

THE WRITING ACADEMY®, LLC.

Teacher Lesson Plan Guide

GRADE 5

CLUSTER 7

Narrative and Poetry: Voices, Evidence, and Change

Module 1 · Notice, Question, Speak

Module 2 · Voices and Responses

Module 3 · Evidence Can Change the Story

Module 4 · Informed Voices Create Responsible Change



© The Writing Academy®, LLC.

RANDI WHITNEY

The Writing Academy®, LLC

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

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

THE WRITING ACADEMY®, LLC.
Teacher Lesson Plan Guide

Notice, Question, Speak

Grade 5 | Cluster 7 | Module 1

Grade: 5

Cluster: 7, Narrative Writing + Poetry with TRAILS and LEAVES

Module: 1 of the cluster

Primary Instructional Category: Narrative Writing + Poetry

Module Title: Notice, Question, Speak

Content Connection / Passage Titles: the poem "One Voice Can Start a Wave" and the poem "Try, Learn, Change" (Week 1, Low Stamina, Narrative Writing + Poetry)

Primary TEKS: [5.11A](#), [5.11B\(i-iv\)](#), [5.12A\(i-ii\)](#) (plan and compose narrative and poetry)

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

Copyright: The Writing Academy®, LLC

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

Strand 7 is the Response strand. The breakouts below are addressed at the points named in brackets.

- **[5.7A]** describe personal connections to a variety of sources, including self-selected text. *[Woven into the Day 3 DISCUSS section.]*
- **[5.7B]** write responses that demonstrate understanding of texts, including comparing and contrasting ideas across a variety of sources. *[This is a paired-passages module. Woven wherever students compare and contrast the two texts.]*
- **[5.7C]** use text evidence to support an appropriate response. *[Woven everywhere TRACKS and evidence are used.]*
- **[5.7D]** retell, paraphrase, or summarize texts in ways that maintain meaning and logical order. *[Woven into the Standards Slide Deck triplets.]*
- **[5.7E]** interact with sources in meaningful ways such as note taking, annotating, free writing, or illustrating. *[Listed every time TRACKS is used.]*
- **[5.7F]** respond using newly acquired vocabulary as appropriate. *[Added to every writing assignment in this module.]*
- **[5.7G]** discuss specific ideas in the text that are important to the meaning. *[Woven in the poem connection and transfer discussion.]*

1. A Little Inspiration Goes a Long Way!

This module opens with a durable Grade 5 habit: notice carefully, ask a thoughtful question, gather evidence, and make an informed decision. Students use that habit to begin a narrative with TRAILS T and S and a poem with LEAVES L and E.

TEACHER SCRIPT

"You can remember that strong voices begin with thoughtful questions, and strong decisions begin with careful observation."

Connection to this week's thinking: students distinguish observation from assumption, notice what happens after a question, and use exact poem details before deciding what the poems mean.

2. Why This Module Matters

Students read the two poems and distinguish what a speaker or reader can observe from what a reader may only assume. They follow the chain in Passage 13 from one voice, to a question, to listening and shared voices. They follow Passage 14 from observation, to a guess, to testing, evidence, and change.

Where it fits into writing: a narrative needs a clear Topic/Experience and Setting before its actions and important moment can make sense. A poem needs intentional Lines/Layout and Emotion/Experience, not a paragraph cut into short lines.

Why it matters beyond this assignment: students carry the habit of noticing before deciding into reading, writing, science, citizenship, and everyday choices.

3. Module Essential / Overarching Question

What can happen when someone notices something and asks a thoughtful question?

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

My First Thinking (Monday):

My Final Thinking (Friday):

What changed in my thinking?

Family Communication

4. Parent Communication Purpose

Families are partners in this work, and partnership grows when families know the precise kind of thinking their student is practicing. This page gives every family a clear picture of the week's learning, questions for a natural conversation, and simple activities that require no special materials. Nothing here is homework for the family. It is an invitation to listen as a student explains an idea.

How to Send It: copy the letter in the language each family prefers, or send both. The conversation starters and family activities can be shared in a class stream, on a paper handout, or during a family conference.

5. Family Letter (English)

Dear Families,

This week your fifth grader begins “Notice, Question, Speak.” We will read the Level 1 versions of Passage 13, “One Voice Can Start a Wave,” and Passage 14, “Try, Learn, Change.” The poems show that a question can invite listening, gathering, writing, and speaking, and that a first answer can change when evidence does not fit.

At school, your student will distinguish observation from assumption, then write a 10 to 12 sentence narrative about a fifth grader who notices a problem or unexpected result. The narrative will use TRAILS T Topic/Experience and S Setting, include a thoughtful question, and develop a clear experience and setting. Your student will also write one rhyming four-line stanza that carries the same central idea, using LEAVES L Lines/Layout and E Emotion/Experience without simply cutting the narrative into short lines.

At home, choose an ordinary situation, such as a changed plant, a missing item, or a surprising result. Ask your student to name what they notice, pose a question, and explain what evidence would be useful before deciding. Then ask which place and time would make the experience meaningful in a narrative. A brief conversation gives your student practice with the Cluster 7 HABIT: notice, question, gather evidence, and make an informed decision.

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

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

Estimadas familias:

Esta semana, su estudiante de quinto grado comienza “Notice, Question, Speak”. Leeremos las versiones de Nivel 1 del Pasaje 13, “One Voice Can Start a Wave”, y del Pasaje 14, “Try, Learn, Change”. Los poemas muestran que una pregunta puede invitar a escuchar, reunir información, escribir y hablar, y que una primera respuesta puede cambiar cuando la evidencia no corresponde.

En la escuela, su estudiante distinguirá una observación de una suposición y escribirá una narración de 10 a 12 oraciones sobre un estudiante de quinto grado que nota un problema o un resultado inesperado. La narración usará T Tema/Experiencia y S Ambiente de TRAILS, incluirá una pregunta reflexiva y desarrollará una experiencia y un ambiente claros. También escribirá una estrofa rimada de

cuatro versos que comunique la misma idea central, usando L Líneas y Diseño y E Emoción y Experiencia de LEAVES, sin simplemente cortar la narración en líneas cortas.

En casa, elijan una situación cotidiana, como una planta diferente, un objeto perdido o un resultado sorprendente. Pidan a su estudiante que diga qué nota, haga una pregunta y explique qué evidencia sería útil antes de decidir. Después, pregunten qué lugar y momento harían significativa esa experiencia en una narración. Una conversación breve practica el HABIT del Grupo 7: observar, preguntar, reunir evidencia y tomar una decisión informada.

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

7. Family Conversation Starters

- What did the speaker in “One Voice Can Start a Wave” notice before other voices rose to meet?
- How is an observation different from an assumption?
- In “Try, Learn, Change,” what happens after a guess does not fit the evidence?
- What place and time would make a narrative experience feel real?
- How can line breaks and rhyme help a poem carry an idea?

8. Simple Family Activities

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

Family Activity: Clue-Word Hunt

Choose an ordinary situation at home, such as a changed plant, a missing item, or a surprising result. Ask your student to name one observation, ask one thoughtful question, and explain what evidence would be useful before deciding. **Success criteria:** the student names one observable detail, one question, and one useful piece of evidence.

Family Activity: Turn a Thought into a Stanza

Say one sentence about noticing carefully. Help your student turn the idea into four short lines with one pair of rhyming end words. Ask how the line breaks, sound, emotion, and experience help the idea become memorable. **Success criteria:** the stanza has four intentional lines, an audible rhyme, and the same central idea as the sentence.

