapshot

I can keep this page with my other work. It shows how my thinking grew.

The most useful word I learned

The framework part I can find fastest

My Writing Roots

I keep the same idea and change the form.

A note to my future writer self

My Proud Moment This Week

THE WRITING ACADEMY®, LLC.

Student Interactive Workbook

Grade 4

Cluster 7 - Module 2

People Carry More Than Things



Name: _____



The Writing Academy®, LLC

Grade 4 • Cluster 7 • Module 2

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How to Use My Workbook

This book holds my reading, thinking, writing, and reflection for this module.

My Name and My Goal for This Module

Pocket Practice

Attach a sheet of paper along the left, right, and bottom sides of this box to make a pocket. Store your game cards here throughout each module.



Meet My Week

People Carry More Than Things



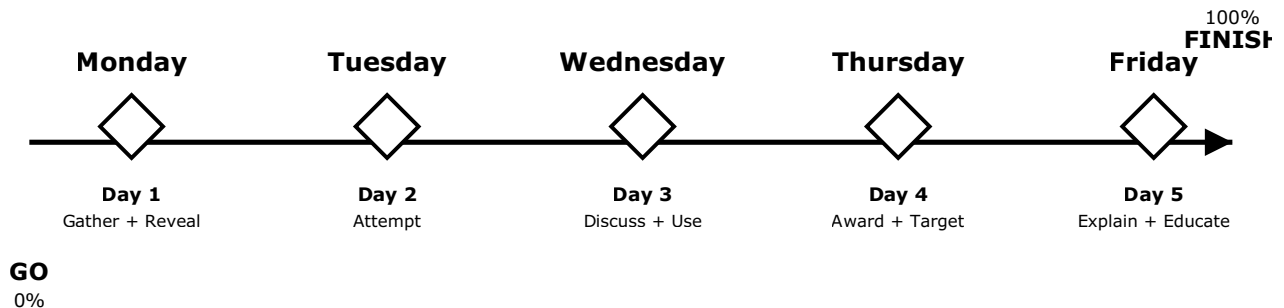
Why This Matters to Me

A narrative gives events somewhere to grow when a relationship holds them together, and actions, thoughts, and dialogue make a perspective visible. A poem shows what an experience feels like and lets us hear a specific voice. You will build evidence chains, then write a perspective narrative and two four-line rhyming stanzas in the same character's voice.

Essential Question

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

My Week Tracker



Color in one stop on the timeline at the **END** of each day, after I finish that day's work.
Watch my week travel from **GO** to **FINISH!**

My First Thinking

I Can

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

I Will

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

The I Can I want to reach first, and why

My Week at a Glance

What I learn	What I read	What I make
TRAILS: R, Relationship, A, Actions, Thoughts, and Dialogue. LEAVES: E, Emotion and Experience, V, Voice.	Two poems: "The Roads Between Us" and "What We Carry Forward"	A ROUTE AND LEGACY MATCH-UP evidence chain, a perspective narrative, and two four-line rhyming stanzas.

Where We Are Going

I will move from noticing who carries an idea to building an evidence chain, writing a perspective narrative, and transforming it into two four-line rhyming stanzas in the same voice, then teaching a partner why the narrator matters.

I'll Know I've Got It When...

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

Check Myself

- ☐ I built a chain with a place or person, what moved, and what was carried forward.
- ☐ I pointed to poem evidence that connects the cards in my chain.
- ☐ I wrote a narrator with a relationship and a specific voice.

How I Will Show What I Know

I will show what I know with my ROUTE AND LEGACY MATCH-UP evidence chain, my perspective narrative, my two rhyming stanzas, and a VOICE SWITCH explanation.

My GRADUATE Learning Path

Stage	Day	What I do
Gather	Day 1	I gather the idea that people make connections possible.
Reveal	Day 1	I meet both poems and begin TRAILS R and A, LEAVES E and V.
Attempt	Day 2	I build ROUTE AND LEGACY MATCH-UP evidence chains.
Discuss	Day 3	I talk about who carries an idea and how.
Use	Day 3	I write a perspective narrative and turn it into two rhyming stanzas.
Award	Day 4	I recognize evidence of what I can now do.
Target	Day 4	I name my next step and revise one sentence and one stanza.
Explain/Educate	Day 5	I teach a partner why the narrator matters.

Say It Together!

These are the exact TEKS this module teaches. Read the code, then say the job in your own words.

4.12(A)(i):

TEKS says: compose literary texts using genre characteristics.

How I say it: I can explain how people help ideas, knowledge, and traditions travel.

4.12(A)(ii):

TEKS says: compose literary texts using craft.

How I say it: I can create emotion and a specific voice in a poem.

Call and Response

Read this together as a class before we start.

Teacher asks: "Who carries ideas, knowledge, and traditions, and how?"

Class answers: "People make connections possible. Ideas travel because people carry them."

One TEKS I want to practice today



Get Ready

Before I begin



Before We Begin: What Do I Already Know?

I can read a poem aloud, name a person or place in it, tell what moved, and write complete sentences in my notebook.

A connection I can make

Remember It!

- ☐ What is a narrator?
- ☐ What is a relationship in a narrative?
- ☐ What makes a poem's voice sound the way it does?

One idea I remember

Ready Check

- ☐ I can tell a place or person from what moved.
- ☐ I can point to the words that show an action, thought, or line of dialogue.
- ☐ I can name an emotion and describe a voice.
- ☐ I can keep the same perspective when I change the form.

Watch Out! Common Mix-Up

Watch out! Do not treat a route as if it carries ideas by itself, and do not make every narrator sound the same. Ask who teaches, writes, speaks, demonstrates, or remembers. Use only what the poems support instead of adding outside history.

Where This Fits in My Writing

I will compose a perspective narrative and a poem in the same voice. TRAILS R and A connect to a relationship and to actions, thoughts, and dialogue, and LEAVES E and V connect to emotion and a specific voice.

What I want to remember before I start

Where I Am Starting

This shows my teacher what I already know. It is not for a grade. Work on your own. You may reread the two poems in Read and Interact as often as you want.

Part 1: Place, Person, or What Moved?

Read each card word. Write P if it names a place or person, M if it names what moved, or F if it names what was carried forward.

Card word	P, M, or F
Caddo	
riverway	
tradition	
caravans	
markets	
knowledge	

Part 2: My First Thinking

Write one thing that moved and the person or place that carried it. Then tell what the poem says was carried forward.

What moved, who carried it, and what was carried forward

Part 3: Lines and Stanzas

Read the four lines below. They are the first stanza of “The Roads Between Us.” Notice where the stanza ends.

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

How many lines are in this stanza?

Where does the stanza end, and how do I know?

Part 4: A Relationship and a Voice

A narrative can show a relationship. A poem can let us hear a voice. Write one relationship and one voice you could use in a scene about someone who carries an idea.

My relationship and my voice

Part 5: One Sentence

A traveler shares a story with someone at a market. Write one sentence that tells this as a narrative.

My narrative sentence

Part 6: A Stanza in That Voice

Now write one line that could begin a poem in the same person's voice. Keep the same perspective and change the form.

My poem line



Words I Need

Tier 1, everyday words



Before we begin, preview words we will use to talk about the people who carry ideas. Say each word, then use it in the frame.

Word	Say it	What it means	Sentence frame
person	PUR-sun	a human being	A person helps an idea travel by ____.
road	roh-d	a path for travel	Along the road, people ____.
river	RIV-ur	moving water that can be traveled	The river connects ____.
family	FAM-uh-lee	people related to or caring for one another	A family carries forward ____.
child	chuld	a young person	The child learns by ____.
story	STOR-ee	an account of events	The story travels when ____.
song	song	words and music	A song carries ____.
teach	teech	to help someone learn	People teach knowledge by ____.
share	shair	to let another person have or know something	A traveler can share ____.
learn	lurn	to gain knowledge or skill	I learn from someone when ____.

Use one Tier 1 word in a sentence

Words I Need: Tier 2, academic words

These academic words help you explain how people carry knowledge and culture. Say each word, then use it with a partner.

Word	Say it	What it means	Sentence frame
riverway	RIV-ur-way	a river used as a travel route	The riverway helped ____ move.
caravan	KAIR-uh-van	a group traveling together	The caravan carried ____.
merchant	MUR-chunt	a person who buys and sells goods	A merchant exchanged ____.
exchange	iks-CHAYNJ	to give one thing and receive another	People exchange goods and ____.
preserve	prih-ZURV	to protect something so it lasts	A generation may preserve ____.
citizen	SIT-uh-zun	a member of a community or country	A citizen can contribute by ____.
responsibility	rih-spon-suh-BIL-uh-tee	something a person is expected to do	One responsibility is ____.
culture	KUL-chur	shared ways, art, beliefs, and traditions	Culture travels through ____.
influence	IN-floo-uns	the power to affect someone or something	A voice can influence ____.
contribution	kon-truh-BYOO-shun	something given to help or add value	A contribution may be ____.

Use one Tier 2 word in a sentence

Words I Need: Tier 3, passage words

These words come from our poems "The Roads Between Us" and "What We Carry Forward."

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

Use one Tier 3 word in a sentence



My Strategy Tools

TRAILS for narrative, LEAVES for poetry



Every writer needs a plan. TRAILS helps me plan a narrative. LEAVES helps me plan a poem. This module uses two parts of each framework.

Framework	Letter	Part	Module 2 Focus
TRAILS	R	Relationship	Yes. Who is connected, and how do I know?
TRAILS	A	Actions, Thoughts, and Dialogue	Yes. What does the narrator do, think, and say?
LEAVES	E	Emotion and Experience	Yes. What does this experience feel like?
LEAVES	V	Voice	Yes. How does the speaker sound?

A road cannot tell a story by itself. People make connections possible.

A route cannot teach, share, or remember. A person can. Ideas travel because people carry them.

How the Two Frameworks Work Together

I want to...	I use...	I ask myself...
Show who is connected	TRAILS R	Who is connected, and how do I know?
Show what the narrator does, thinks, and says	TRAILS A	What actions, thoughts, and dialogue reveal perspective?
Show what an experience feels like	LEAVES E and V	What does this person feel, and how does the voice sound?

A narrative gives events somewhere to grow when a relationship holds them together. A poem helps us hear a voice and feel an experience, not just receive information.

How the two frameworks will help me this week

The Five Thinking Levels

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

The progression is Foundational, repeating a fact or naming a person; Emergent, linking a person to what moved; Visible, connecting a relationship or action to textual evidence; Independent, using evidence and reasoning to explain voice or perspective; and Reflective, explaining how another narrator could change understanding.

A thinking level I want to reach



Read & Interact

Read with a purpose



Dot, Discover, Drop

DOT: Place a small dot above any unfamiliar word. DISCOVER: Find the pronunciation or the meaning. DROP: Erase the dot once the word is understood.

TRACKS Legend

Letter	Category	Definition and Examples	Required Pastel Color
T	Time	Age, era, dates, cultural details, or historical details. Often adjectives.	Pastel Green
R	Reactions	Reactions, solutions, resolutions, or effects. Often verbs/adverbs.	Pastel Purple
A	Actions	Actions, problems, conflicts, or causes. Often verbs/adverbs.	Pastel Yellow
C	Character, Concept, Creature	Names of characters/people/animals, or major concepts as the central idea. Often nouns/proper nouns.	Pastel Yellow
K	Key Knowledge	All other important info needed for the passage's meaning not in another TRACKS category (background knowledge).	Pastel Orange
S	Scenery / Setting	Setting characteristics acknowledged/measured through the five senses.	Pastel Green

TRACKS marks evidence in the passage. Highlight the smallest meaningful phrase. The shapes Circle, Box, and Triangle are used only to analyze the prompt.

Connect It to Our World

People carry more than objects from place to place and from generation to generation. They also carry knowledge, ideas, traditions, voices, experiences, and values. A road cannot teach by itself. As you read, notice who teaches, writes, speaks, demonstrates, or remembers.

Background I Need

"The Roads Between Us" travels from Caddo riverways and trade to the Sahara, to Mali's markets, to overseas voyages, and to modern ports. "What We Carry Forward" moves from rules and songs to Runnymede cases, family traditions, Renaissance learning, Texas music, and service. The poems are not a separate history lesson. Use only what the poems support as you ask who carried the idea and how.

Words I dotted while reading

[illegible]

The Roads Between Us

Poem. Medium Stamina. Read every line. The numbers are line numbers. Use them to cite lines and stanzas.

- 1 A river bends, a pathway turns,
- 2 A traveler watches, listens, learns.
- 3 A basket, story, song, or seed
- 4 Can travel far to meet a need.
- 5 The Caddo traveled riverways,
- 6 To trade their goods on busy days.
- 7 A pot, a tool, some food to share
- 8 Could build a bond from here to there.
- 9 Each visitor brought something new.
- 10 A story, skill, or different view.
- 11 The goods they carried had a part,
- 12 But so did knowledge, mind, and heart.
- 13 Across the Sahara, camels went,
- 14 On journeys where long weeks were spent.
- 15 They carried salt and shining gold,
- 16 While travelers shared the tales they told.
- 17 Through Mali's markets, people came,
- 18 From distant lands with different names.
- 19 They traded goods from place to place,
- 20 And knowledge traveled at the same pace.

My
marks

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

The Roads Between Us (continued)

Poem. Medium Stamina. Read every line. The numbers are line numbers. Use them to cite lines and stanzas.

- 21 Across the ocean, wooden ships
- 22 Made long and often difficult trips.
- 23 New contacts formed across the sea,
- 24 Changing lives and history.
- 25 Some meetings brought new things to share,
- 26 While others brought conflict and despair.
- 27 Connection could bring loss or gain;
- 28 Not every meeting stayed the same.
- 29 Today, at ports along our shore,
- 30 Huge ships arrive with goods once more.
- 31 Our highways, railways, ports, and skies
- 32 Still keep communities tied.
- 33 A road is more than where we roam;
- 34 It links a distant place to home.
- 35 For when two different pathways meet,
- 36 Ideas can journey with our feet.

My
marks

A phrase I want to remember

My Words: One new word I learned today: _____

What We Carry Forward

Poem. Medium Stamina. Read every line. The numbers are line numbers. Use them to cite lines and stanzas.