Teacher Road Map

9. Teacher Navigation Key

Symbols replace color references throughout the module. Use this key to read every day at a glance.

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

10. GRADUATE Evidence Alignment

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

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

11. Module at a Glance

Field	This Module
Cluster / Module	Grade 5, Cluster 7, Module 1
Module Category	Narrative Writing + Poetry (Notice, Question, Speak)
Primary TEKS	5.11A , 5.11B(i-iv) , and 5.12A(i-ii)
Primary Breakout	Plan and develop a focused narrative and poem with genre characteristics and craft (5.11A , 5.11B(i-iv) , 5.12A(i-ii))
Spiral TEKS	5.7A , 5.7B , 5.7C , 5.7D , 5.7E , 5.7F , 5.7G (Response strand)
Recursive TEKS	5.11C(i-viii) revising and 5.11D(i, ii, iv, xiv, xv, xxviii, xxix) editing retrieval; the DOT and TRACKS reading habit; the TRAILS and LEAVES structure
Content Connection	Poem "One Voice Can Start a Wave" and poem "Try, Learn, Change"
Daily Lesson Time	About 15 minutes per day, 5 days
Weekly GRADUATE Map	Day 1 Gather + Reveal; Day 2 Attempt; Day 3 Discuss + Use; Day 4 Award + Target; Day 5 Explain + Educate
Student Product(s)	

	Observation and assumption notes; a 10 to 12 sentence TRAILS narrative; a rhyming four-line LEAVES stanza; a revised draft; My Progress Tracker
Formal Assessment Product	Student Exit Ticket and the Module Writing Assignment for a narrative and poem

Standards, Learning & Rigor

12. Learning Destination

Module Learning Objective: Students will distinguish observation from assumption, explain what happens after a thoughtful question, begin a narrative with TRAILS T and S, and begin a poem with LEAVES L and E.

I Will Statements

- I will notice details before I decide what they mean.
- I will distinguish an observation from an assumption.
- I will explain what happens after one person asks a thoughtful question.
- I will establish a clear Topic/Experience and developed Setting.
- I will use Lines/Layout and Emotion/Experience in poetry.

I Can Statements

- I can name what I observe and what I only assume.
- I can ask a thoughtful question before deciding.
- I can begin a narrative with TRAILS T and S.
- I can begin a poem with LEAVES L and E.

CLASS SLIDE

Module Slide 1: the I Will and I Can statements for this module, so students see the week's target before anything else.

13. Success Criteria

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

- I name an observation before I state an assumption.
- I ask a question that could be answered with useful evidence.
- My narrative has a clear Topic/Experience.
- My narrative has a developed Setting.
- My poem has intentional Lines/Layout and Emotion/Experience.
- My four-line stanza rhymes and communicates the same central idea as my narrative.

14. Evidence That Will Demonstrate Mastery

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

- Day 2 guided practice: observation and assumption notes from both poems and a planned Topic/Experience plus Setting.
- Day 3 independent product: a 10 to 12 sentence narrative that begins with noticing and includes a thoughtful question.
- Day 4 revision: an evidence-based Award and Target plus a revised narrative or stanza line.
- Day 5 transfer: a partner explanation of one connection between the poems and a four-line stanza with intentional layout and emotion.
- Transfer task: the Module Writing Assignment, a narrative with TRAILS T and S and a poem with LEAVES L and E.

15. TEKS Correlations

Primary targets are **5.11A**, **5.11B(i-iv)**, and **5.12A(i-ii)**. **5.11C(i-viii)** supports revision and **5.11D(i, ii, iv, xiv, xv, xxviii, xxix)** supports editing.

TEKS	Strand	Student Expectation (verbatim TEKS)	Where Taught	Where Practiced	Where Assessed
5.11A	Writing Process, Planning	plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping	Day 1	Days 1-3	Day 3 Use; Writing Assignment
5.11C(i-viii)	Writing Process, Revising	revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity	Day 4	Day 4; Additional Writing Opportunity	Day 4 revision; Additional Writing Opportunity
5.12A(i-ii)	Composition, Narrative and Poetry	compose narrative and poetry using their genre characteristics and craft	Days 1-2	Days 3-5	Day 3 writing; Writing Assignment
5.11B(i-iv)	Writing Process, Development	develop a focused, coherent draft with purposeful organization and details	Day 1	Days 2-5	Writing Assignment
5.11D(i, ii, iv, xiv, xv, xxviii, xxix)	Writing Process, Editing	edit sentences, verbs, adjectives, conjunctions, and grade-appropriate spelling	Day 4	Day 5	Writing Assignment

16. Standards Coverage Matrix

Use this matrix to see each standard's PRIMARY, SPIRAL, or RECURSIVE classification and where it occurs.

Classification	TEKS	Student Expectation (verbatim, abbreviated)	Where It Occurs
PRIMARY	5.11A	plan a first draft by selecting a genre... using a range of strategies	Day 1 model; Days 1-3 planning
PRIMARY	5.12A(i-ii)	compose narrative and poetry using genre characteristics and craft	Days 1-5; Writing Assignment
RECURSIVE	5.11C(i-viii)	revise drafts to improve sentence structure and word choice...	Day 4; Additional Writing Opportunity
SPIRAL	5.7A	describe personal connections to a variety of sources...	Day 3 Discuss
SPIRAL	5.7B	write responses... comparing and contrasting ideas across a variety of sources	Day 3 cross-text; Day 5 transfer; Enrichment
SPIRAL	5.7C	use text evidence to support an appropriate response	Everywhere TRACKS and evidence are used; TRAILS and LEAVES
SPIRAL	5.7D	retell, paraphrase, or summarize texts... maintaining meaning and logical order	Standards Slide Deck triplets
SPIRAL	5.7E	interact with sources in meaningful ways such as note taking, annotating...	Every TRACKS treatment; annotation guides
SPIRAL	5.7F	respond using newly acquired vocabulary as appropriate	Every writing assignment in this module
SPIRAL	5.7G	discuss specific ideas in the text that are important to the meaning	Poem connection and transfer; Day 5
RECURSIVE	5.11C(i-viii) / 5.11D(i, ii, iv, xiv, xv, xxviii, xxix)	revision and editing retrieval	Conventions Connection; Day 4 editing
RECURSIVE	DOT / TRACKS / TRAILS and LEAVES	reading and evidence habit carried across modules	Anchor charts; all five days

17. ELPS Correlations

Matched to the actual language demands of this module: students listen for an observation or assumption, ask a thoughtful question, explain evidence, and begin a narrative or poem.

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

ELPS Woven Into Intervention

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

ELPS Woven Into Enrichment

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

18. ELPS Linguistic Accommodations

These accommodations maintain grade-level rigor while opening clear language pathways as students distinguish observation from assumption, ask a thoughtful question, and plan narrative and poetry writing.

Proficiency Level	Language Objective (access changes; the thinking demand stays intact)
Pre-Production	Point to a detail in either poem and sort it as an observation or an assumption with the illustrated chart. Use gestures for notice, question, and speak.
Beginning	Complete orally: "I notice _____, and I can ask _____."
Intermediate	Use the frame, "The evidence is _____, so I can change _____."
High Intermediate	Explain in complete sentences how a thoughtful question can lead to listening, evidence, and change.
Advanced	Independently plan a narrative Topic/Experience and Setting and a poem's Lines/Layout and Emotion/Experience.