- 1 A rule is written, strong and clear,
- 2 Its meaning travels year to year.
- 3 A song is sung, a story told;
- 4 New hands can carry what is old.
- 5 At Runnymede, long years ago,
- 6 An important idea began to grow:
- 7 Even a ruler must obey
- 8 The laws that guide a fairer way.
- 9 The Magna Carta did not make
- 10 Every wrong disappear in its wake.
- 11 But ideas about law and right
- 12 Continued traveling toward the light.
- 13 The Caddo passed traditions on,
- 14 From evening fire to morning dawn.
- 15 Children watched, then learned to do
- 16 The work their families taught them too.
- 17 In books and classrooms, knowledge stayed;
- 18 New thinkers studied what others made.
- 19 The Renaissance looked back to find
- 20 Old questions for a changing mind.

My
marks

A phrase I want to remember

My Words: One new word I learned today: _____

What We Carry Forward (continued)

Poem. Medium Stamina. Read every line. The numbers are line numbers. Use them to cite lines and stanzas.

- 21 A painting made in years gone by
- 22 Can still make modern viewers ask why.
- 23 A thought from centuries before
- 24 Can open up a future door.
- 25 A Texas song can carry pride,
- 26 Keeping a people's voice alive.
- 27 A melody may help us know
- 28 What mattered many years ago.
- 29 A dream of fairness can be shared;
- 30 A call to serve can show we cared.
- 31 One generation starts a flame;
- 32 The next may carry on its aim.
- 33 We do not simply copy the past;
- 34 We ask which lessons should still last.
- 35 We learn, improve, and make things new,
- 36 Then leave a path for others too.
- 37 What we carry, what we share,
- 38 Shows future generations that we care.
- 39 The past gives us a place to start;
- 40 The future grows from mind and heart.

My
marks

A phrase I want to remember

My Words: One new word I learned today: _____

Annotate: The Roads Between Us

Look for who carries something and what moves. Notice the relationship and the action in each stanza, and the setting the poem gives you.

TRACKS mark	Color label	What I found (paragraph number and words)
T: Time	Pastel Green	
R: Reactions	Pastel Purple	
A: Actions	Pastel Yellow	
C: Character, Concept, Creature	Pastel Yellow	
K: Key Knowledge	Pastel Orange	
S: Scenery / Setting	Pastel Green	

Mark one relationship for R. Mark one action, one thought, or one line of dialogue for A. Mark the emotion for E and the voice for V. If I cannot say why I marked it, I should not mark it.

One relationship in “The Roads Between Us” and the evidence that shows it

Annotate: The Roads Between Us (continued)

Look for who carries something and what moves. Notice the relationship and the action in each stanza, and the setting the poem gives you.

TRACKS mark	Color label	What I found (paragraph number and words)
T: Time	Pastel Green	
R: Reactions	Pastel Purple	
A: Actions	Pastel Yellow	
C: Character, Concept, Creature	Pastel Yellow	
K: Key Knowledge	Pastel Orange	
S: Scenery / Setting	Pastel Green	

? STOP & THINK

What does the relationship in this poem help the reader understand?

My thinking

My Prompt Marking Notes

TRAILS and LEAVES help you read and write. This module concentrates on TRAILS R and A and LEAVES E and V.

Shape	Word	Question I ask myself
R	Relationship	who is connected, and how do I know?
A	Actions, Thoughts, and Dialogue	what does the narrator do, think, and say?
E	Emotion and Experience	what does the experience feel like?
V	Voice	how does the speaker sound?

Read the writing prompt. Underline the relationship (TRAILS R) and circle the actions, thoughts, and dialogue (TRAILS A). Then name the emotion and voice (LEAVES E + V) you will create.

Who carries an idea, knowledge, or tradition from place to place?

The relationship I notice is ____, and the evidence is ____. The emotion is ____, and the voice sounds ____.

STUDENT WORKBOOK



Day 1: Gather + Reveal



I gather the idea that people make connections possible

Our Question for Today

Who carries ideas, and how?

1. Gather: Pass-the-Paraphrase

One student hears a four-line stanza and says its meaning to the next student without rereading. That student passes the meaning to a third. Information travels from person to person.

? Who does the knowledge belong to once it reaches a new person?

Something I repeated in my own words

2. Reveal: Two Poems

We read "The Roads Between Us" and "What We Carry Forward." The first poem travels from place to place. The second travels from generation to generation.

Something I noticed when I heard the poems

3. Reveal: TRAILS R and A, LEAVES E and V

R is Relationship. A is Actions, Thoughts, and Dialogue. If two people meet along a route, their relationship gives the narrative somewhere to grow. E is Emotion and Experience. V is Voice. Emotion tells us what the experience feels like, and voice tells us how the speaker sounds.

The relationship and the actions I noticed in “The Roads Between Us”

4. Who Carries It Forward

Big Idea	What It Means
A route by itself	cannot teach, share, or remember
People	make connections possible
Emotion and voice	show what an experience feels like and how the speaker sounds

Who teaches, writes, speaks, demonstrates, or remembers in these poems?

STUDENT WORKBOOK



Day 1: Gather + Reveal



I show what traveled and who carried it

5. Exit Ticket

Complete each sentence starter with a person and an action from the poems. Then tell how the voice sounds and why.

One person in the poems helps ____ travel by ____

The speaker's voice sounds ____ because ____

One line from a poem that shows the voice

STUDENT WORKBOOK



ROUTE AND LEGACY MATCH-UP

Day 2: Attempt

✂ Cut out these cards (sheet 1 of 3)

Cut on the dashed lines. Keep the three card-type cards in the middle and mix the 21 chain cards. Build chains that show a place or person, what moved, and what was carried forward. Justify each chain with poem evidence, then store all cards in your Pocket Practice.

PLACE / PERSON	WHAT MOVED
WHAT WAS CARRIED FORWARD	Caddo
Sahara	Mali
Runnymede	family

Self-Check (back of cards) (sheet 1 of 3)

This page prints on the back of the card page. Each answer sits behind its own card, so flip a card over to check yourself. Keep the cards in Pocket Practice when you finish.

WHAT MOVED What traveled from that place or person.	PLACE / PERSON Who, or where, the evidence comes from.
PLACE / PERSON	WHAT WAS CARRIED FORWARD What continued and mattered later.
PLACE / PERSON	PLACE / PERSON
PLACE / PERSON	PLACE / PERSON

STUDENT WORKBOOK



ROUTE AND LEGACY MATCH-UP

Day 2: Attempt

✂ Cut out these cards (sheet 2 of 3)

Cut on the dashed lines. Keep the three card-type cards in the middle and mix the 21 chain cards. Build chains that show a place or person, what moved, and what was carried forward. Justify each chain with poem evidence, then store all cards in your Pocket Practice.

Renaissance

Texas music

riverway

caravans

markets

Magna Carta

generation

thinkers

Self-Check (back of cards) (sheet 2 of 3)

This page prints on the back of the card page. Each answer sits behind its own card, so flip a card over to check yourself. Keep the cards in Pocket Practice when you finish.

PLACE / PERSON	PLACE / PERSON
WHAT MOVED	WHAT MOVED
WHAT MOVED	WHAT MOVED
WHAT MOVED	WHAT MOVED

STUDENT WORKBOOK



ROUTE AND LEGACY MATCH-UP

Day 2: Attempt

✂ Cut out these cards (sheet 3 of 3)

Cut on the dashed lines. Keep the three card-type cards in the middle and mix the 21 chain cards. Build chains that show a place or person, what moved, and what was carried forward. Justify each chain with poem evidence, then store all cards in your Pocket Practice.

song

goods + customs

salt + gold + stories

goods + knowledge

idea that rulers are subject to law

tradition

older ideas examined anew

cultural voice

Self-Check (back of cards) (sheet 3 of 3)

This page prints on the back of the card page. Each answer sits behind its own card, so flip a card over to check yourself. Keep the cards in Pocket Practice when you finish.

WHAT WAS CARRIED FORWARD	WHAT MOVED
WHAT WAS CARRIED FORWARD	WHAT WAS CARRIED FORWARD
WHAT WAS CARRIED FORWARD	WHAT WAS CARRIED FORWARD
WHAT WAS CARRIED FORWARD	WHAT WAS CARRIED FORWARD

STUDENT WORKBOOK



Day 2: Attempt



I build evidence chains with ROUTE AND LEGACY MATCH-UP

Today my group builds chains with three card types: PLACE/PERSON, WHAT MOVED, and WHAT WAS CARRIED FORWARD.

Card type	What belongs here
PLACE / PERSON	who, or where, the evidence comes from
WHAT MOVED	what traveled from that place or person
WHAT WAS CARRIED FORWARD	what continued and mattered later

My Chain and My Evidence

Choose one chain. Write the evidence from the poem that lets us connect these cards. Do not guess simply because cards sound as though they belong together. Every chain must be supported by the poems.

One chain, and the evidence that connects it

My 30-second oral narrative: a character, a relationship, an action, and a thought or line of dialogue

STUDENT WORKBOOK



Day 3: Discuss + Use



I explain my thinking, then write a scene and a poem in the same voice

Question	My thinking
Can knowledge travel if nobody teaches, writes, speaks, demonstrates, or remembers it?	
Which match required the most evidence, and why?	
What difference did a person make in each chain?	
How does a relationship give a narrative somewhere to grow?	
What do action, thought, and dialogue reveal about a narrator?	

My discussion notes

Use: A Voice Along the Route

Part 1, Source Understanding: Name one place or person and what moved. Name one thing that was carried forward. What emotion do you notice, and how does the speaker sound? Identify one setting the poem supports.

? What does the poem actually support, and what am I imagining?

One place or person, what moved, and what was carried forward

An emotion and a voice I notice in "What We Carry Forward"

Part 2, TRAILS Mini-Narrative: Write 2 to 3 developed paragraphs about a person in a context from the poems. Include a clear narrator, one relationship, two actions, one thought, and at least two lines of dialogue. Use only details the poems support.

Part 3, LEAVES Transformation: Write two four-line rhyming stanzas in the same character's voice. Keep the same perspective and show the emotion.

- ☐ I wrote a clear narrator.
- ☐ I included one relationship and two actions.
- ☐ I included one thought and two lines of dialogue.
- ☐ My two stanzas rhyme and keep the same voice.

Revise: Underline the relationship, box two actions, star one thought, and bracket two lines of dialogue. Then read your stanzas aloud and label the emotion and the voice.

STUDENT WORKBOOK



Day 4: Award + Target



I notice evidence of my growth and choose my next target

Today I award myself for what I can prove I did well, and I set a target for where I will grow next.

I award myself for...

My evidence is...

My Target

Complete each line: My strongest narrative evidence is... My strongest poetic voice is...
My target is... A question I still have is...

My target and my question

The sentence and the stanza I revised

STUDENT WORKBOOK



Day 5: Explain/Educate



I teach a partner through VOICE SWITCH

Your job is not to read your worksheet to someone. Your job is to make another person understand why the narrator matters.

Partner	Teaches	Stems to use
Student A	Who is speaking, what does that person know, and what does that person feel?	"The narrator is ____, and this person knows ____." "The evidence is ____."
Student B	How does the voice change between the narrative and the poem?	"In my scene, the narrator sounds ____." "In my stanza, the voice sounds ____."

What my partner taught me

What I taught my partner

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

Cluster Question: How It Connects

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

This week I discovered...	My example
A route needs a person.	A riverway or a market only works when someone teaches, trades, or remembers.
Connections move ideas, knowledge, and culture.	A story shared at a market or a tradition passed down at home.
What people carry may continue beyond one generation.	A song, a rule, or a lesson that still matters later.

STOP & THINK

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

Emotion and voice

My answer to the cluster question

STUDENT WORKBOOK

Pause and Think



Stop, think, then answer in my own words

? STOP & THINK

Who teaches, writes, speaks, demonstrates, or remembers in the poems?

The person who carries the idea

? STOP & THINK

Which details does the poem support, and is my imagined detail clearly part of my fictional character?

Evidence before invention

? STOP & THINK

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

Relationship and action



Write More

Plan, draft, revise, edit, and share



My Writing Assignment

Write a fictionalized scene in a context from the poems, then write two four-line rhyming stanzas in the same character's voice.

Read the writing prompt. Underline the relationship (TRAILS R) and circle the actions, thoughts, and dialogue (TRAILS A). Then name the emotion and voice (LEAVES E + V) you will create.

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

My Plan

- Step 1, Narrator: Name who is speaking and what that person knows (TRAILS).
- Step 2, Relationship: Name who is connected to the narrator (TRAILS R).
- Step 3, Actions, Thoughts, and Dialogue: Plan two actions, one thought, and two lines of dialogue (TRAILS A).
- Step 4, Setting: Name the poem-supported place or context that grounds the scene.
- Step 5, Emotion and Voice: Name what the character feels and how the voice should sound (LEAVES E + V).

Evidence from the poems in my scene

The stronger voice in my stanza sounds...

Color Words I Can Use

Relationship, Action, and Thought, Yellow. Dialogue, Blue. Voice and Emotion, Green.

My narrator's first line

My Draft



Use your plan. Write 2 to 3 developed paragraphs that show the narrator, the relationship, two actions, one thought, and two lines of dialogue.

Draft, page 1

A sentence I want to keep

Revise, Edit, and Share

Revise

- ☐ Revise: I read my scene aloud and made one generic sentence sound specific to my narrator.
- ☐ Edit: Each sentence is complete with a subject and a verb.
- ☐ Edit: My singular and plural nouns and my verbs agree.
- ☐ Share: I read my scene to a partner, who named my relationship and my voice.

Edit

- ☐ Each sentence is complete with a subject and a verb.
- ☐ My singular and plural nouns are correct.
- ☐ High-frequency words are spelled correctly.

My improved sentence and poetic line

Share

Read your scene to a partner. Your partner names the relationship, the voice, and what another narrator might help the reader learn.

The relationship, the voice, and the new understanding my partner noticed

Before I Turn It In

Read each line. Check it when I can show it in my work.

Part	I can show...	Check
Evidence	My context and factual details come from the poems.	
TRAILS	My scene has a clear narrator, one relationship, two actions, one thought, two lines of dialogue, and a setting.	
LEAVES	My two four-line rhyming stanzas show an identifiable emotion and a specific voice.	
Explanation	I explain why the narrator matters and what another narrator might reveal.	

Study the Samples

Read the three responses. Notice what improves from Low to Medium to High.

Write a fictionalized scene in a context from the poems, then write two four-line rhyming stanzas in the same character's voice.

Low

A traveler went to a market.
Goods moved. People talked.

What is working: the response uses a traveler and a market, both supported by "The Roads Between Us." What needs improvement: the narrator's relationship, thought, dialogue, emotion, and specific voice are missing. Establish one relationship, add two actions, a thought, and two lines of dialogue, and show how knowledge travels.

Medium

I came to Mali's market with goods. Another traveler stood beside me. "What did you learn on your journey?" I asked. The traveler shared a story. I thought that knowledge could travel at the same pace as goods. "I will remember it," I said.

What is working: the setting, relationship, actions, thought, and two lines of dialogue are grounded in the poem's market, travelers, goods, stories, and knowledge. What needs improvement: the narrator has a thoughtful voice, but the relationship and emotion could be more developed. Add a second paragraph and sharpen the emotion.

High

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: the response stays within poem-supported facts and uses a clear narrator, one relationship, two actions, a thought, two lines of dialogue, and a thoughtful, determined voice. TRAILS R + A are integrated, and the narrator's emotion and voice explain how a person helps knowledge travel.



Look Back & Look Forward

I own my learning



My Progress Tracker

I can...	Not yet	Growing	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.	☐	☐	☐
Explain why the narrator matters.	☐	☐	☐

Something I Did Well...

What I did well, and where I did it

My Next Step...

Why this is my next step

Essential Question Answered

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

The answer

People teach, write, speak, demonstrate, remember, create, and share. Their relationships, actions, thoughts, dialogue, emotions, and voices affect what reaches another person or generation. A route by itself cannot teach or remember. People make connections possible, and who tells the experience changes what the reader sees and understands.

My Final Thinking (in my own words)

What Changed in My Thinking?

At first I thought...

Now I think...

Try It Another Way

Choose a different context from the poems. Write two new four-line rhyming stanzas in a new character's voice and read them aloud.

My two new stanzas

Take It Further! A Second Voice Along the Route

Change who tells the story: Retell the same poem-supported scene from the other person's perspective, then write one new four-line stanza in that second voice and explain what each perspective helps the reader understand.

- Choose the same poem-supported scene you already wrote.
- Retell it from the other person's perspective.
- Keep the factual setting unchanged.
- Change what the narrator knows, notices, feels, thinks, and says.
- Write one new four-line stanza in that second voice.
- Explain what each perspective helps the reader understand.

What each perspective helps the reader understand

My Evidence Chain

Draw and label one chain: PLACE OR PERSON, WHAT MOVED, WHAT WAS CARRIED FORWARD, and the evidence from the poem that connects them.

At-Home Connection

Choose one card to talk about with someone at home. Each one ends in a conversation, not a worksheet.

Pass It On

Take turns. One person reads a four-line stanza aloud. The next person says the meaning in their own words, without looking back at the poem.

Ask: What stayed the same, and what changed when the meaning traveled?

Family member signature: _____

Carry It Forward

Name one thing your family has carried forward, such as a recipe, a saying, or a song.

Ask: Who did it come from, and how might it keep traveling?

Family member signature: _____

Voice and Feeling

Read one poem from this week aloud together and talk about how the speaker sounds.

Ask: What does the speaker feel, and how can you tell?

Family member signature: _____

My Family Conversation Notes

What did I teach? What did my family member remember?

Notes

Track My Progress

Every time I get a score or a grade on my work in this module, I write it here. This can be an exit ticket, a short answer, or a rubric score from my teacher.

Date	What I did (for example exit ticket, short answer, rubric)	My score	My next goal

Why This Helps Me

This chart shows how my scores change over the whole module, not just on one day.

- ☐ I keep this chart up to date.
- ☐ I can tell if my scores are growing.
- ☐ I ask for help when I need it.
- ☐ I show this chart to my teacher or a family member.

Add a new row every time I get feedback, a score, or a grade on my work.

My Module 2 Snapshot

I can keep this page with my other work. It shows how my thinking grew.

The most useful word I learned

The framework part I can find fastest

My Writing Roots

I keep the same perspective and change the form.

A note to my future writer self

My Proud Moment This Week

THE WRITING ACADEMY®, LLC.

Student Interactive Workbook

Grade 4

Cluster 7 - Module 3

Connections Create Change



Name: _____



The Writing Academy®, LLC

Grade 4 • Cluster 7 • Module 3

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How to Use My Workbook

This book holds my reading, thinking, writing, and reflection for this module.

My Name and My Goal for This Module

Pocket Practice

Attach a sheet of paper along the left, right, and bottom sides of this box to make a pocket. Store your game cards here throughout each module.



Meet My Week

Connections Create Change



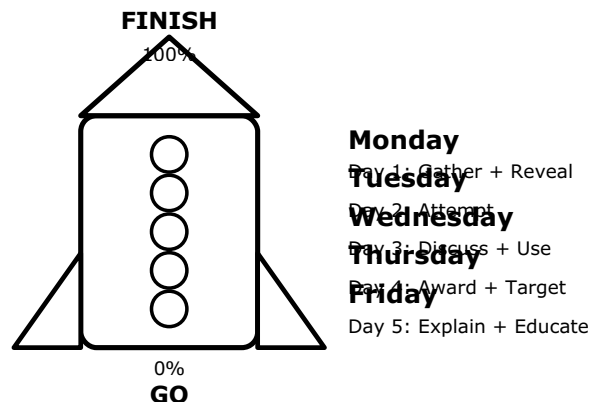
Why This Matters to Me

Level 3 asks you to think beyond what moved and who carried it. You will examine what happened because people, knowledge, customs, and ideas moved, and consider that one connection may affect people differently. Using “The Roads Between Us” and “What We Carry Forward,” both at High Stamina, you will trace cause, connection, immediate consequence, and longer consequence, and analyze the Important Moment and Lesson or Lasting Effect in narrative and the Artistic Language and Echo and Sound in poetry. The module independent products are “The Moment Something Changed,” a three-paragraph perspective narrative built around an Important Moment and a Lesson or Lasting Effect, and a voice poem that compresses the same lasting effect into three four-line rhyming stanzas with imagery, comparison, repetition or echo, and a central emotion.

Essential Question

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

My Week Tracker



Color in one section at the END of each day, after I finish that day's work. Watch my rocket rise from GO to FINISH!

My First Thinking

I Can

- I can explain how people help ideas, knowledge, and traditions travel.
- I can trace a cause through a connection to an immediate and a longer consequence (TRAILS: I, Important Moment, and L, Lesson or Lasting Effect).
- I can explain why people may have different perspectives on the same connection.
- I can use artistic language and echo or sound to concentrate meaning in a voice poem (LEAVES: A, Artistic Language, and E, Echo and Sound).

I Will

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

The I Can I want to reach first, and why

My Week at a Glance

What I learn	What I read	What I make
TRAILS: I, Important Moment, the moment that changes the narrative; L, Lesson or Lasting Effect, what continues after the moment. LEAVES: A, Artistic Language, imagery, metaphor, personification, and purposeful word choice; E, Echo and Sound, rhyme and purposeful repetition or echo.	Two poems: "The Roads Between Us" and "What We Carry Forward," both at High Stamina, read again with new eyes for cause, connection, immediate effect, longer effect, and perspective.	A CAUSE-CONNECTION-CONSEQUENCE relay chain defended with poem evidence, a three-paragraph perspective narrative called "The Moment Something Changed," and a three-stanza voice poem that concentrates the same lasting effect.

Where We Are Going

I will move from tracing a cause through a connection to an immediate and a longer effect, to writing a three-paragraph perspective narrative with a clear Before, Important Moment, and After, to compressing that same lasting effect into a three-stanza voice poem with artistic language and sound, then teach a partner one concept from this module in a 60-second mini-lesson.

I'll Know I've Got It When...

- ☐ I can trace a cause through a connection to an immediate and a longer effect.
- ☐ I can explain why people may see the same connection differently.
- ☐ I can build a narrative with a clear Before, Important Moment, and After that would change meaning if the moment were removed.
- ☐ I can concentrate a lasting effect into three rhyming stanzas with imagery, comparison, repetition or echo, and a central emotion.
- ☐ I can teach a partner one concept from this module in a 60-second mini-lesson.

Check Myself

- ☐ I traced a cause through a connection to an immediate and a longer consequence.
- ☐ I built a narrative around an Important Moment and a Lesson or Lasting Effect.
- ☐ I used artistic language and echo or sound to concentrate meaning in a voice poem.
- ☐ I explained why people may have different perspectives on the same connection.

How I Will Show What I Know

I will show what I know with my CAUSE-CONNECTION-CONSEQUENCE relay chain, my three-paragraph perspective narrative, my three-stanza voice poem, and a 60-second mini-lesson I teach a partner.

My GRADUATE Learning Path

Stage	Day	What I do
Gather	Day 1	I gather the idea that a consequence is an effect or result and does not automatically mean something bad, and that historical connections can have more than one effect. My teacher asks me to think beyond what moved and who carried it, toward what happened because it moved.
Reveal	Day 1	I reveal both poems again with new eyes. I listen as “The Roads Between Us” becomes more complex; it does not tell me that every contact or exchange had exactly the same result, and that is important historical thinking. I also reveal that TRAILS I is the Important Moment and TRAILS L is the Lesson or Lasting Effect, and that LEAVES A, Artistic Language, and LEAVES E, Echo and Sound, help a poet compress a large idea and keep it in the reader’s ear. I practice Hear the Echo, tapping once for rhyme and twice for repetition.
Attempt	Day 2	I attempt the CAUSE-CONNECTION-CONSEQUENCE RELAY: my team receives cards for CAUSE, CONNECTION, IMMEDIATE EFFECT, LONGER EFFECT, and PERSPECTIVE, and we build a chain that answers three questions: What caused the connection? What happened because of it? Why might the result matter later? If my team cannot defend a card with the poem, we change the card. I also attempt the Poetry Challenge, transforming the plain sentence “Ideas can move between people” using metaphor, imagery, repetition, or rhyme, in my own words rather than copying a model.
Discuss	Day 3	I discuss where groups disagreed yesterday, whether every consequence was immediate, and whether an idea can continue affecting people long after the original moment. That question is the bridge between connection and legacy.
Use	Day 3	I use what I learned to write “The Moment Something Changed,” a three-paragraph perspective narrative with a Before, an Important Moment, and an After, then I compress the same lasting effect into three four-line rhyming stanzas with imagery, one comparison or metaphor, purposeful repetition or echo, rhyme, and a central emotion.
Award	Day 4	I award myself as a Craft Detective by marking my Important Moment, Lasting Effect, Artistic Language, and Echo or Sound. I award one thing I did deliberately, not something that rhymed by accident.
Target	Day 4	I set my target by identifying one change that would make my meaning stronger, and I name something I am still curious about historically. I remember: AWARD is a deliberate decision I can prove, and TARGET is one change that would make my meaning stronger.
Explain/ Educate	Day 5	I become a Craft Specialist and teach one concept, such as Important Moment, Lasting Effect, imagery, metaphor, repetition, rhyme, consequence, or legacy, in a 60-second mini-lesson. I define it, give a poem or activity example, and explain why it works, then my partner teaches it back to me. A connection can end when a journey ends, but its effects may continue; that continuing influence is one way I begin to understand legacy.

Say It Together!

These are the exact TEKS this module teaches. Read the code, then say the job in your own words.

4.12(A)(i):

I can compose literary texts using genre characteristics.

4.12(A)(ii):

I can compose literary texts using craft.

Call and Response

Read this together as a class before we start.

Teacher asks: "What happens because people and ideas move?"

Class answers: "A connection can create an effect, and the effect can last!"

One TEKS I want to practice today



Get Ready

Before I begin



Before We Begin: What Do I Already Know?

I can read a poem and point to lines and stanzas, name a cause and an effect, and write complete sentences in three paragraphs.

A connection I can make

Remember It!

- ☐ What is a connection?
- ☐ What is the difference between an immediate effect and a longer effect?
- ☐ What is a metaphor?

One idea I remember

Ready Check

- ☐ I can tell an immediate effect from a longer effect.
- ☐ I can explain that a consequence is an effect, not automatically something bad.
- ☐ I can build a three-paragraph narrative with a Before, Important Moment, and After.
- ☐ I can use rhyme and repetition on purpose, not by accident.

Watch Out! Common Mix-Up

Watch out! Consequence does not always mean punishment. A sequence of actions is not the same as a moment that is significant. Do not add rhyme accidentally; use sound to direct the reader's attention on purpose.

Where This Fits in My Writing

I will compose a three-paragraph perspective narrative with a clear Important Moment and Lasting Effect (TRAILS I and L), then concentrate the same lasting effect into a three-stanza voice poem using artistic language and echo or sound (LEAVES A and E).

What I want to remember before I start

Where I Am Starting

This shows my teacher what I already know. It is not for a grade. Work on your own. You may reread the two poems in Read and Interact as often as you want.

Part 1: Immediate or Longer?

Read each event. Write IM if it is an immediate effect or LO if it is a longer effect.

Event	IM or LO
Goods are exchanged along a road	
A song still travels years later	
A scholar shares knowledge from a book	
A family custom continues generation to generation	
A rule is written down	
Its meaning is still followed today	

Part 2: My First Thinking

Write one connection from a poem and one immediate effect it caused.

A connection and its immediate effect

Part 3: A Consequence Chain

Read the four lines below from “The Roads Between Us.” Notice the cause and effect inside the stanza.

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

What is the cause in this stanza?

What is one effect, and how do I know it is an effect?

Part 4: Important Moment

A narrative has an Important Moment and a Lasting Effect. Write one moment and one lasting effect you could use in a story about a connection.

My Important Moment and my Lasting Effect

Part 5: Perspective

A trader shares a song with a neighbor. Write one sentence that tells this from the trader's perspective.

My sentence from the trader's perspective

Part 6: A Sound Choice

Now write one line that could begin a poem about the same idea. Use rhyme or repetition on purpose.

My poem line with a purposeful sound choice



Words I Need

Tier 1, everyday words



Before we begin, preview words we will use to talk about connection, change, and sound. Say each word, then use it in the frame.