Language Supports

- Provide a two-column observation / assumption visual with a copy of both poems.
- Offer oral rehearsal before writing; partners may point, sort, say, and then write.
- Read the exact poems aloud, define one needed word, and return the thinking work to the student.
- Use these frames: "I notice _____ in _____." and "My thoughtful question is _____."
- Invite students to explain observation, assumption, evidence, or setting in their home language before rehearsing in English.

Evidence of Access Without Reduced Rigor: students may use a visual, a word bank, and an oral frame, but each student still identifies a detail, asks a question, and makes a framework choice for the narrative or poem.

19. Language Domains

Domain	How This Module Builds It
Listening	Students hear one observation or assumption prompt read aloud, then restate whether it asks for reasons or a way something happened.
Speaking	Students say their thinking aloud to a partner before they write, using the sentence frames provided.
Reading	Students read the module passage and the prompt closely, marking the words that carry the meaning.
Writing	Students use a noticed detail and thoughtful question to begin a narrative and poem, moving from oral rehearsal to a clear written experience and line set.

20. Rigor Safeguard

Teachers MAY provide	Teachers MAY NOT do for students
Read a poem aloud, repeat it, and let students use the observation / assumption chart. Define an unfamiliar word and provide an oral frame.	Choose the detail, question, evidence, experience, or setting for a student, or write the narrative or poem for the student.

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

21. Rigor & Cognitive Demand

Level of Thinking	What Students Must Do	Expected Degree of Independence	Evidence of the Thinking
Literal	Locate exact details in both poems and name an observation.	Supported on Day 1.	The student points to words such as “One voice speaks” or “observe the ground.”
Inferential	Explain how a thoughtful question can lead to listening, evidence, and change.	Guided on Days 1-2; independent by Day 3.	The student explains a connection between the poems.
Evaluative	Judge whether a narrative setting or poetic line choice makes the experience and emotion clear.	Partner discussion on Days 2 and 5.	The student defends or revises a narrative detail or poetic line.
Synthesis	Use one observation and one thoughtful question to plan a narrative and a poem.	Independent challenge after mastery.	The student develops TRAILS T and S and LEAVES L and E.

22. The Five Thinking Levels

Use this progression to name the level of thinking a prompt and a student response require. The symbol identifies each level in black and white.

Level	Symbol	Thinking Stage	Student Thinking	Evidence in This Module
Remember	● circle	Name T, S, L, and E.	I can name the framework labels.	Correct framework labels.
Understand	■ square	Explain notice versus assume.	I can explain the difference.	Oral defense with poem evidence.
Apply	▽ inverted triangle	Build a narrative and stanza.	I can use the framework in my products.	Independent product.
Analyze	△ triangle	Connect the two poems.	I can explain a connection with evidence.	Written comparison.
Evaluate/Create	◆ diamond	Revise using exact self-evidence.	I can choose a high-impact revision.	Award/Target reflection.

The Progression of Thinking

Level	Hidden Question	Student Thinking	Thinking Focus
Remember	What are T, S, L, and E?	I can name the framework labels.	Framework Recall
Understand	What is the difference between noticing and assuming?	I can explain the difference.	Observation and Assumption
Apply	How can I use the framework?	I can build a narrative and stanza.	Independent Product
Analyze	How are the poems connected?	I can compare the two poems with evidence.	Written Comparison
Evaluate/Create	What revision will help most?	I can revise using exact self-evidence.	Award and Target Reflection

Where this module primarily operates: Apply, Analyze, and Evaluate/Create. Students use exact poem evidence to explain a connection, then apply the same noticing habit independently to a narrative and stanza.

23. Possible Teacher Misconceptions

The Misconception	What a Teacher Might Misunderstand	A Practical Way to Self-Correct
Finding one detail completes the reading work.	The teacher may skip the thoughtful question that moves students toward evidence.	Ask, "What question grows from that detail?" Then connect it to the poem's message.
A poem is prose cut into short lines.	The teacher may accept four lines without discussing layout, sound, or emotion.	Ask how Lines/Layout and Emotion/Experience work together.
A strong voice only means speaking loudly.	The teacher may overlook listening, gathering, writing, and speaking.	Return to the exact evidence in Passage 13 and ask what happens after the question.

24. Possible Student Misconceptions

What Students May Misunderstand	What a Teacher Might Notice	A Practical Way to Correct or Reteach It
An assumption is the same as an observation.	The student states a belief before naming a detail from a poem.	Ask, "Which words show that?" Then ask what evidence would be useful.
A narrative needs only a topic.	The student names an experience but gives no place or time.	Return to TRAILS and ask, "Where and when does the experience occur?"
A poem is a paragraph broken into lines.	The student copies narrative sentences without intentional line choices.	Ask how Lines/Layout and Emotion/Experience shape the poem.

Module Foundations: Review, Refresh & Readiness

Use this section before Day 1 for prerequisite retrieval.

25. TEKS Target

Exact standards being taught: **5.11A** and **5.11B(i-iv)** plan and develop a focused draft; **5.12A(i-ii)** compose narrative and poetry using genre characteristics and craft. This week focuses on a clear experience, setting, intentional lines, and emotion grounded in evidence.

26. How I Say the Standard!

TEKS says	How I say it
5.11A plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping.	I choose a genre for my topic, purpose, and audience, then plan before I draft.
5.11B(i) develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including an introduction; 5.11B(ii) develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including transitions; 5.11B(iii) develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including a conclusion; 5.11B(iv) develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea reflecting depth of thought with specific facts; 5.11B(v) develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea reflecting depth of thought with specific details.	I organize my writing with a purposeful structure and develop my idea with specific details.
5.12A(i) compose literary texts such as personal narratives, fiction, and poetry using genre characteristics; 5.12A(ii) compose literary texts such as personal narratives, fiction, and poetry using craft.	I write a narrative and a poem so my genre choices help the reader understand.
5.11C revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity.	I reread, revise, and make my sentences, details, and line choices clearer.
5.11D edit drafts using standard English conventions, including: (i) complete simple and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments; (ii) past tense of irregular verbs; (iii) collective nouns; (iv) adjectives, including their comparative and superlative forms; (v) conjunctive adverbs; (vi) prepositions and prepositional phrases and their influence on subject-verb agreement; (vii) pronouns, including indefinite; (viii) subordinating conjunctions to form complex sentences; (ix) capitalization of abbreviations, initials, acronyms, and organizations; (x)	I edit my sentences, verbs, adjectives, conjunctions, and spelling so readers can follow my meaning.

italics and underlining for titles and emphasis and punctuation marks, including quotation marks in dialogue and commas in compound and complex sentences; and (xi) correct spelling of words with grade-appropriate orthographic patterns and rules and high-frequency words.

27. This Week I Can...

This week I can distinguish an observation from an assumption, ask a thoughtful question, begin a narrative with TRAILS T and S, and begin a poem with LEAVES L and E.

28. Before I Can... Prerequisites

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

- Read a grade-level poem and identify an important detail.
- Recognize the difference between an observation and an assumption.
- Write a complete sentence with a subject and a predicate.
- Use the DOT habit to mark an unfamiliar word.
- Know that evidence is a detail taken from a text and used to support an idea. **5.7C**

29. Remember This! (60-Second Retrieval)

TEACHER SCRIPT

"In 60 seconds, you will name one detail you notice in either poem and one thoughtful question it makes you ask."