Word	Say it	What it means	Sentence frame
before	bih-FOR	an earlier time	Before the connection, ____.
moment	MOH-munt	a short point in time	The important moment is ____.
after	AF-tur	a later time	After the moment, ____.
change	chaynj	to become different	The connection changed ____.
learn	lurn	to gain knowledge or skill	A person learned ____.
teach	teech	to help another person learn	One person taught ____.
share	shair	to give or communicate something	People shared ____.
choice	choys	a decision between possibilities	The choice caused ____.
sound	sownd	something heard	The repeated sound makes ____ stand out.
voice	voys	the way a speaker sounds or expresses ideas	The poem's voice feels ____.

Use one Tier 1 word in a sentence

Words I Need: Tier 2, academic words

These academic words help you explain how a connection becomes change and how writers make that change memorable. Say each word, then use it with a partner.

Word	Say it	What it means	Sentence frame
consequence	KON-suh-kwens	an effect or result	One consequence was ____.
perspective	pur-SPEK-tiv	a way of seeing or understanding	From this perspective, ____.
evidence	EV-ih-dens	exact information that supports thinking	My evidence is ____.
scholar	SKOL-ur	a person who studies and learns deeply	The scholar carried ____.
identity	eye-DEN-tuh-tee	the qualities and experiences that shape who someone is	The song can hold identity because ____.
inheritance	in-HAIR-ih-tuns	something received from people who came before	This inheritance is ____.
significance	sig-NIF-ih-kuns	the importance or meaning of something	The significance of the moment is ____.
influence	IN-floo-uns	the power to affect an idea, action, or result	The idea influenced ____.
custom	KUS-tum	a practice shared by a group over time	The custom continued when ____.
cooperation	koh-op-uh-RAY-shun	working together toward a result	Cooperation mattered because ____.

Use one Tier 2 word in a sentence

Words I Need: Tier 3, passage words

These words come from our poems “The Roads Between Us” and “What We Carry Forward,” and from the craft of poetry.

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

Use one Tier 3 word in a sentence



My Strategy Tools

TRAILS I and L for narrative, LEAVES A and E for poetry



We already know that people and ideas move. This week we ask a harder question: What happens because they move? TRAILS I and L help me build a narrative around a moment that matters. LEAVES A and E help me concentrate that moment into sound and image.

Framework	Letter	Part	Module 3 Focus
TRAILS	I	Important Moment	Focus: the moment that changes the narrative.
TRAILS	L	Lesson or Lasting Effect	Focus: what continues after the moment.
LEAVES	A	Artistic Language	Focus: imagery, metaphor, personification, and purposeful word choice.
LEAVES	E	Echo and Sound	Focus: rhyme and purposeful repetition or echo.

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

CAUSE leads to CONNECTION leads to CONSEQUENCE. BEFORE leads to IMPORTANT MOMENT leads to AFTER. Historical connections can have more than one effect, and people may experience the same connection differently.

How the Two Frameworks Work Together

I want to...	I use...	I ask myself...
Build a narrative moment that matters	TRAILS I and L	What is the Important Moment, and what is the Lesson or Lasting Effect?
Concentrate the effect in a poem	LEAVES A and E	What image or comparison fits, and what sound should I repeat?
Keep the same effect in two forms	Both	What is the effect, and how does the form change how it feels?

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

How TRAILS I and L and LEAVES A and E will help me this week

The Five Thinking Levels

Level	Symbol	Hidden Question	Thinking Stage	Description
Level 1 • Red			Foundational	Names an event or a repeated sound.
Level 2 • Orange			Emergent	Identifies a connection and an immediate effect.
Level 3 • Yellow			Visible	Uses poem evidence to trace a cause, connection, and consequence.
Level 4 • Green			Independent	Explains a longer effect and a differing perspective.
Level 5 • Blue			Reflective	Evaluates a legacy by considering what should remain, change, or be carried forward.

The progression is Foundational, naming an event or a repeated sound; Emergent, identifying a connection and an immediate effect; Visible, using poem evidence to trace a cause, connection, and consequence; Independent, explaining a longer effect and a differing perspective; and Reflective, evaluating a legacy by considering what should remain, change, or be carried forward.

A thinking level I want to reach



Read & Interact

Read with a purpose



Dot, Discover, Drop

DOT: Place a small dot above any unfamiliar word. DISCOVER: Find the pronunciation or the meaning. DROP: Erase the dot once the word is understood.

TRACKS Legend

Letter	Category	Definition and Examples	Required Pastel Color
T	Time	Age, era, dates, cultural details, or historical details. Often adjectives.	Pastel Green
R	Reactions	Reactions, solutions, resolutions, or effects. Often verbs/adverbs.	Pastel Purple
A	Actions	Actions, problems, conflicts, or causes. Often verbs/adverbs.	Pastel Yellow
C	Character, Concept, Creature	Names of characters/people/animals, or major concepts as the central idea. Often nouns/proper nouns.	Pastel Yellow
K	Key Knowledge	All other important info needed for the passage's meaning not in another TRACKS category (background knowledge).	Pastel Orange
S	Scenery / Setting	Setting characteristics acknowledged/measured through the five senses.	Pastel Green

TRACKS marks evidence in the passage. Highlight the smallest meaningful phrase. The shapes Circle, Box, and Triangle are used only to analyze the prompt.

Connect It to Our World

A connection can end when a journey ends, but its effects may continue. That continuing influence is one way we begin to understand legacy. As you read, notice what happens because a connection was made, not only that it was made.

Background I Need

"The Roads Between Us" presents Caddo trade, Mali and Timbuktu, Atlantic contact, and Texas trade, and shows that routes carry knowledge as well as cargo. Contact did not always mean a peaceful or welcome scene, and choices about land and power changed lives. "What We Carry Forward" explores legacy through law, traditions, learning, cultural voices, fairness, and service, and asks what should remain and what should change. CAUSE leads to CONNECTION leads to CONSEQUENCE. BEFORE leads to IMPORTANT MOMENT leads to AFTER.

Words I dotted while reading

The Roads Between Us

Poem. High Stamina. Read every line. The numbers are line numbers. Use them to cite lines and stanzas.

- 1 A river bends, a pathway turns,
- 2 A traveler watches, listens, learns.
- 3 A basket, story, song, or seed
- 4 Can travel far to meet a need.
- 5
- 6 Long before a highway's line,
- 7 People traveled place to place in time.
- 8 They crossed the plains and followed streams,
- 9 With useful goods and hopeful dreams.
- 10
- 11 The Caddo knew the rivers well;
- 12 Their winding paths had much to tell.
- 13 Canoes could carry food for trade,
- 14 Or pottery carefully formed and made.
- 15
- 16 When neighboring communities met,
- 17 They traded things they hoped to get.
- 18 Yet objects were not all they knew. They shared their stories and customs too.
- 19
- 20 Across Sahara's desert sand,
- 21 Great caravans crossed burning land.
- 22 Camels carried precious gold,
- 23 And blocks of salt were bought and sold.

My
marks

A phrase I want to remember

My Words: One new word I learned today: _____

The Roads Between Us (continued 2)

Poem. High Stamina. Read every line. The numbers are line numbers. Use them to cite lines and stanzas.

My
marks

- 1 The roads helped Mali's cities grow,
- 2 As people traveled to and fro.
- 3 In Timbuktu, both trade and thought
- 4 Could meet wherever books were brought.
- 5
- 6 A merchant might arrive to trade,
- 7 Then leave with knowledge someone shared.
- 8 A scholar might have come to learn,
- 9 Then carry home ideas in turn.
- 10
- 11 Across the wide Atlantic tide,
- 12 Explorers sailed from Europe's side.
- 13 The journeys joined two distant shores
- 14 And opened unfamiliar doors.
- 15
- 16 But contact did not always mean
- 17 A peaceful or a welcome scene.
- 18 For land and power brought conflict too,
- 19 And lives were changed by what people chose to do.
- 20
- 21 Plants and animals crossed the sea,
- 22 Changing farms and history.
- 23 Languages, customs, tools, and food
- 24 Entered places strange and new.

[illegible]

Grade 4 • Cluster 7 • Module 3 • Read & Interact

The Roads Between Us (continued 3)

Poem. High Stamina. Read every line. The numbers are line numbers. Use them to cite lines and stanzas.

My
marks

- 1 Texas also grew through trade;
- 2 Ports and roads new links have made.
- 3 From farms and ranches, goods can flow
- 4 To distant places people know.
- 5
- 6 The Gulf connects our Texas shore
- 7 To ships that travel more and more.
- 8 A product made or crop that's grown
- 9 May reach a place we've never known.
- 10
- 11 A road can help a business grow,
- 12 A river gives a way to go.
- 13 A port can link two distant lands,
- 14 Connecting work and helping hands.
- 15
- 16 Yet every road can carry more
- 17 Than all the cargo kept in store.
- 18 A traveler carries what they've learned,
- 19 And brings back knowledge in return.
- 20
- 21 A road is more than dirt or stone;
- 22 Its greatest reach may stay unknown.
- 23 For every time two pathways meet,
- 24 New thoughts may travel with our feet.

What We Carry Forward

Poem. High Stamina. Read every line. The numbers are line numbers. Use them to cite lines and stanzas.

- 1 A rule is written, strong and clear,
- 2 Its meaning travels year to year.
- 3 A song is sung, a story told;
- 4 New hands can carry what is old.
- 5
- 6 At Runnymede in days long past,
- 7 A written promise came at last.
- 8 King John was told his power should
- 9 Be bound by laws for common good.
- 10
- 11 The Magna Carta was not fair
- 12 To every person living there.
- 13 Yet one important thought took hold. A ruler's power could be controlled.
- 14
- 15 Years passed on, but still that seed
- 16 Influenced what people came to need.
- 17 Fair trials, laws, and people's rights
- 18 Became part of later legal fights.
- 19
- 20 Some legacies are written down;
- 21 Some travel quietly through a town.
- 22 A family's custom, meal, or song
- 23 Can help traditions travel long.

My
marks

A phrase I want to remember

My Words: One new word I learned today: _____

What We Carry Forward (continued 2)

Poem. High Stamina. Read every line. The numbers are line numbers. Use them to cite lines and stanzas.

- 1 The Caddo taught each generation
- 2 Skills that strengthened their whole nation.
- 3 Children learned by watching near,
- 4 Then carried knowledge year to year.
- 5
- 6 Across the world in Timbuktu,
- 7 Scholars copied knowledge too.
- 8 Books were guarded, read, and shared,
- 9 Because the written word was cared for.
- 10
- 11 Learning traveled hand to hand;
- 12 New questions moved from land to land.
- 13 What one great teacher came to know
- 14 Could give another mind room to grow.
- 15
- 16 The Renaissance looked toward the past
- 17 And found that older thoughts could last.
- 18 Artists studied ancient skill,
- 19 Then shaped those ideas with their own will.
- 20
- 21 They did not simply make what's old
- 22 Exactly as it had been told.
- 23 They questioned, studied, changed, and tried,
- 24 Then carried older thought outside.

My
marks

[illegible]

What We Carry Forward (continued 3)

Poem. High Stamina. Read every line. The numbers are line numbers. Use them to cite lines and stanzas.

- 1 In Texas, music tells us too
- 2 What people's voices lived and knew.
- 3 Mendoza's songs and Silva's sound
- 4 Helped culture travel all around.
- 5
- 6 Bledsoe's voice upon the stage
- 7 Left its mark from age to age.
- 8 Each artist gave the future more
- 9 Than any song could hold in store.
- 10
- 11 A voice can carry history;
- 12 A song can hold identity.
- 13 It helps a child who comes along
- 14 Know that their story can belong.
- 15
- 16 A speech can travel much the same,
- 17 Long after crowds forget a name.
- 18 A dream for fairness can inspire
- 19 Another generation's fire.

My
marks

[illegible]

What We Carry Forward (continued 4)

Poem. High Stamina. Read every line. The numbers are line numbers. Use them to cite lines and stanzas.

- 1 A call to serve can also stay
- 2 Inside the choices made each day.
- 3 A famous thought becomes more real
- 4 When people act on what they feel.
- 5
- 6 Yet carrying forward does not mean
- 7 That everything before was clean.
- 8 Some customs harmed; some laws were wrong;
- 9 Some unfair systems lasted long.
- 10
- 11 We study history so we know
- 12 What should remain and what should go.
- 13 We keep the wisdom, face mistakes,
- 14 And choose the future that each choice makes.
- 15
- 16 What we inherit is a start,
- 17 Not one command we learn by heart.
- 18 We question, strengthen, change, and mend,
- 19 Then pass our learning to a friend.
- 20
- 21 What we carry, what we share,
- 22 Shows future generations that we care.
- 23 The past may help us understand
- 24 The future waiting in our hands.

My
marks

[illegible]

Grade 4 • Cluster 7 • Module 3 • Read & Interact

Annotate: The Roads Between Us

Look for a cause, a connection, an immediate effect, and a longer effect. Notice whose perspective is visible and which exact words show conflict or cooperation.

TRACKS mark	Color label	What I found (paragraph number and words)
T: Time	Pastel Green	
R: Reactions	Pastel Purple	
A: Actions	Pastel Yellow	
C: Character, Concept, Creature	Pastel Yellow	
K: Key Knowledge	Pastel Orange	
S: Scenery / Setting	Pastel Green	

Mark a cause, a connection, an immediate effect, or a longer effect. Mark a word or line that shows artistic language or sound. If I cannot say why I marked it, I should not mark it.

One immediate effect and one longer effect I found in “The Roads Between Us”

Annotate: The Roads Between Us (continued 2)

Look for a cause, a connection, an immediate effect, and a longer effect. Notice whose perspective is visible and which exact words show conflict or cooperation.

TRACKS mark	Color label	What I found (paragraph number and words)
T: Time	Pastel Green	
R: Reactions	Pastel Purple	
A: Actions	Pastel Yellow	
C: Character, Concept, Creature	Pastel Yellow	
K: Key Knowledge	Pastel Orange	
S: Scenery / Setting	Pastel Green	

STOP & THINK

Why does consequence not automatically mean something bad?

My thinking

My Prompt Marking Notes

TRAILS and LEAVES help you read and write. This module concentrates on TRAILS I, Important Moment, and L, Lesson or Lasting Effect, and LEAVES A, Artistic Language, and E, Echo and Sound.