Use this prompt for retrieval before Day 1.

30. Vocabulary Infusion

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

Word	Student-Friendly Meaning	Use It Today
notice	to become aware of a detail	I notice _____.
question	something asked to gain information	My question is _____.
evidence	facts or details that support an idea	My evidence is _____.
setting	where and when an experience occurs	My setting is _____.

31. Conventions Connection

Recursive conventions review for the week: a narrative and poem need clear sentences, capitalization, punctuation, and grade-appropriate spelling. When students draft on Day 3 and revise on Day 4, have them check that each sentence begins with a capital letter, ends with correct punctuation, and keeps subject-verb agreement.

32. Writing Connection

Noticing carefully is what makes a written experience specific. When students ask a thoughtful question before they decide, they can plan a narrative with a clear Topic/Experience and Setting and a poem with intentional Lines/Layout and Emotion/Experience.

33. Watch Out!

Common misconception: students call an assumption an observation or begin a narrative with only a broad topic. **Teacher move:** ask which exact detail supports the thinking, then return to TRAILS T and S.

34. Ready Check

Read one line from either poem aloud. Ask students to name what they observe, pose a thoughtful question, and distinguish the observation from an assumption. Use responses to decide who needs the poem read aloud again and oral rehearsal during Day 1.

35. Teacher Look-Fors

- Students distinguish an observation from an assumption.
- Students ask a thoughtful question about a poem detail.
- Students begin a narrative with Topic/Experience and Setting.
- Students begin a poem with Lines/Layout and Emotion/Experience.

Vocabulary, Content & Preparation

TEACHER SCRIPT

"You will use these academic thinking words to understand questions and explain your answers."

36. Complete Tier 1 Vocabulary

TEACHER SCRIPT

"Before we begin, you will preview everyday words, academic words, and words from our poems and writing work."

Word	Student-Friendly Definition	Oral Rehearsal Frame
notice	to become aware of something by seeing, hearing, or sensing it	I can notice when I ____.
ask	to say or write a question	I can ask when I ____.
listen	to pay careful attention to sounds or another person	I can listen when I ____.
share	to tell an idea or give something to others	I can share when I ____.
change	to become or make something different	I can change when I ____.
help	to make it easier for someone or something to succeed	I can help when I ____.
place	the spot where something happens	I can place when I ____.
time	when something happens	I can time when I ____.
feel	to experience an emotion or sensation	I can feel when I ____.
try	to make an effort to do something	I can try when I ____.

37. Complete Tier 2 Vocabulary

TEACHER SCRIPT

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

Word	Student-Friendly Definition	Oral Rehearsal Frame
observe	to look or listen carefully for information	I observe _____.
evidence	facts or details that support an idea	My evidence is _____.
question	something asked to gain information	My question is _____.
voice	ideas and perspective communicated by a speaker or writer	My voice says _____.
fairness	treatment that is just and reasonable	Fairness matters when _____.
influence	the power to affect what happens	One voice can influence _____.
respond	to answer or react	I respond by _____.
experience	an event a person lives through	My experience is _____.
perspective	a particular way of seeing or understanding	My perspective is _____.
assumption	a belief accepted before there is enough evidence	My assumption is _____.

38. Complete Tier 3 Vocabulary

TEACHER SCRIPT

"You will use these special words from our poems and writing work. Knowing them helps you talk about our texts clearly."

Word	Say It This Way	Student-Friendly Definition
stanza	STAN-zuh	a grouped set of lines in a poem
rhyme	RYME	matching or similar ending sounds
layout	LAY-out	the intentional arrangement of text
narrative	NAIR-uh-tiv	writing that tells an experience or story
setting	SET-ing	where and when an experience occurs
observation	ob-zur-VAY-shun	information gathered by noticing carefully
assumption	uh-SUMP-shun	a belief accepted without enough evidence
central idea	SEN-truhl eye-DEE-uh	the main message developed in a text
dialogue	DYE-uh-log	words spoken by characters
inference	IN-fur-uhns	a conclusion based on evidence and reasoning
TRAILS and LEAVES	trails and leaves	the exact narrative and poetry frameworks for this module

Use these words during poem discussion, narrative planning, and stanza writing.

39. Background Knowledge & Teacher Context

What the teacher needs to know. This low-stamina module uses exactly two Cluster 7 poems. Passage 13 follows a question from one voice to listening, shared voices, and a wave of civic change. Passage 14 follows observation, a guess, testing, evidence, and a changed answer. Both poems reward careful attention before a decision.

Important conceptual background. An observation is something a reader can point to in the poem, such as “Look at the leaves, observe the ground.” An assumption is a belief a reader accepts before enough evidence is gathered. A thoughtful question opens a path from noticing to evidence. In writing, TRAILS T and S establish the narrative, while LEAVES L and E establish the poem.

Content context and connection to writing instruction. The first poem gives a civic example of a question that invites listening and shared action. The second poem gives a problem-solving example in which evidence guides change. The Day 3 comparison helps students state one connection without blending the poems or inventing details.

The Cluster 7 Habit

Before writing, students DOT an unfamiliar word, record an observation, ask a question, and name evidence they would gather. They plan a clear Topic/Experience and Setting for a narrative, then plan Lines/Layout and Emotion/Experience for a poem. **5.11A** **5.12A(i-ii)**

40. Materials Needed

Category	Items
Core print materials	Printed copies of both passages; interactive notebooks; anchor chart paper
Activity / game materials	observation and assumption sorting cards; the two poem copies; a simple movement path and markers for noticing, questioning, and speaking
Writing materials	Pencils; dry erase boards and markers; sticky notes
Assessment materials	Student Exit Ticket page; My Progress Tracker; the Module Writing Assignment
Technology	Projector or board for the Daily Deck slides
Accessibility supports	observation / assumption sorting mat; sentence frames; picture-supported poem details; oral rehearsal

41. Preparation Before Day 1

- ☐ Display the exact TRAILS anchor chart: T Topic/Experience; R Relationship; A Actions, Thoughts, and Dialogue; I Important Moment; L Lasting Effect; S Setting.
- ☐ Display the exact LEAVES anchor chart: L Lines/Layout; E Emotion/Experience; A Artistic Language; V Voice; E Echo/Sound; S Significance.
- ☐ Copy Passage 13 "One Voice Can Start a Wave" and Passage 14 "Try, Learn, Change" as clean reading copies and TRACKS copies.
- ☐ Prepare an observation and assumption sort with examples from the poems: "Look at the leaves, observe the ground" is observation; deciding before looking for facts is assumption.
- ☐ Prepare a narrative planner for a clear Topic/Experience and developed Setting, plus a poetry planner for Lines/Layout and Emotion/Experience.
- ☐ Set out notebooks and pencils for the 10 to 12 sentence narrative and rhyming four-line stanza.
- ☐ Mark the five 15-minute lesson windows and protect low-stamina reading, speaking, and writing time.

42. Weekly Timing & Transition Overview

Day	Minutes	GRADUATE Stage	What Happens
Day 1	15	G Gather + R Reveal	Read both poems, notice exact details, ask a thoughtful question, and introduce TRAILS and LEAVES.
Day 2	15	A Attempt	Sort observation from assumption with evidence, then plan Topic/Experience and Setting.
Day 3	15	D Discuss + U Use	Connect the poems, draft a 10 to 12 sentence narrative, and write a rhyming four-line stanza.
Day 4	15	A Award + T Target	Point to exact evidence of success and choose a high-impact revision for the narrative or poem.
Day 5	15	E Educate and Explain to Others	Explain one connection between the poems and transfer the habit of noticing before deciding.

43. Tiny Times Transition

A Tiny Time is a quick, zero-material movement routine, under one minute, that reinforces the HABIT: notice, question, gather evidence, and make an informed decision.

- Signal the class and say, "Tiny Time! Notice, question, speak!"
- Read one short detail from either poem.
- Students name what they observe and ask one thoughtful question.
- Students name what evidence would help before deciding, then return quietly to their work.

Success criteria: the student names an exact detail, asks a thoughtful question, and identifies evidence that could help before deciding.

Citizenship & Content Connection

44. The Citizenship Connection

This module connects civic voice, listening, evidence, and responsible change through two poems.

Element	This Module
Suitability	A natural fit. Passage 13 shows a voice becoming shared civic action; Passage 14 shows evidence guiding responsible change.
Focus	Listening, thoughtful questions, shared voice, careful observation, and informed decisions.
Content Connection	“People can gather, write, and speak” and “The evidence can guide your way.”
Perspective Connection	A quiet voice can matter, and a first answer can improve when new information appears.
Literacy-to-Citizenship Connection	Readers who distinguish observation from assumption are better prepared to listen, question, and decide responsibly.
Citizenship Question	“What can happen when one voice notices, asks, and invites others to listen?”
Teacher Script	<i>“When you ask a thoughtful question, you can invite others to listen, and when you observe carefully, you can change an answer when evidence points another way.”</i>
Accuracy / Source Note	Use only the exact wording and evidence in Passage 13 and Passage 14 when discussing this connection.

Instructional Tools & Source Text

45. Anchor Charts / Core Strategy Visuals

Observation and Assumption Key

Observation	Assumption	Thoughtful Question
A detail you can point to in the poem.	A belief formed before enough evidence is gathered.	A question that helps a thinker gather evidence before deciding.

Notice, Question, Speak Chart

Step	Student Move	Example from the Poems
Notice	Name what the words show.	"Look at the leaves, observe the ground."
Question	Ask what you need to understand.	"Is this thing fair?"
Speak	Share an idea after listening and gathering evidence.	"People can gather, write, and speak."

TRAILS and LEAVES Anchor Chart

Framework	Letter	Exact meaning
TRAILS	T	Topic/Experience
TRAILS	R	Relationship
TRAILS	A	Actions, Thoughts, and Dialogue
TRAILS	I	Important Moment
TRAILS	L	Lasting Effect
TRAILS	S	Setting
LEAVES	L	Lines/Layout
LEAVES	E	Emotion/Experience
LEAVES	A	Artistic Language
LEAVES	V	Voice
LEAVES	E	Echo/Sound
LEAVES	S	Significance

46. Core Habit / Strategy Explanation

TEACHER SCRIPT

"Before you decide what a detail means, name what you observe. Then ask a thoughtful question and name the evidence you would gather. An assumption is not the same as an observation."

CLASS SLIDE

NOTICE - QUESTION - GATHER EVIDENCE - SPEAK

Encouragement Script: "Your question gives your thinking somewhere to go. Evidence helps you change your answer when the facts do not fit."

CREATE THE ANCHOR CHART

Display two exact frameworks. TRAILS: T Topic/Experience; R Relationship; A Actions, Thoughts, and Dialogue; I Important Moment; L Lasting Effect; S Setting. LEAVES: L Lines/Layout; E Emotion/Experience; A Artistic Language; V Voice; E Echo/Sound; S Significance.

47. Student Source Passage(s)

Passage use: read both poems below at low stamina, first as a clean reading copy and then again for TRACKS highlighting. Keep the stanza numbers for discussion and for citing evidence.

Passage 13: "One Voice Can Start a Wave" (Genre: Poetry; Level 1; Stamina: Low)

- [1] One voice speaks, another hears, A question grows and conquers fears. One person asks, "Is this thing fair?" Another stops to listen there.
- [2] A whisper travels down the street, Then other voices rise to meet. A thought once spoken all alone Can quickly find a stronger tone.
- [3] People can gather, write, and speak, To help protect the change they seek. They share their thoughts and make them known, So leaders hear more than their own.
- [4] A voice may start out soft and small, Yet one brave question can reach all. When people listen, learn, and say, One voice can start a mighty wave.

Passage 14: "Try, Learn, Change" (Genre: Poetry; Level 1; Stamina: Low)

- [1] Look at the leaves, observe the ground; Important clues are all around. Before you choose what you should do, First stop and see what facts tell you.
- [2] You make a guess, you test your way, Then watch what happens day by day. If something fails, don't turn away; The evidence can guide your way.
- [3] A wrong first answer isn't strange; New information helps us change. Observe, then question, test, arrange, We try, we learn, and then we change.

48. Student Annotation Guide

The evidence students learn to identify in each source. **5.7E**

One Voice Can Start a Wave

TRACKS	Evidence
T Time	the poem's movement from one voice to a wider wave
R Reactions	"another hears"; "Another stops to listen there"
A Actions	"asks"; "gather, write, and speak"; "share their thoughts"
C Character/ Concept/Creature	"One voice"; "People"; "leaders"
K Key Knowledge	"A question grows and conquers fears"; "one brave question can reach all"
S Scenery/Setting	"down the street"

Try, Learn, Change

TRACKS	Evidence
T Time	"day by day"
R Reactions	"If something fails, don't turn away"
A Actions	"observe, then question, test, arrange"
C Character/ Concept/Creature	"The evidence"; "New information"
K Key Knowledge	"First stop and see what facts tell you"; "The evidence can guide your way"
S Scenery/Setting	"the leaves"; "the ground"

49. TRACKS Evidence Highlighting

Preview both poems with students before reading. Students use TRACKS to hunt for six kinds of evidence and mark each one. In Passage 13, students may notice "One voice speaks," "People can gather, write, and speak," and "down the street." In Passage 14, students may notice "day by day," "If something fails, don't turn away," "The evidence can guide your way," and "Look at the leaves, observe the ground." **5.7E**

When writing parts are color coded, use green for thesis (central idea) and reasons or ways, yellow for evidence, red or pink for explanation, and blue for a reflective, bluebird, or significant moment.

Letter	Category	What to Look For	Highlight Color
T	Time	Age, era, dates, cultural details, or historical details. Often adjectives.	Pastel Green
R	Reactions	Reactions, solutions, resolutions, or effects. Often verbs or adverbs.	Pastel Purple
A	Actions	Actions, problems, conflicts, or causes. Often verbs or adverbs.	Pastel Yellow
C	Character, Concept, Creature	Names of characters, people, or animals, or major concepts as the central idea. Often nouns or proper nouns.	Pastel Yellow
K	Key Knowledge	All other important information needed for the meaning of the passage that is not in another TRACKS category.	Pastel Orange
S	Scenery / Setting	Setting characteristics acknowledged or measured through the five senses.	Pastel Green

Teacher Script: "Mark only what helps you understand the poem. In Passage 13, you can notice a question grow, voices rise, and people gather. In Passage 14, you can notice observation come before a guess, and evidence guide a change."

50. Five-Day GRADUATE Lesson

Use each day to move from purpose to the TEACH / LEARN / ASSESS evidence point, Class Slide cue, Teacher Script, student task, embedded check, access support, misconception correction, and student product.