Shape	Word	Question I ask myself
I	Important Moment	the moment that changes the narrative
L	Lesson or Lasting Effect	what continues after the moment
A	Artistic Language	imagery, metaphor, personification, and purposeful word choice
E	Echo and Sound	rhyme and purposeful repetition or echo

Read the writing prompt. Underline the Important Moment (I) and circle the Lasting Effect (L). Then say what I will make.

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

The Important Moment in my narrative is ____, and the Lasting Effect is ____.
My artistic language is ____, and my echo or sound is ____.

My Reading Notes

Use this page to write notes, questions, or observations about the poems before moving to the daily lessons.

My notes about "The Roads Between Us"

My notes about "What We Carry Forward"

STUDENT WORKBOOK



Day 1: Gather + Reveal



I gather the idea that connections create consequences

Our Question for Today

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

1. Gather: Cause, Connection, Consequence

A consequence is an effect or result. It does not automatically mean something bad. We also need to understand that historical connections can have more than one effect.

? Why does consequence not automatically mean something bad?

One example of a consequence that is not bad

2. Reveal: The Poems Again, With New Eyes

We reread "The Roads Between Us." Listen carefully as the poem becomes more complex. It does not tell us that every contact or exchange had exactly the same result. That is important historical thinking. We also reread selected portions of "What We Carry Forward," which asks us to think about legacy differently. Carrying something forward does not mean copying everything without thought.

Something I noticed that I did not notice before

3. Reveal: TRAILS I and L, LEAVES A and E

The I in TRAILS is the Important Moment. The L is the Lesson or Lasting Effect. A good narrative does not merely give us a busy series of actions. Something matters. Artistic language allows a poet to compress a large idea. Echo and Sound help important language stay in the reader's ear.

Big Idea	What It Means
CAUSE to CONNECTION to CONSEQUENCE	An effect follows a connection.
BEFORE to IMPORTANT MOMENT to AFTER	A narrative shape for a lasting effect.
Artistic language and sound	Compress and hold an idea in the reader's ear.

4. Auditory Engagement: Hear the Echo

Listen to a stanza read twice. Tap once when you hear rhyme and twice when you hear repeated words or structures. You are not tapping because sound is decorative. You are listening for how sound directs our attention.

One word or idea the sound made me notice

STUDENT WORKBOOK



CAUSE-CONNECTION-CONSEQUENCE RELAY

Day 2: Attempt

✂ Cut out these cards (sheet 1 of 3)

Cut on the dashed lines. Keep the CAUSE, CONNECTION, IMMEDIATE EFFECT, LONGER EFFECT, and PERSPECTIVE cards at the top. Build a chain that answers three questions: What caused the connection? What happened because of it? Why might the result matter later? If you cannot defend

CAUSE	CONNECTION
IMMEDIATE EFFECT	LONGER EFFECT
PERSPECTIVE	People travel
Communities meet	Goods exchanged

Self-Check (back of cards) (sheet 1 of 3)

This page prints on the back of the card page. Each answer sits behind its own card, so flip a card over to check yourself.

CONNECTION when two people, places, or ideas meet	CAUSE what started the connection
LONGER EFFECT a result that continues or appears later	IMMEDIATE EFFECT a result that happens right away
Cause	PERSPECTIVE a way one person or group sees the connection
Immediate Effect	Connection

STUDENT WORKBOOK



CAUSE-CONNECTION-CONSEQUENCE RELAY

Day 2: Attempt

✂ Cut out these cards (sheet 2 of 3)

Cut on the dashed lines. Keep the CAUSE, CONNECTION, IMMEDIATE EFFECT, LONGER EFFECT, and PERSPECTIVE cards at the top. Build a chain that answers three questions: What caused the connection? What happened because of it? Why might the result matter later? If you cannot defend

Ideas and knowledge also move

Different people may experience the connection differently

A scholar learns from a book in Timbuktu

The scholar carries the idea home

A grandparent shares a family way

A child remembers what they say

The lesson plants a seed that starts to grow

A rule is written, strong and clear

Self-Check (back of cards) (sheet 2 of 3)

This page prints on the back of the card page. Each answer sits behind its own card, so flip a card over to check yourself.

Perspective	Immediate Effect
Longer Effect	Connection
Immediate Effect	Cause
Cause	Longer Effect

STUDENT WORKBOOK



CAUSE-CONNECTION-CONSEQUENCE RELAY

Day 2: Attempt

✂ Cut out these cards (sheet 3 of 3)

Cut on the dashed lines. Keep the CAUSE, CONNECTION, IMMEDIATE EFFECT, LONGER EFFECT, and PERSPECTIVE cards at the top. Build a chain that answers three questions: What caused the connection? What happened because of it? Why might the result matter later? If you cannot defend

Its meaning travels year to year

A dream can travel heart to heart

One helpful choice can make a start

What we carry, share, and send

Can help shape what will happen next

Self-Check (back of cards) (sheet 3 of 3)

This page prints on the back of the card page. Each answer sits behind its own card, so flip a card over to check yourself.

Connection	Longer Effect
Perspective	Immediate Effect
	Longer Effect

STUDENT WORKBOOK



Day 2: Attempt



I build a consequence chain and try the poetry challenge

Today my team builds a chain that answers three questions: What caused the connection? What happened because of it? Why might the result matter later? If my team cannot defend the connection with the poem, we change the card.

Card	What belongs here
CAUSE	what started the connection
CONNECTION	when two people, places, or ideas meet
IMMEDIATE EFFECT	a result that happens right away
LONGER EFFECT	a result that continues or appears later
PERSPECTIVE	a way one person or group sees the connection

My Team's Chain and Our Evidence

Build a five-part chain: CAUSE, CONNECTION, IMMEDIATE EFFECT, LONGER EFFECT, PERSPECTIVE. Underline the exact poem evidence that defends it.

My team's chain and the poem evidence

Poetry Challenge

Transform this plain sentence using metaphor, imagery, repetition, or rhyme: "Ideas can move between people." Do not copy a model; create your own line.

My transformed line

STUDENT WORKBOOK



Day 3: Discuss + Use



I discuss consequence and perspective, then write

Question	My thinking
Where did groups disagree yesterday?	
Was every consequence immediate?	
Can an idea continue affecting people long after the original moment?	
What is the bridge between connection and legacy?	
Why is a busy series of actions not the same as an Important Moment?	

My discussion notes

Use: The Moment Something Changed

Write a three-paragraph narrative based on an idea from either poem. Paragraph 1, Before: establish setting, character, relationship, and situation. Paragraph 2, Important Moment: something is learned, exchanged, discovered, heard, taught, or understood. Paragraph 3, After: show the lesson or lasting effect. If I removed my Important Moment, my narrative should no longer make sense in exactly the same way. That tells me the moment is actually important.

? What would disappear from my narrative if I removed the Important Moment?

Paragraph 1, Before: setting, character, relationship, and situation

Paragraph 2, Important Moment: what is learned, exchanged, discovered, heard, taught, or understood

Paragraph 3, After: the lesson or lasting effect

Poetry Compression: Voice Poem

Transform the same lasting effect into three four-line rhyming stanzas. Include imagery, one comparison or metaphor, purposeful repetition or echo, rhyme, and a central emotion. Narrative gives me room to develop the change. Poetry asks me to concentrate it.

My three-stanza voice poem

- ☐ My Important Moment (I) cannot be removed without changing the meaning.
- ☐ My After paragraph shows a Lesson or Lasting Effect (L).
- ☐ My poem uses imagery and one comparison or metaphor (A).
- ☐ My poem uses purposeful repetition or echo and rhyme (E).

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

STUDENT WORKBOOK



Day 4: Award + Target



I use Craft Detective to notice my growth

Today I mark my Important Moment, Lasting Effect, Artistic Language, and Echo or Sound. I award one thing I did deliberately. I do not award myself because something accidentally rhymed. I award a decision I made as a writer.

My Important Moment works because...

My Lasting Effect is...

My strongest artistic language is...

My Target

Now I identify a target that would make my meaning stronger.

My target, and something I am curious about historically

The sentence and the poetic line I revised

STUDENT WORKBOOK



Day 5: Explain/Educate



I become a Craft Specialist and teach a partner

Your job is not to read your worksheet to someone. Define your concept. Give a poem or activity example. Explain why it works. Then listen as your partner teaches it back.

My concept	Stems to use
Important Moment or Lasting Effect	"My Important Moment matters because ____." "The Lasting Effect is ____."
Imagery, metaphor, repetition, or rhyme	"My artistic language is ____." "The sound I repeated is ____, and it makes the reader notice ____."

What my partner taught me

What I taught my partner

A connection can end when a journey ends, but its effects may continue.

Cluster Question: How It Connects

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

This week I discovered...	My example
A connection can create an immediate effect and a longer effect.	Goods are exchanged right away; knowledge keeps traveling.
People may see the same connection differently.	A scholar's perspective on a shared book.
Continuing influence helps us understand legacy.	A rule, song, or lesson still followed today.

My answer to the cluster question

STUDENT WORKBOOK

Pause and Think



Stop, think, then answer in my own words

? STOP & THINK

Is this an immediate effect, or does it continue and appear later as a longer effect?

Immediate or longer?

? STOP & THINK

Could two people experience this same connection differently? Whose perspective am I hearing?

Whose perspective?

? STOP & THINK

What is the Important Moment in my narrative, and what would change if I removed it?

Important Moment and what would change





Write More

Plan, draft, revise, edit, and share



My Writing Assignment

Write a three-paragraph perspective narrative based on an idea from either poem, then transform its lasting effect into three four-line rhyming stanzas.

Read the writing prompt. Underline the Important Moment (I) and circle the Lasting Effect (L). Then say what I will make.

Write a three-paragraph perspective narrative based on an idea from either poem. Establish Before, create an Important Moment, and show a Lesson or Lasting Effect in After. Then transform the lasting effect into three four-line rhyming stanzas.

My Plan

- Step 1, Before: Establish setting, character, relationship, and situation.
- Step 2, Important Moment: Show something learned, exchanged, discovered, heard, taught, or understood.
- Step 3, After: Show the Lesson or Lasting Effect.
- Step 4, Voice Poem: Concentrate the effect through imagery, metaphor or comparison, repetition or echo, rhyme, and a central emotion in three four-line stanzas.

The Important Moment and Lasting Effect in my narrative

Important Moment and Lasting Effect, Green. Artistic language, Yellow. Why it matters, Blue.

[illegible]

My Draft



Use your plan. Write three paragraphs: Before, Important Moment, and After.

Draft, page 1

A sentence I want to keep

Revise, Edit, and Share

Revise

- ☐ Revise: I read my narrative aloud and changed one sentence so the Important Moment is clearer.
- ☐ Revise: I changed one poetic line so its image or sound strengthens the lasting effect.
- ☐ Edit: Each sentence is complete with a subject and a verb.
- ☐ Edit: My singular and plural nouns are correct, and my words are spelled correctly.

Edit

- ☐ Each sentence is complete with a subject and a verb.
- ☐ My singular and plural nouns are correct.
- ☐ High-frequency words are spelled correctly.

My improved sentence and poetic line

Share

Read your narrative and poem to a partner. Your partner names the Important Moment, the Lasting Effect, and one artistic or sound choice.

The Important Moment, Lasting Effect, and craft choice my partner noticed

Before I Turn It In

Read each line. Check it when I can show it in my work.

Part	I can show...	Check
Important Moment (I)	My narrative has an Important Moment that cannot be removed without changing the meaning.	
Lasting Effect (L)	My After paragraph shows a lesson or lasting effect.	
Artistic Language (A)	My poem uses imagery and one comparison or metaphor.	
Echo and Sound (E)	My poem uses purposeful repetition or echo and rhyme.	

Study the Samples

Read the three responses. Notice what improves from Low to Medium to High.

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

Low

A scholar went to Timbuktu. Books were there. The scholar left.

What is working: the response uses the scholar and Timbuktu idea from "The Roads Between Us." Teacher notes: events are listed, but no exchange of knowledge changes the narrative. What needs improvement: establish the situation before the moment, show what is learned or shared, and explain a lasting effect afterward.

Medium

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.

What is working: the narrative includes learning, an identifiable Important Moment, and a lasting effect supported by the poem. Teacher notes: the chain is clear, but the perspective and significance need more development. What needs improvement: develop what the scholar understood and why carrying the idea home mattered beyond the immediate exchange.

High

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.

Why it works: the narrative is grounded in "The Roads Between Us," makes the Important Moment essential, develops the scholar's perspective, and shows a lasting effect beyond the exchange. TRAILS I and L work together, and the Before, Important Moment, After structure reveals why the connection matters.

[illegible]



Look Back & Look Forward

I own my learning



My Progress Tracker

I can...	Not yet	Growing	Got it
Trace a cause through a connection to an immediate and a longer effect.	☐	☐	☐
Explain why people may see the same connection differently.	☐	☐	☐
Build a narrative with a clear Before, Important Moment, and After.	☐	☐	☐
Use artistic language and sound to concentrate a lasting effect.	☐	☐	☐
Write three four-line rhyming stanzas with imagery, a comparison, repetition or echo, and a central emotion.	☐	☐	☐
Teach a partner one concept from this module.	☐	☐	☐

Something I Did Well...

What I did well, and where I did it

My Next Step...

Why this is my next step

Essential Question Answered

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

The answer

A connection can create an immediate effect and a longer effect, and different people may experience the same connection differently. In "The Roads Between Us," a scholar's journey to Timbuktu ends, but the knowledge that was shared keeps moving with the scholar. In "What We Carry Forward," a rule, a song, or a lesson continues from one generation to the next. A connection can end when a journey ends, but its effects may continue, and that continuing influence is one way we begin to understand legacy.

My Final Thinking (in my own words)

What Changed in My Thinking?

At first I thought...

Now I think...

Try It Another Way

Choose a different connection from the poems. Write a new three-stanza voice poem and read it aloud.

My new voice poem

Take It Further! One Connection, Multiple Effects

Keep the same connection and add perspective: Add a second perspective to your writing: create a second defensible consequence chain from the same connection that emphasizes a different effect or point of view, or add a fourth paragraph that explains what later people might preserve, question, strengthen, or change.