DAY 1 | GATHER AND REVEAL | 15 MINUTES

Day Purpose: gather observations from both poems, ask a thoughtful question, and reveal the first TRAILS and LEAVES elements.

Standard	Focus
TEKS	5.11A ; 5.12A(i-ii)
ELPS	1E, 2B, 4C

GATHER ■ TEACH

CLASS SLIDE

Slide 2, Meet Our Week! Notice, question, gather evidence, speak, and begin a narrative and poem.

TEACHER SCRIPT

"This week, you will study two ideas that may seem different at first. One is about using your voice. The other is about using evidence."

TEACHER SCRIPT

"Before we read anything, think about this: What usually happens before someone speaks up about something?"

CLASS SLIDE

Slide 3, Read Two Poems. Listen for what happens after one person asks a question and what happens when new information changes an answer.

Read each clean Level 1 poem. Students DOT an unfamiliar word, record one observation, and circle one question. **5.7E**

CLASS SLIDE

TRAILS T = Topic/Experience and S = Setting. LEAVES L = Lines/Layout and E = Emotion/Experience.

REVEAL ■ TEACH

CLASS SLIDE

Slide 4, Notice and Question. Name an exact observation, ask a thoughtful question, and name the evidence that could help.

CLASS SLIDE

Model: "One person asks, 'Is this thing fair?'" and "First stop and see what facts tell you."

TEACHER SCRIPT

"Usually, you first notice something. You can point to the exact words you observed, ask what happens after the question, and refuse to add a detail the poem does not give you."

Reveal the module HABIT: notice, question, gather evidence, and make an informed decision. Then name TRAILS T and S and LEAVES L and E.

Modeled Annotation (Teacher Think-Aloud)

CLASS SLIDE

Slide 5, Watch Me! My Topic/Experience is one person asking a thoughtful question. My Setting is the street where a whisper travels.

Point out that the narrative begins with a clear experience and a place. The poem's exact details keep the writer from replacing observation with assumption.

Observation: I can point to the words that show it.

Assumption: I need a question and evidence before I treat it as true.

Connect the Thinking to TRAILS and LEAVES

CLASS SLIDE

Slide 6, TRAILS and LEAVES. T = Topic/Experience; S = Setting; L = Lines/Layout; E = Emotion/Experience.

Students point to the T, S, L, and E elements in the two poems and explain which detail supports each choice. **5.7C** **5.7G**

EMBEDDED CHECK FOR UNDERSTANDING ○ LEARN

Students state one observation, one thoughtful question, and one setting detail from either poem.

Misconception / teacher move: if a student states an assumption as a fact, ask, "Which exact words show that?"

Access without lowering rigor: read the poems aloud and allow oral rehearsal; students still choose the observation, question, experience, and setting.

DAY 2 | ATTEMPT | 15 MINUTES

Day Purpose: sort observation from assumption, defend each choice with poem evidence, and plan a narrative Topic/Experience plus Setting.

Standard	Focus
TEKS	5.11B(i-iv) ; 5.12A(i-ii)
ELPS	2B, 2E, 3D

ATTEMPT ○ LEARN

CLASS SLIDE

Slide 7, Notice or Assume? Sort a detail under OBSERVATION or ASSUMPTION, then defend the placement with exact evidence.

CLASS SLIDE

Pairs sort response cards beneath NOTICE / GATHER or ASSUME / DECIDE TOO SOON, then defend every placement.

TEACHER SCRIPT

"Yesterday, I showed you the thinking. Today, you attempt it. Your job is not simply to sort. You must defend every placement."

TEACHER SCRIPT

"Each card gives you a situation. Some responses gather information. Others jump to a conclusion."

Pairs receive the situation and response cards from the lesson plan. They sort each response beneath NOTICE / GATHER or ASSUME / DECIDE TOO SOON, then select one situation and create a Topic/ Experience plus a Setting. Use the model situation: a student discovers the class recycling plan is not working in the classroom after lunch on Friday.

Sort Materials

Prepare the situation cards, response cards, and two headers: NOTICE / GATHER and ASSUME / DECIDE TOO SOON.

Teacher Key

Response Card	Correct Header	Why
A	NOTICE / GATHER	The response collects information before deciding.
B	ASSUME / DECIDE TOO SOON	The response reaches a conclusion without sufficient evidence.
C	NOTICE / GATHER	The response collects information before deciding.
D	ASSUME / DECIDE TOO SOON	The response reaches a conclusion without sufficient evidence.
E	NOTICE / GATHER	The response collects information before deciding.
F	ASSUME / DECIDE TOO SOON	The response reaches a conclusion without sufficient evidence.
G	NOTICE / GATHER	The response collects information before deciding.
H	NOTICE / GATHER	The response collects information before deciding.

Success criteria: the student classifies each response by the thinking it demonstrates, defends the placement with a reason, and names a specific Topic/Experience plus Setting.

Embedded Check for Understanding ○ **Learn**

Before moving on, listen for a clear distinction between a detail in the poem and a belief formed before evidence.

Misconception / teacher move: if a student calls a guess an observation, ask which exact words can be pointed to.

Access without lowering rigor: allow oral rehearsal and pointing to the card before writing. **Student product:** a completed card sort plus a planned Topic/Experience and Setting.

Day 3 | Discuss and Use | 15 Minutes

Day Purpose: discuss one connection between the poems, then independently draft a narrative and a four-line poem.

Standard	Focus
TEKS	5.11B(i-iv); 5.12A(i-ii)
ELPS	2E, 4D, 4F

Discuss ○ **Learn**

Class Slide

Slide 8, Talk It Over! What happens after a voice asks a thoughtful question? What happens after evidence does not fit a first answer?

TEACHER SCRIPT

"Use one exact detail from each poem. Tell how the details connect without making the poems say the same thing."

Expected student connection: one poem shows a question bringing people together; the other shows evidence guiding a change.

TEACHER SCRIPT

"Today, there is no partner deciding for you."

TEACHER SCRIPT

"Your narrative should begin with something the character notices. Your poem should communicate the same central idea, but it should not simply be your paragraph broken into shorter lines."

PERSONAL CONNECTION QUESTION (DISCUSS) [5.7A]

Ask students: "What has this passage reminded you of in your own life? What have you learned from this passage that will help you in your own life?" Invite two or three students to describe a personal connection to a changed plant, a missing item, or a surprising result before the class returns to the texts.

Compare the paths in the poems: one moves from voice to shared action, and one moves from observation to evidence-based change. [5.7B] [5.7G]

USE (Try It On Your Own!) ✓ ASSESS

CLASS SLIDE

Slide 9, Try It On Your Own! Write a 10 to 12 sentence narrative about a fifth grader who notices a problem or unexpected result.

Step 1: Name the Topic/Experience and Setting with TRAILS T and S. [5.11A]

Step 2: Draft 10 to 12 sentences with a thoughtful question.

Step 3: Turn the central idea into one rhyming four-line stanza.

Step 4: Use LEAVES L and E. Do not simply cut the narrative into shorter lines. [5.12A(i-ii)]

CLASS SLIDE

Your narrative needs a clear experience and developed setting. Your poem needs intentional lines, emotion, and experience.

Independent Narrative and Poetry Check

Student task: Write a 10 to 12 sentence narrative about a fifth grader who notices a problem or unexpected result. Include a clear experience, developed setting, and at least one question the character asks. Then turn the central idea into one rhyming four-line stanza. Do not simply break the narrative into shorter lines.

WRITING REQUIREMENT [5.7F]

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

EMBEDDED CHECK FOR UNDERSTANDING ✓ ASSESS

Collect the narrative and stanza. The success criteria are a clear experience, developed setting, thoughtful question, exactly four intentional lines, audible rhyme, and emotion or experience that reinforces the central idea.

Misconception / teacher move: if a student begins with a general topic, ask where and when the experience occurs and what the character notices first.

Access without lowering rigor: offer “I noticed ____ in ____, so I asked ____.” The student supplies the experience, setting, question, and poem lines independently.

DAY 4 | AWARD AND TARGET | 15 MINUTES

Day Purpose: recognize evidence of successful narrative and poetry choices, then target one revision.

Standard	Focus
TEKS	5.11C(i-viii) ; 5.11D
ELPS	2E, 3D, 4F

AWARD ✓ ASSESS

CLASS SLIDE

Slide 10, Award. Point to exact evidence of a clear experience, setting, or poetic line.

TEACHER SCRIPT

"Award yourself with evidence, not compliments. Do not write, 'My story is good.' Point to the exact sentence or line that proves something worked. Then target the place where your writing needs the greatest improvement."

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

TARGET ✓ ASSESS

CLASS SLIDE

Slide 11, Target. Choose the place where your writing needs the greatest improvement.

TEACHER SCRIPT

"Then target the place where your writing needs the greatest improvement. Name what remains unclear in your narrative, what you want to improve in your poem, and one question you still have."

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

Embedded check: students point to the original sentence or line and state the planned change.

SMALL-GROUP SUPPORT: SLIDE 14

Build It: “I noticed ____ in ____.” Fix It: add one sensory setting detail. Say It: read the sentence or stanza aloud and explain how the revision helps.

Success criteria: the student points to exact evidence for the Award, identifies a high-impact Target, and revises one sentence or line.

DAY 5 | EXPLAIN TO OTHERS | 15 MINUTES

Day Purpose: teach a partner the HABIT of noticing, questioning, gathering evidence, and making an informed decision, explain the TRAILS and LEAVES connection, and transfer the learning across both poems.

Standard	Focus
TEKS	5.11B ; 5.12A(i-ii)
ELPS	1E, 2F, 4F

EXPLAIN ✓ ASSESS 5.7G**CLASS SLIDE**

Slide 12, Turn and Teach!

EDUCATE**TEACHER SCRIPT**

"E means Explain or Educate Others. Your listener should understand something better after you speak."

CLASS SLIDE

Use the TRAILS and LEAVES Anchor Chart. Explain T and S for narrative and L and E for poetry.

Partners demonstrate one observation, one thoughtful question, one narrative setting detail, and one poem line choice. Listen for exact evidence from the poems.

Transfer Across Poems 5.7B**TEACHER SCRIPT**

"One connection between the two poems is _____ because _____."

CLASS SLIDE

Slide 13, Exit Ticket. Complete the required connection stem with one detail from each poem.

Students complete the sentence independently, using one exact detail from each poem. Then they read their narrative beginning and four-line stanza to a partner.

EMBEDDED CHECK FOR UNDERSTANDING ✓ ASSESS

Ask students to explain how each quoted or paraphrased detail supports the connection. A general statement without poem evidence needs revision.

Access without lowering rigor: reread the poems and allow oral rehearsal; the student chooses the evidence and writes the connection independently.

CLASS SLIDE

Slide 15, Think Like an Author, Write Like a Poet. Show how a clear experience, setting, lines, and emotion help a reader follow change.

CLASS SLIDE

Slide 16, My Progress Tracker. As you practice noticing, questioning, using evidence, and writing with TRAILS and LEAVES, check the box that matches how you feel.

Return to the Citizenship Connection

Ask one reconnecting question: "What can happen when someone notices something and asks a thoughtful question?"

Return to the Overarching Question

Students compare their First Thinking (Monday) to their Final Thinking (Friday). **Student product:** partner teaching explanation, evidence-based connection, narrative beginning, four-line stanza, and progress reflection.

CLOSING ENCOURAGEMENT

"Strong voices begin with thoughtful questions, and strong decisions begin with careful observation."

Student Exemplars

Use these source-grounded samples to model the difference between a general topic and a focused narrative and poem. Every sample stays within the two poems and the lesson task.

51. Low / Developing Exemplar

Field	Detail
Student response	The poem is about a voice.
What the student did successfully	Names a broad idea from the poem.
What is missing	An exact detail and an explanation of how it supports the response.
Why it falls at this level	The response retells without evidence-based thinking.
Exact next instructional step	Name an exact detail from the poem and explain how it supports the response.

52. Medium / Approaching Exemplar

Field	Detail
Student response	The poem says, “One person asks, ‘Is this thing fair?’” This shows that a question begins the voice in the poem.
What the student did successfully	Quotes an exact detail and states what it shows.
What is missing	An explanation of the larger meaning of the quoted detail.
Why it falls at this level	The response stops at a retell instead of explaining the larger meaning.
Exact next instructional step	Explain the larger meaning of the quoted detail rather than stopping at a retell.

53. High / Secure Exemplar

Part	Example
Student response	“One Voice Can Start a Wave” shows that a thoughtful question can grow into shared action. The speaker explains that people “gather, write, and speak,” so the question becomes stronger when others listen and add their voices.
Evidence used	“gather, write, and speak”
Explanation	The question grows into shared action when others listen and add their voices.
Why it works	It connects both the thoughtful question and the exact evidence to the poem's larger meaning.

Additional Secure Exemplars

Type	Framework	Strong Example	Why It Works
Narrative	TRAILS T and S	Topic/Experience: a student discovers the class recycling plan is not working. Setting: the classroom after lunch on Friday, beside an overflowing trash bin.	A meaningful experience and developed setting begin the narrative.
Poetry 5.12A(i-ii)		I noticed bottles in the bin / And asked where change should first begin. / We checked the	

	LEAVES L and E	facts and made a way / To help our plan work better each day.	Four intentional lines and rhyme carry the central idea.
--	-------------------	--	---

Secure Response: Evidence and Explanation (Deck Slide 19)

Response Part	Text from the Secure Model	Why It Works
Evidence	“One voice speaks, another hears” and “A question grows and conquers fears.”	Uses exact details from Passage 13.
Explanation	These details show that a question can move a person from speaking alone toward listening and shared action.	Explains how the evidence supports the central idea.

Assessment & Evidence

54. Teacher Answer Guidance & Evidence Notes

What an adequate final understanding should include: a student who understands this module can distinguish observation from assumption, explain what happens after a thoughtful question, write a 10 to 12 sentence narrative with TRAILS T and S, and write a rhyming four-line stanza with LEAVES L and E. Accept varied wording when the student uses exact evidence from the poems and makes a clear framework choice.

55. Standards Evidence Trail

Evidence ID	Location	Role	What It Demonstrates
T1	Day 1 Gather	■ TEACH	Observations and questions from both poems are named.
T2	Day 1 Reveal	■ TEACH	TRAILS T and S and LEAVES L and E are modeled with exact poem details.
L3	Day 2 Attempt	○ LEARN	Partners sort observation from assumption and plan experience and setting.
L4	Day 3 Discuss	○ LEARN	Students explain one connection between the poems.
A5	Day 3 Use	✓ ASSESS	Independent narrative beginning and four-line stanza.
A6	Day 4 Award	✓ ASSESS	Student names a demonstrated strength with evidence.
A7	Day 4 Target	✓ ASSESS	Student revises one sentence or line to meet a next step.
A8	Day 5 Explain	✓ ASSESS	Student teaches the skill back accurately.
A9	Day 5 Transfer	✓ ASSESS	Student explains one evidence-based connection between the poems.