- Choose one connection from either poem.
- Build a first consequence chain that defends one effect or perspective.
- Build a second consequence chain from the same connection that emphasizes a different effect or perspective.
- Add a fourth paragraph explaining what later people might preserve, question, strengthen, change, or mend.
- Revise the voice poem so one repeated line changes slightly in each stanza.
- Explain how the changing echo moves the reader from immediate consequence to longer influence.

How my two chains show different effects or perspectives

My Consequence Chain

Draw and label a consequence chain: CAUSE to CONNECTION to IMMEDIATE EFFECT to LONGER EFFECT to PERSPECTIVE.

At-Home Connection

Choose one card to talk about with someone at home. Each one ends in a conversation, not a worksheet.

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.

Ask: What effect did it have at first, and what effect does it still have?

Family member signature: _____

Hear the Echo

Read a short poem aloud twice. Tap once for rhyme and twice for a repeated word or structure.

Ask: Which words did the sound make you notice?

Family member signature: _____

One Legacy

Name one legacy you would preserve, question, strengthen, or change.

Ask: Might someone else see this legacy differently than you do?

Family member signature: _____

My Family Conversation Notes

What did I teach? What did my family member remember?

Notes

Track My Progress

Every time I get a score or a grade on my work in this module, I write it here. This can be an exit ticket, a short answer, or a rubric score from my teacher.

Date	What I did (for example exit ticket, short answer, rubric)	My score	My next goal

Why This Helps Me

This chart shows how my scores change over the whole module, not just on one day.

- ☐ I keep this chart up to date.
- ☐ I can tell if my scores are growing.
- ☐ I ask for help when I need it.
- ☐ I show this chart to my teacher or a family member.

Add a new row every time I get feedback, a score, or a grade on my work.

My Module 3 Snapshot

I can keep this page with my other work. It shows how my thinking grew.

The most useful word I learned

The framework part I can find fastest

My Writing Roots

I trace what happens because a connection was made, and I concentrate that effect into sound and image.

A note to my future writer self

My Proud Moment This Week

THE WRITING ACADEMY®, LLC.

Student Interactive Workbook

Grade 4

Cluster 7 - Module 4

What Will We Carry Forward?



Name: _____



The Writing Academy®, LLC

Grade 4 • Cluster 7 • Module 4

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How to Use My Workbook

This book holds my reading, thinking, writing, and reflection for this module.

My Name and My Goal for This Module

Pocket Practice

Attach a sheet of paper along the left, right, and bottom sides of this box to make a pocket. Store your game cards here throughout each module.



Meet My Week

What Will We Carry Forward?



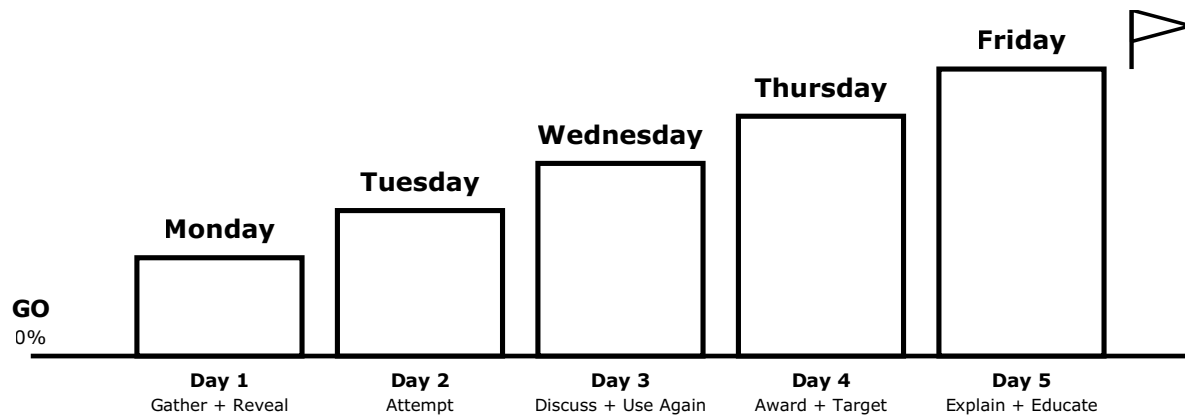
Why This Matters to Me

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

Essential Question

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

My Week Tracker



Color in one bar at the **END** of each day, after I finish that day's work. Watch my week grow from **GO** to **FINISH**!

My First Thinking

I Can

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

I Will

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

The I Can I want to reach first, and why

My Week at a Glance

What I learn	What I read	What I make
How people decide what to preserve, question, improve, or carry forward.	"The Roads Between Us" and "What We Carry Forward," two poems.	A FUTURE CURATORS placement, a TRAILS narrative, and a LEAVES poem.

Where We Are Going

I will move from sorting statement cards with my group to writing my own narrative and companion poem, one idea told two ways.

I'll Know I've Got It When...

- ☐ My conclusion uses CLAIM + TEXT EVIDENCE + REASONING.
- ☐ My narrative makes all six TRAILS elements identifiable.
- ☐ My poem uses all six LEAVES elements for the same central idea.
- ☐ My final meaning answers why this idea matters beyond one text.

Check Myself

- ☐ I can distinguish a fact, evidence, an interpretation, and a viewpoint.
- ☐ I can support a claim with text evidence and reasoning.
- ☐ I can write a narrative using all six TRAILS elements.
- ☐ I can write a companion poem using all six LEAVES elements.

How I Will Show What I Know

I will show what I know with a FUTURE CURATORS placement, a full TRAILS narrative, a full LEAVES poem, and the Museum of Meaning.

My GRADUATE Learning Path

Stage	Day	What I do
Gather	Day 1	I build knowledge about routes and legacy from two poems.
Reveal	Day 1	I learn FACT, EVIDENCE, INTERPRETATION and Significance.
Attempt	Day 2	I sort statement cards as a FUTURE CURATOR.
Discuss	Day 3	I discuss which cards produced the strongest disagreement.
Use Again	Day 3	I write my own TRAILS narrative and LEAVES poem.
Award	Day 4	I star three strong decisions in my writing.
Target	Day 4	I choose one TRAILS and one LEAVES target to revise.
Explain/Educate	Day 5	I teach my choices at the Museum of Meaning.

Say It Together!

These are the exact TEKS this module teaches. Read the code, then say the job in your own words.

4.12(A)(i):

I can write a developed perspective narrative using all six TRAILS elements.

4.11(C)(i):

I can revise my writing by adding, deleting, combining, and rearranging ideas for coherence and clarity.

Call and Response

Read this together as a class before we start.

Teacher asks: "Once something reaches us from the past, what should we do with it?"

Class answers: "Preserve it, question it, improve it, or carry it forward!"

One TEKS I want to practice today



Get Ready

Before I begin



Before We Begin: What Do I Already Know?

I already know all six TRAILS narrative elements and all six LEAVES poetry elements from earlier modules. I can find evidence in a poem.

A connection I can make

Remember It!

- ☐ FACT leads to EVIDENCE, which leads to INTERPRETATION.
- ☐ A claim needs text evidence and reasoning, not just an opinion.
- ☐ Significance means why something matters beyond the text.

One idea I remember

Ready Check

- ☐ I can name the six TRAILS elements.
- ☐ I can name the six LEAVES elements.
- ☐ I can find a line in a poem that supports a claim.

Watch Out! Common Mix-Up

Watch out! Old does not automatically mean good, and new does not automatically mean better. A preference is not evidence. Understanding another viewpoint does not mean abandoning your own conclusion.

Where This Fits in My Writing

This module asks me to tell the same central idea in two forms, a narrative and a poem, while making different craft decisions in each.

What I want to remember before I start

Where I Am Starting

This shows my teacher what I already know. It is not for a grade. Work on your own. You may reread the poems in Read and Interact as often as you want.

Part 1: The Essential Question

Read the essential question below. Underline the word that tells you what kind of choice it asks about.

Explain how understanding the past can help us make thoughtful choices about the future.

Part 2: My Answer

Write one sentence that answers the essential question above.

My thesis (central idea)

Part 3: Legacy Order

Number these four sentences 1, 2, 3, 4 to show the order they belong in an explanation of how a legacy grows.

Number	Sentence
_____	The Magna Carta helped begin a question about where power should end.
_____	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.

Part 4: Claim

Write one sentence that states a claim about something we should preserve, question, improve, or carry forward.

My first sentence

Part 5: Evidence and Reasoning

Reason: A legacy can start as one early thought that later people understand and expand. Copy one line from a poem that proves this reason. Then explain in one sentence why it proves the reason.

The sentence I copied from the passage

Why it proves the reason

Part 6: Claim, Evidence, Reasoning

Write two or three sentences using CLAIM + TEXT EVIDENCE + REASONING about one idea from a poem.

My paragraph



Words I Need

Tier 1, everyday words



Say each word. Then use one word in a sentence about something from the past.

Word	Say it	What it means	Sentence frame
past	PAST	time that has already happened	The past helps us understand ____.
future	FUTURE	time that has not happened yet	In the future, people may ____.
choice	CHOICE	a decision between possibilities	A thoughtful choice would be ____.
keep	KEEP	to continue to have or use	We should keep ____ because ____.
change	CHANGE	to make or become different	We should change ____ because ____.
question	QUESTION	something asked to learn or examine	One question I have is ____.
voice	VOICE	the words or viewpoint of a speaker	This voice helps readers notice ____.
learn	LEARN	to gain knowledge or understanding	We can learn from ____.
share	SHARE	to give knowledge, ideas, or resources to others	People share knowledge when ____.
help	HELP	to make something better or easier for another	One contribution that could help is ____.

Use one Tier 1 word in a sentence

Words I Need: Tier 2, academic words

Say each word. Then use one word in a sentence about a poem's evidence.

Word	Say it	What it means	Sentence frame
legacy	LEGACY	an influence or inheritance passed forward	This legacy should be ____ because ____.
context	CONTEXT	the circumstances that help explain an event or idea	The context helps me understand ____.
evidence	EVIDENCE	facts or details that support a conclusion	The evidence shows ____.
viewpoint	VIEWPOINT	a way of seeing or understanding something	From this viewpoint, ____.
preserve	PRESERVE	to protect something so it continues	We should preserve ____ because ____.
examine	EXAMINE	to look at something carefully	When I examine the lines, I notice ____.
evaluate	EVALUATE	to judge using evidence and criteria	I evaluate this choice by ____.
significance	SIGNIFICANCE	why something matters beyond one detail or text	The significance is ____.
responsibility	RESPONSIBILITY	a duty to make a thoughtful choice or take action	Our responsibility is ____.
contribution	CONTRIBUTION	something given to help a group or future	One contribution could be ____.

Use one Tier 2 word in a sentence

Words I Need: Tier 3, passage words

Say each word and its pronunciation. Then use one word in a sentence about a poem.

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

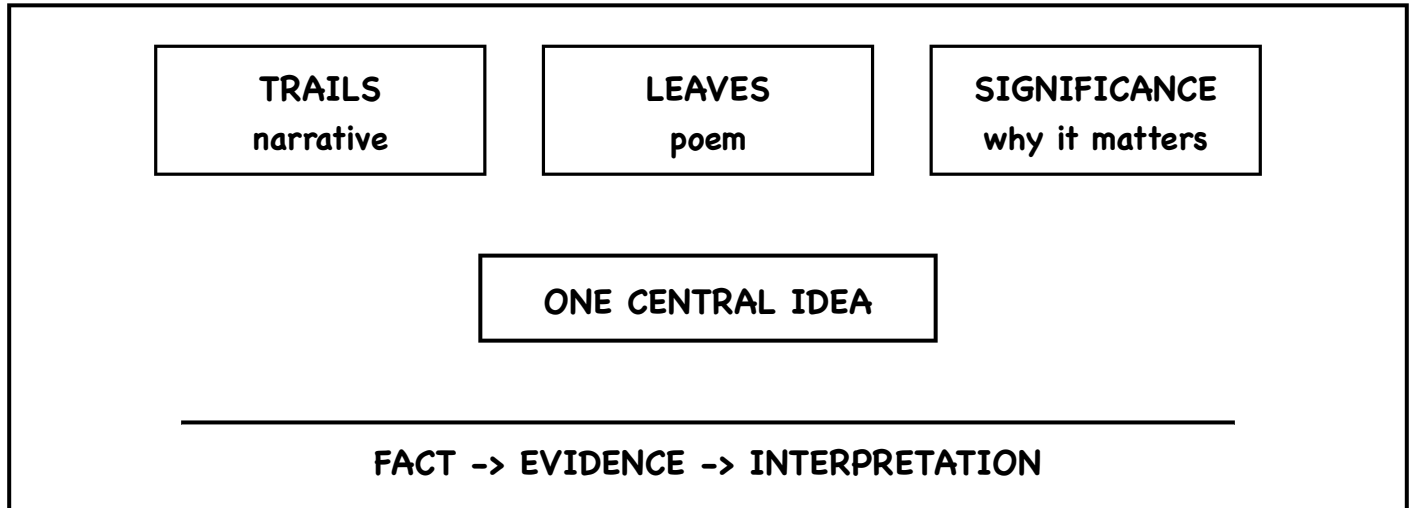
Use one Tier 3 word in a sentence

My Strategy Tools

One Idea, Two Forms



My narrative and my poem tell the same central idea, but each one makes different craft decisions.



A conclusion is not supported merely because it sounds reasonable. Point to accurate evidence and explain the reasoning.

Full TRAILS and Full LEAVES

Mark	What it means
T / L	TRAILS: Topic/Experience. LEAVES: Lines and Layout.
R / E	TRAILS: Relationship. LEAVES: Emotion and Experience.
A / A	TRAILS: Actions, Thoughts, and Dialogue. LEAVES: Artistic Language.
I / V	TRAILS: Important Moment. LEAVES: Voice.
L / E	TRAILS: Lesson or Lasting Effect. LEAVES: Echo and Sound.
S / S	TRAILS: Setting. LEAVES: Significance.

A poem is not a paragraph wearing a different costume. My poem must make different craft decisions while preserving the central meaning.

The central idea I want to write about in both forms

WHY and HOW

WHY	HOW
explains why an idea from the past matters beyond the poem.	explains how an idea traveled or changed as it moved from one person or generation to another.

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

How I Say the Standard!

4.12(A)(i):

I can write a developed perspective narrative using all six TRAILS elements.

4.11(C)(i):

I can revise my writing by adding, deleting, combining, and rearranging ideas for coherence and clarity.