56. Assessment Opportunities

Field	Detail
Purpose	Determine whether students can distinguish observation from assumption and use TRAILS T and S plus LEAVES L and E in original writing.
Who Administers It	The classroom teacher during the lesson.
Materials Needed	Student notebooks, both poems, TRACKS annotation copies, pencils, and the TRAILS and LEAVES anchor charts.
Related TEKS Breakout	[5.11A] and [5.11B(i-iv)] planning and developing; [5.12A(i-ii)] narrative and poetry craft; [5.11C] revising.
Task	Students record an observation, ask a question, plan a clear Topic/Experience and Setting, draft 10 to 12 narrative sentences, and write one rhyming four-line stanza.
Expected Response	

	The narrative begins with a clear experience and developed setting; the stanza has intentional layout, emotion, and rhyme and does not merely repeat the narrative in short lines.
--	--

Informal Assessment. During Days 1-2, watch students name observations, identify assumptions, and defend each choice with exact poem evidence.

Formative Assessment. The Day 3 narrative and stanza are the formative check. Look for TRAILS T and S, LEAVES L and E, a thoughtful question, and a clear connection between the two products.

Exit Ticket Assessment. The Day 5 exit ticket asks for one connection between the poems because _____. Review whether the student uses evidence from both poems and explains the connection.

Teacher Evidence Bank

Teacher prompt	Framework	Expected Evidence
What did you notice before you decided what it meant?	TRACKS	The student points to an exact detail in one poem.
Where and when does your narrative experience occur?	TRAILS T and S	The student names a clear experience and developed setting.
How do your line choices carry emotion?	LEAVES L and E	The student explains the four-line layout and the feeling carried by the experience.

Formal Module Assessment Addendum

57. Student Exit Ticket (Printable Page)

Name: _____ **Date:** _____

TEKS: **5.11A**, **5.11B(i-iv)**, **5.12A(i-ii)** | **Student-Friendly Target:** I can begin a narrative with TRAILS T and S and a poem with LEAVES L and E.

Directions: Reread one stanza from each poem. Write one observation, one thoughtful question, and one piece of evidence you would gather before deciding.

1. Narrative. Write 10 to 12 sentences about a fifth grader who notices a problem or unexpected result. Include a clear Topic/Experience, a developed Setting, and a question.

2. Poetry. Write one rhyming four-line stanza that carries the same central idea without simply cutting the narrative into shorter lines.

3. Evidence. Underline or mark the exact poem detail that helped you begin your writing.

4. Transfer / application. Complete: "One connection between the two poems is _____ because _____." (2 points)

Total Score: _____ / 10

58. Exit Ticket Answer Key

Item	Answer	Expected Thinking	Points	TEKS Evidence
1	A clear observation, thoughtful question, and useful evidence from the poems.	Distinguishes what is seen from what is assumed.	2	5.7C ; 5.11A
2	A 10 to 12 sentence narrative with Topic/Experience, Setting, and a question.	Uses TRAILS T and S to begin a focused narrative.	4	5.11A ; 5.11B(i-iv)
3	A rhyming four-line stanza with intentional Lines/ Layout and Emotion/ Experience.	Uses LEAVES L and E without merely cutting prose into lines.	2	5.12A(i-ii)
4	One connection between the poems because _____, supported by one detail from each.	Connects the two poems with evidence.	2	5.7B ; 5.7G

59. Scoring Principle

Score the primary TEKS, the accuracy of the observation and assumption distinction, the TRAILS and LEAVES framework choices, the poem evidence, and the clarity of the writing. Minor handwriting or convention errors should not remove writing points if they do not change the meaning.

60. Gradebook Conversion

Raw Score	Percent	Interpretation	Next Instructional Step
9-10	90-100%	Secure	Extend the comparison across both poems and add craft choices.
7-8	70-89%	Developing	Revise one framework element with exact evidence.
5-6	50-69%	Emerging	Reteach observation versus assumption and rehearse T, S, L, and E.
0-4	Below 50%	Beginning	Read the poems aloud again and complete the sentence and line frames.

61. Recommended Gradebook Label

Gradebook label: "G5 C7 M1".

Module Writing Assignment

62. Writing Assignment (Teacher Scoring Copy)

Field	Detail
Primary TEKS	5.11A (planning); 5.12A(i-ii) (clear central idea)
Spiral TEKS	5.11C(i-viii) (revising); 5.7C (text evidence); 5.7F (newly acquired vocabulary); 5.7G (discuss ideas important to meaning)
Purpose	Students write a personal or fictional narrative and a poem using the required Module 1 framework elements.
Exact Student Prompt	Write a 10 to 12 sentence narrative about a fifth grader who notices a problem or unexpected result. Then write one rhyming four-line stanza with the same central idea.
Exact Student Directions	Begin with TRAILS T Topic/Experience and S Setting. Include a thoughtful question. Then use LEAVES L Lines/Layout and E Emotion/Experience in a four-line stanza. Do not simply break the narrative into shorter lines.
Non-Negotiable Expectations	A clear experience, developed setting, thoughtful question, intentional line layout, emotional or experiential meaning, and a rhyming four-line stanza grounded in the notice and evidence habit.

WRITING REQUIREMENT **5.7F**

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

63. Student Planning Frame

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

1. Record one observation from either poem and one assumption a reader might make too soon.
2. Ask one thoughtful question about what happens next.
3. Plan the Topic/Experience and Setting for the narrative.
4. Plan the Actions, Thoughts, and Dialogue that grow from the question. **5.11B(i-iv)**
5. Choose a four-line layout and an emotion or experience for the stanza. **5.12A(i-ii)**
6. Choose one exact poem detail that keeps the writing grounded. **5.7C**

Success criteria: the plan names one observation, one assumption, one thoughtful question, a clear Topic/Experience and Setting, four intentional lines with emotion or experience, and one exact poem detail.

64. Writing Assignment Rubric

Five criteria, four levels, converting to 20 points. Score the narrative and poem as connected but distinct genres.

Criterion	4 Secure	3 Developing	2 Emerging	1 Beginning
TRAILS T and S	Focused experience and developed setting.	Experience clear; setting present.	Topic present; setting thin.	Experience or setting unclear.
Question and evidence 5.7C	Thoughtful question grows from an exact observation.	Question present and related.	Question general or unsupported.	No question or evidence.
LEAVES L and E	Intentional lines and emotion reinforce the central idea.	Four lines and emotion are present.	Four lines present; craft is limited.	Lines do not form a poem.
Connection across genres 5.12A(i-ii)	Stanza carries the same central idea without copying the narrative form.	Connection is clear.	Connection is partial.	No shared central idea.
Conventions and vocabulary 5.11D	Complete sentences, clear punctuation, and precise module vocabulary.	Mostly clear and controlled.	Some errors obscure meaning.	Meaning is difficult to follow.

65. Writing Gradebook Conversion

Rubric Score	Percent	Instructional Interpretation	Next Step
18-20	90-100%	Secure narrative and poetry writer	Enrichment: connect both poems with exact evidence and add craft choices.
14-17	70-89%	Developing	Confer on the weakest criterion; re-draft one part.
10-13	50-69%	Emerging	