Check My Writing

- ☐ My sentence has a subject and a verb.
- ☐ I use a capital letter for Timbuktu, Mali, and Texas.
- ☐ I use a period or another ending mark.

A WHY or HOW sentence I can try

Rigor and Cognitive Demand

This chart shows the three levels of thinking this module asks for.

Level	Symbol	What I Must Do	Evidence
Literal	○	Identify what moved, what was preserved, and what a poem explicitly states.	Accurate detail from either poem.
Inferential	◻	Compare viewpoints, notice a missing voice, and explain significance.	Claim supported with text evidence and reasoning.
Evaluative	▽	Decide what should be preserved, questioned, improved, or carried forward and express that conclusion in two forms.	Developed narrative and companion poem with clear significance.

I move from identifying a detail, to comparing viewpoints, to deciding and expressing a conclusion in two forms.

One detail I can compare across both poems

Growing Narrative and Poetry Thinking

These are the five thinking levels for how my writing about the past can grow.

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

The Difference Between WHY and HOW

Prompt type	What it asks me to do	Example
WHY	Explain a reason, a purpose, or why something matters.	Explain how a road can carry more than goods.
HOW	Analyze how parts work together or how something happens.	Explain why a legacy can start as one early thought that later people understand.

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

A thinking level I want to try



Read & Interact

Read with a purpose



Dot, Discover, Drop

DOT: Place a small dot above any unfamiliar word. DISCOVER: Find the pronunciation or the meaning. DROP: Erase the dot once the word is understood.

TRACKS Legend

Letter	Category	Definition and Examples	Required Pastel Color
T	Time	Age, era, dates, cultural details, or historical details. Often adjectives.	Pastel Green
R	Reactions	Reactions, solutions, resolutions, or effects. Often verbs/adverbs.	Pastel Purple
A	Actions	Actions, problems, conflicts, or causes. Often verbs/adverbs.	Pastel Yellow
C	Character, Concept, Creature	Names of characters/people/animals, or major concepts as the central idea. Often nouns/proper nouns.	Pastel Yellow
K	Key Knowledge	All other important info needed for the passage's meaning not in another TRACKS category (background knowledge).	Pastel Orange
S	Scenery / Setting	Setting characteristics acknowledged/measured through the five senses.	Pastel Green

TRACKS marks evidence in the passage. Highlight the smallest meaningful phrase. The shapes Circle, Box, and Triangle are used only to analyze the prompt.

Connect It to Our World

People carry knowledge, ideas, traditions, voices, experiences, and values across places and generations, and every generation decides what to preserve, question, improve, or carry forward.

Background I Need

"The Roads Between Us" moves from Caddo waterways and exchange to Mali and Timbuktu, Atlantic contacts, and present-day Texas connections. "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.

[illegible]

The Roads Between Us

Poetry. Very High Stamina. Read stanza by stanza. Pause and reflect.

- 1 A river bends, a pathway turns, a traveler watches, listens, learns. A basket, story, song, or seed can travel far to meet a need.
- 2 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.
- 3 The Caddo knew the waterways, their twists and turns, their quiet ways. A river offered food and drink, but it could also form a link.
- 4 Canoes could carry pots for trade, or baskets carefully formed and made. Corn or tools might change a hand, connecting people across the land.
- 5 Yet something happened when they met that could not fit inside a net. A story, custom, skill, or view might travel with the traders too.
- 6 Across Sahara's sweeping sand, caravans crossed a difficult land. The blazing sun and desert air made every journey need great care.
- 7 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.
- 8 But wealth was not the only prize those roads could carry under open skies. At places such as Timbuktu, books and learning traveled too.
- 9 A scholar came with thoughts to share; a merchant brought news from elsewhere. A student listened, read, and learned, then carried knowledge when returned.
- 10 The roads became a woven thread, connecting things that people said. A pathway built for goods to trade could spread an idea someone made.

My
marks

A phrase I want to remember

My Words: One new word I learned today: _____

The Roads Between Us (continued)

Poetry. Very High Stamina. Read stanza by stanza. Pause and reflect.

- 11** Centuries later, ships set sail, across Atlantic wind and gale. Their journeys joined societies once separated by the seas.

12 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.

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

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

15 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.

My
marks

A phrase I want to remember

My Words: One new word I learned today: _____

The Roads Between Us (continued)

Poetry. Very High Stamina. Read stanza by stanza. Pause and reflect.

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

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

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

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

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

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

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

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

My
marks

A phrase I want to remember

My Words: One new word I learned today: _____

What We Carry Forward

Poetry. Very High Stamina. Read stanza by stanza. Pause and reflect.

- 1 A rule is written, strong and clear, its meaning travels year to year. A song is sung, a story told; new hands can carry what is old.
- 2 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.
- 3 At Runnymede, in long-past days, people challenged a ruler's ways. The Magna Carta helped begin a question: Where should power end?
- 4 It did not give all people rights; it did not end all unfair fights. Still, one important thought grew strong: no leader should stand above the law.
- 5 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.
- 6 A legacy can start this way, not finished on its opening day.
- 7 An early thought may still expand
- 8 As later people understand.
- 9 Some things survive without a page; they travel person, age to age. A skill can move through helping hands, a custom through familiar lands.
- 10 In Caddo homes, the young could learn by watching how the seasons turned. They learned the fields, the river's flow, and what their families came to know.

My
marks

A phrase I want to remember

My Words: One new word I learned today: _____

What We Carry Forward (continued)

Poetry. Very High Stamina. Read stanza by stanza. Pause and reflect.

11 Tradition linked the past and new; each generation added too. For carrying forward does not mean a culture stays forever unseen.

12 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.

13 In Timbuktu, a scholar's page could carry knowledge age to age. A copied book, protected well, held more than words that ink could tell.

14 It held a question, thought, or claim that could outlive the writer's name. A student reading years from then could think that ancient thought again.

15 The Renaissance provides a clue to what inheritance can do. Thinkers looked toward Greece and Rome and brought forgotten questions home.

16 But looking backward did not mean repeating every ancient scene. They studied, questioned, then combined old learning with a changing mind.

17 An artist learned perspective's rule, a scientist observed with tools. A thinker asked how laws should work; new questions challenged what might lurk.

18 The lesson was not, "Old is best," or, "Never question what came next." The lesson was to read and learn, then test which ideas should return.

My
marks

A phrase I want to remember

My Words: One new word I learned today: _____

What We Carry Forward (continued)

Poetry. Very High Stamina. Read stanza by stanza. Pause and reflect.

19 Culture travels differently; sometimes its road is melody. A song can cross a crowded room and make forgotten stories bloom.

20 Lydia Mendoza sang with pride, keeping language close beside. Her songs let Texas families hear their own experiences loud and clear.

21 Chelo Silva's powerful sound helped Tejano music travel around. Feelings carried through each song could help new listeners feel they belonged.

22 And Bledsoe stepped upon a stage while unfair barriers marked his age. His talent showed what could be done when closed-off doors were overcome.

23 These voices left more than a tune; their influence traveled far beyond. They helped a changing Texas see how many voices form identity.

24 A legacy can also start as one brave hope within a heart. A dream for fairness, clearly shared, can make another person care.

25 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.

26 Words last longest when they lead another person toward a deed. A speech becomes a living thing when choices give the message wings.

My
marks

A phrase I want to remember

My Words: One new word I learned today: _____

What We Carry Forward (continued)

Poetry. Very High Stamina. Read stanza by stanza. Pause and reflect.

27 Yet history also asks us why some harmful customs did not die. Not everything that's passed along deserves to stay because it's long.

28 Some laws excluded; some caused pain. Some voices fought to make things change. To honor history, we must see both what was lost and what could be.

29 We do not carry all things blind; we question, learn, and change our mind. We study evidence, compare, and listen to the voices there.

30 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.

31 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.

32 One child may learn an ancient thought, then use the lesson they were taught. One student may discover why a law, a song, or dream won't die.

33 Someday the choices that we make may form the paths that others take. Our words and actions may become the history future students learn from.

34 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?

35 What we carry forward shows how yesterday becomes tomorrow. The past may place things in our hands, but we help shape where the future stands.

My
marks

A phrase I want to remember

My Words: One new word I learned today: _____

Annotate: The Roads Between Us

Find a detail about routes and trade. Decide whether it is a fact, evidence, or an interpretation.

TRACKS mark	Color label	What I found (paragraph number and words)
T: Time	Pastel Green	
R: Reactions	Pastel Purple	
A: Actions	Pastel Yellow	
C: Character, Concept, Creature	Pastel Yellow	
K: Key Knowledge	Pastel Orange	
S: Scenery / Setting	Pastel Green	

Highlight the smallest meaningful phrase. If you cannot say what it helps prove, do not highlight it.

My best TRACKS phrase and what it helps prove

Annotate: The Roads Between Us (continued)

Find the two lines about connections bringing new choice and silencing voice. Explain why the poem asks readers to study whose experience they can trust.

TRACKS mark	Color label	What I found (paragraph number and words)
T: Time	Pastel Green	
R: Reactions	Pastel Purple	
A: Actions	Pastel Yellow	
C: Character, Concept, Creature	Pastel Yellow	
K: Key Knowledge	Pastel Orange	
S: Scenery / Setting	Pastel Green	

STOP & THINK

Which stanza shows both an immediate change and a longer legacy?

My thinking

My Prompt Marking Notes

Before I answer a question about a poem, I read it closely. I find the idea it asks about and the kind of thinking it wants me to explain.

Shape	Word	Question I ask myself
Underline	Idea	What idea or choice does this ask about?
Box	Answer word	What word tells me what kind of thinking to do?
Circle	Source	Which stanza or poem will supply my evidence?

Underline the idea. Box the evidence. Circle the word that tells me preserve, question, improve, or carry forward.

Explain how a road can carry more than goods.

My question, marked and explained

STUDENT WORKBOOK

Day 1: Gather + Reveal



I build knowledge about routes, knowledge, and legacy from two poems

Our Question for Today

Once something reaches us from the past, what should we do with it? Understanding the past does not ask us simply to memorize what came before. It asks us to understand evidence, context, choices, consequences, and perspectives.

Fact, Evidence, Interpretation

Step	What it means
Fact	Something a poem explicitly states.
Evidence	A fact used to support a conclusion.
Interpretation	An explanation of what the evidence means.

Significance

Significance asks: Why does this matter beyond the poem? If the final line ends but my thinking continues, the poet has created significance.

One fact from a poem, and one interpretation I can build from it

Reveal: The Roads Between Us

As you read, pause after the Caddo section and ask: What moves physically? What moves culturally? Pause after Mali/Timbuktu and ask: What is the poem now saying about knowledge? Pause after the Atlantic section and ask: Why might two people experience one historical event differently? Pause at Texas/modern trade and ask: What remains similar across centuries?

Reveal: What We Carry Forward

This poem treats legacy as something we study, compare, question, and decide about, not something that is automatically good because it is old. That requires evidence.

Full LEAVES Reveal

The S in LEAVES becomes essential here: Significance. Significance asks why something matters beyond the poem. If the final line ends but the reader's thinking continues, the poet has created significance.

Four-Word Takeaway

After each major section, whisper a four-word summary to a partner. Examples: "Routes carry more than goods." "Knowledge moves between people." "The past requires evidence." "We shape future legacies."

My own four-word takeaway

The DOT Reading HABIT

Use DOT to slow down before making a historical conclusion.

DOT Move	My Question
D, Details	What does the poem actually state or show?
O, Organize	Which details support the same interpretation, and which complicate it?
T, Think Beyond	Why does this matter beyond the text, and what thoughtful future choice follows?

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

One detail, evidence, interpretation, and significance I can build using DOT

[illegible]

STUDENT WORKBOOK



FUTURE CURATORS

Day 2: Attempt

✂ Cut out these cards (sheet 1 of 2)

Cut apart these 13 statement cards. Sort each one onto a mat labeled PRESERVE, QUESTION, IMPROVE/REPAIR, or CARRY FORWARD. Justify your placement with CLAIM plus TEXT EVIDENCE plus REASONING before you check the back.

useful knowledge	family/community traditions
art	stories
historical evidence	rule of law
service to others	an unfair practice

Self-Check (back of cards) (sheet 1 of 2)

This page prints on the back of the card page. These are models, not the only correct answer; accept another placement when it is supported with accurate poem evidence. Flip a card over to compare your reasoning.

PRESERVE or CARRY FORWARD (a defensible placement; a tradition can link generations)	CARRY FORWARD (a defensible placement; useful knowledge can serve later learners)
PRESERVE (a defensible placement; a story can carry a family's memory)	PRESERVE or CARRY FORWARD (a defensible placement; art can preserve experience and voice)
CARRY FORWARD (a defensible placement; the idea that no leader stands above the law kept traveling through the years)	PRESERVE (a defensible placement; reliable evidence helps future people examine the past)
IMPROVE/REPAIR (a defensible placement; some laws excluded and caused pain)	CARRY FORWARD (a defensible placement; a call to service can remain after the applause has left)

STUDENT WORKBOOK



FUTURE CURATORS

Day 2: Attempt

✂ Cut out these cards (sheet 2 of 2)

Cut apart these 13 statement cards. Sort each one onto a mat labeled PRESERVE, QUESTION, IMPROVE/REPAIR, or CARRY FORWARD. Justify your placement with CLAIM plus TEXT EVIDENCE plus REASONING before you check the back.

a missing perspective

a helpful invention

a harmful choice from the past

cooperation

cultural voice

Self-Check (back of cards) (sheet 2 of 2)

This page prints on the back of the card page. These are models, not the only correct answer; accept another placement when it is supported with accurate poem evidence. Flip a card over to compare your reasoning.

CARRY FORWARD (a defensible placement; a useful tool can serve later generations)

QUESTION (a defensible placement; one journey may be viewed two ways)

PRESERVE or CARRY FORWARD (a defensible placement; cooperation connected people across the land)

IMPROVE/REPAIR (a defensible placement; not everything passed along deserves to stay)

PRESERVE (a defensible placement; a cultural voice helps a changing community see how many voices form identity)

STUDENT WORKBOOK



Day 2: Attempt



I sort statement cards as a FUTURE CURATOR with my group

Small-Group Game: Future Curators

A curator decides what evidence, objects, and stories help people understand the past. Today your team becomes a group of future curators. Sort each statement card onto a mat: PRESERVE, QUESTION, IMPROVE/REPAIR, or CARRY FORWARD.

Important: cards are not intended to have one automatic answer. You must justify your decisions using the text.

Say the Formula

CLAIM + TEXT EVIDENCE + REASONING. Try this frame: "We placed this under Question because the poem tells us _____, which suggests _____."

Round 2: Perspective Swap

After your group decides, exchange one card with another group. The receiving group must construct the best argument for a different placement. Understanding a different perspective does not require abandoning your own conclusion. It requires understanding how another conclusion might be supported.

One card I placed, my claim, my evidence, and my reasoning

STUDENT WORKBOOK

Day 3: Discuss + Use Again



I discuss the cards, then write my own narrative and companion poem

Discuss

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? That is not weakness. That is thinking.

A disagreement from yesterday, and what evidence changed a mind

ONE IDEA, TWO FORMS

Choose one central concept: connection, knowledge, culture, tradition, service, legacy, responsibility, perspective, change, or contribution.

Part 1: Full TRAILS Narrative

Write a fictional narrative in which a character receives, shares, discovers, teaches, preserves, questions, or passes forward something meaningful. The item may be physical, but the deeper meaning should involve an idea, skill, story, tradition, value, or piece of knowledge. Your story does not need to retell one of our poems; it should demonstrate the deeper idea you learned from them.

- T, focused experience
- R, meaningful relationship
- A, actions, thoughts, and dialogue
- I, important turning point
- L, lesson/lasting effect
- S, developed setting

If you choose a historical context, use only historical details supported by our poems or additional teacher-provided evidence. Do not turn an invented detail into a historical fact. Suggested length: four to five developed paragraphs.

My central concept and my planning notes

[illegible]

Part 2: Full LEAVES Companion Poem

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

- four-line stanzas
- minimum four stanzas
- intentional layout
- identifiable emotion/experience
- artistic language
- purposeful voice
- rhyme, repetition, rhythm, or another intentional sound pattern
- clear significance

My narrative and companion poem draft

STUDENT WORKBOOK



Day 4: Award + Target



I star three strong decisions and choose one TRAILS and one LEAVES target

Narrative Check

Locate and label in your narrative: T, my focused experience; R, which relationship matters; A, where are actions, thoughts, and dialogue; I, where does understanding change; L, what lasts beyond the event; S, can my reader experience the setting?

Poetry Check

Locate in your poem: L, where did I make a deliberate layout decision; E, what feeling or experience is present; A, where is artistic language; V, who is speaking; E, where can the reader hear echo/sound; S, what should remain with my reader?

Award + Target

Today act as the first expert reader of your own work. Award three places where your decisions are strong. Then choose only two high-impact targets: one TRAILS target and one LEAVES target. Strong revision is focused. If your setting is already vivid but your important moment is weak, adding more setting will not solve your real problem.

My three awards and my two targets

Curiosity Reflection

Something from this month's Social Studies content that I want to investigate further is...

My curiosity reflection

STUDENT WORKBOOK

Day 5: Explain + Educate



I teach my choices at the Museum of Meaning

Museum of Meaning

Form groups of four. Each person has about three minutes. Today you are not presenting for applause. You are teaching. Your audience should understand something more clearly because you explained it.

Round 1, Narrative Teaching

- My central experience is...
- The relationship matters because...
- My important moment is...
- The lasting effect is...
- I chose this setting because...

Round 2, Poetry Teaching

- My poem communicates the same central idea, but I changed the form by...
- My artistic language is...
- My voice is...
- My sound or echo choice is...
- The significance is...

Round 3, Social Studies Connection

- One idea I carried from our source poems into my own writing was...
- The source helped me understand...
- Something I would want a future student to carry forward from my writing is...

After teaching, listeners ask one genuine question, not a question whose answer they already know.

A genuine question a listener asked me, and my answer

Low, Medium, and High Exemplars

Level	Narrative excerpt	Poem excerpt
LOW	Mara got an old family song. She sang it. It was important and she kept it.	I got a song. It was old. I sang the song. The song was good.
MEDIUM	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.	One voice crosses the room, one voice opens the door. I hold the echo gently; then it is ours once more.

LOW needs improvement: develop the setting and relationship, show actions, thoughts, dialogue, a real turning point, and a lasting effect. In the poem, make intentional choices about layout, emotion, artistic language, voice, sound, and significance.

MEDIUM needs improvement: develop the narrative across four to five paragraphs and the poem across at least four four-line stanzas. Add complexity by showing what the character evaluates before deciding how the tradition should change or continue.

One change I will make to strengthen my own narrative or poem

My Progress Tracker

Mark your current level honestly, then choose one skill to strengthen.

- ☐ Distinguish a fact, evidence, an interpretation, and a viewpoint.
- ☐ Use evidence to decide what should be preserved, questioned, improved, or carried forward.
- ☐ Write a developed perspective narrative using all six TRAILS elements.
- ☐ Write a companion voice poem using all six LEAVES elements.
- ☐ Support a claim with text evidence and reasoning.
- ☐ Explain significance, why an idea matters beyond the text.

One choice I am proud of in my writing, and one skill I will strengthen

Essential Question, Answer

How can understanding the past help us make thoughtful choices about the future?
Understanding the past gives us evidence, so we can decide what to preserve, question, improve, or carry forward, and add our own choices to what future generations receive.



Write More

One Idea, Two Forms



My Writing Assignment

Write a short response to this prompt:

Underline the idea. Box the evidence. Circle the word that tells me preserve, question, improve, or carry forward.

Write a fictional narrative in which a character receives, shares, discovers, teaches, preserves, questions, or passes forward something meaningful. Then write a companion voice poem about the same central idea.

My Plan

- Choose one central concept: connection, knowledge, culture, tradition, service, legacy, responsibility, perspective, change, or contribution.
- Plan all six TRAILS elements for the narrative: Topic/Experience, Relationship, Actions/Thoughts/Dialogue, Important Moment, Lesson/Lasting Effect, Setting.
- Write the four to five paragraph narrative.
- Plan all six LEAVES elements for the companion poem: Lines & Layout, Emotion & Experience, Artistic Language, Voice, Echo & Sound, Significance.
- Write the poem in at least four four-line stanzas.
- Check that both pieces preserve the same central meaning while making different craft decisions.

Two ideas from the poems I could carry into my own narrative and poem

The idea I will use, and why it fits my central concept

Do Not Turn an Invented Detail Into a Historical Fact

If you choose a historical context, use only historical details supported by the poems or additional teacher-provided evidence.

My central concept and my working title

My Draft



Use your planning notes. Write your narrative first, then your companion poem, keeping the same central idea.

Draft, page 1

One line I want to keep

Revise, Edit, and Share

Revise

- ☐ My narrative makes all six TRAILS elements identifiable.
- ☐ My poem uses all six LEAVES elements and at least four four-line stanzas.
- ☐ Both pieces preserve the same central idea with different craft decisions.

Edit

- ☐ Every sentence is complete.
- ☐ I use a capital letter for Timbuktu, Mali, and Texas.
- ☐ Legacy and evidence are common nouns unless they begin a sentence.
- ☐ High-frequency words are spelled correctly.

My improved sentence

Share

Choose one: read to a partner, share in author's chair, join a gallery walk, or teach it at the Museum of Meaning.

My sharing plan

Quick Rubric

Read each line. Check it when you can show it in your work.

Part	I can show...	Check
Central idea	Both pieces explore the same meaningful concept.	
TRAILS	All six narrative elements are identifiable, not just labeled.	
LEAVES	All six poetry elements are identifiable, and the poem has at least four four-line stanzas.	
Claim and evidence	A conclusion uses CLAIM + TEXT EVIDENCE + REASONING.	
Significance	The final meaning answers why this idea matters beyond one text or moment.	

Study the Samples

Read the Low and Medium excerpts. Notice what improves from Low to Medium.

Write a narrative and companion poem about the same central idea, using the ONE IDEA, TWO FORMS task.

Low

Narrative excerpt: Mara got an old family song. She sang it. It was important and she kept it. Poem excerpt: I got a song. It was old. I sang the song. The song was good.

What needs improvement: develop the setting and relationship, show actions, thoughts, dialogue, a real turning point, and a lasting effect. In the poem, make intentional choices about layout, emotion, artistic language, voice, sound, and significance.

Medium

Narrative excerpt: In the quiet kitchen, Abuela hummed the song she had taught Lena before. "Keep it close," she said. Lena recorded the melody and taught it to her cousin. When the cousin joined the final line, Lena understood that preserving the song did not mean keeping it to herself. Poem excerpt: One voice crosses the room, one voice opens the door. I hold the echo gently; then it is ours once more.

What needs improvement: develop the narrative across the required four to five paragraphs and the poem across at least four four-line stanzas. Add complexity by showing what Lena evaluates before deciding how the tradition should change or continue.

What improves from Low to High?

Study the High Sample

This is the target. Notice how the narrative and the poem each make their own craft decisions while keeping one central meaning.

High

Narrative excerpt: Rain tapped the community-center windows while Nia and Mr. Ortiz sorted recordings for the history display. One interview praised a neighborhood rule; another explained whom that rule had excluded. "Do we preserve both?" Nia asked. Mr. Ortiz slid the headphones back toward her. "Preserve the evidence," he said, "but don't confuse preserving a record with approving every choice." Nia listened again. At the exhibit opening, she placed the accounts beside each other and added a question for visitors: Whose voice would you seek next? The display did not close the argument. It gave the community a more honest place to begin repairing what the old rule had harmed. Companion poem excerpt: Two voices share one table, two windows face one street; one says the rule stood stable, one names the barred-out feet. I will not hide the record, or call the record right; I set the voices side by side and let them change the light. The past can be a compass, but hands must choose the way; we keep the proof, repair the harm, and question what we say. Tomorrow reads our labels, tomorrow hears our tone; the road we leave for others is built by choices shown.

Why it works: the narrative develops perspective, evidence, a meaningful relationship, dialogue, a turning point, and a lasting effect. The companion poem preserves the same central meaning while using four stanzas, deliberate voice, imagery, repetition, rhyme, and clear significance.

High Sample TRAILS and LEAVES Key

Element	Evidence from the High sample	Why it works
R (Relationship)	Nia and Mr. Ortiz sorted recordings for the history display.	Names a meaningful relationship that drives the narrative.
I (Important Moment)	"Preserve the evidence," he said, "but don't confuse preserving a record with approving every choice."	Marks the moment understanding changes.
L (Lasting Effect)	The display did not close the argument. It gave the community a more honest place to begin repairing what the old rule had harmed.	Shows an effect that continues beyond the story's ending.
S (Significance)	The road we leave for others is built by choices shown.	States why the idea matters beyond the poem.

One TRAILS or LEAVES element in my own writing I want to make stronger



Look Back & Look Forward

My Choices About the Past



My Progress Tracker

I can...	Not yet	Growing	Got it
Distinguish a fact, evidence, an interpretation, and a viewpoint.	☐	☐	☐
Support a claim with text evidence and reasoning.	☐	☐	☐
Use all six TRAILS elements in a narrative.	☐	☐	☐
Use all six LEAVES elements in a companion poem.	☐	☐	☐
Explain significance, why an idea matters beyond the text.	☐	☐	☐

Something I Did Well...

What I did well, and where I did it

My Next Step...

Why this is my next step

Essential Question Answered

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

The answer

Understanding the past gives us evidence, so we can decide what to preserve, question, improve, or carry forward, and add our own choices to what future generations receive.

How can understanding the past help us make thoughtful choices about the future? Understanding the past gives us evidence, so we can decide what to preserve, question, improve, or carry forward.

What Changed in My Thinking?

At first I thought a legacy was just...

Now I think a legacy is...

Try It Another Way

Choose a different concept card from Day 2. Say a CLAIM + TEXT EVIDENCE + REASONING for a new placement.

My new claim, evidence, and reasoning

Take It Further! Tree Builder Challenge

Choose one idea from either poem. Write a short CLAIM + TEXT EVIDENCE + REASONING response that explains whether it should be preserved, questioned, improved, or carried forward. Choose one idea from either poem. Write a short CLAIM + TEXT EVIDENCE + REASONING response that explains whether it should be preserved, questioned, improved, or carried forward.

- Name the idea and the poem it comes from.
- State your claim: preserve, question, improve/repair, or carry forward.
- Quote or paraphrase the text evidence, with credit to the poem.
- Explain your reasoning.
- End by answering, "Why does this matter beyond the poem?"

My challenge response

My Museum Exhibit Label

Draw a small exhibit label for the idea you chose. Label PRESERVE, QUESTION, IMPROVE/REPAIR, or CARRY FORWARD, your evidence, and your reasoning.

At-Home Connection

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

What Should We Carry Forward?

What is something from the past that we should preserve, question, improve, or carry forward, and what evidence supports your choice? Talk about it with someone at home.

Ask them: what evidence supports your choice?

Family member signature: _____

Share a Tradition

Share a family or community tradition, story, skill, rule, or value. Discuss what should remain, what may have changed, and what a future generation could learn from it.

Ask them: is this a personal opinion, or a conclusion supported with evidence?

Family member signature: _____

One Idea, Two Forms at Home

Tell someone at home about one idea from a poem you read this week. Then say the same idea a second way, as a short poem or song.

Ask them: which form communicated the idea more clearly to you, and why?

Family member signature: _____

One Question to Ask at Home

Share a family or community tradition, story, skill, rule, or value. Discuss what should remain, what may have changed, and what a future generation could learn from it.

Notes

My Progress

Every time I get a score or a grade on my work in this module, I write it here. This can be an exit ticket, a short answer, or a rubric score from my teacher.

Date	What I did (for example exit ticket, short answer, rubric)	My score	My next goal

Why This Helps Me

This chart shows how my scores change over the whole module, not just on one day.

- ☐ I keep this chart up to date.
- ☐ I can tell if my scores are growing.
- ☐ I ask for help when I need it.
- ☐ I show this chart to my teacher or a family member.

Add a new row every time I get feedback, a score, or a grade on my work.

My Module 4 Snapshot

I can keep this page with my other work. It shows how my thinking grew.

The most useful word I learned

The prompt part I can find fastest

My Strong Roots

I am ready to grow the next part of my writing tree.

A note to my future writer self

My Proud Moment This Week
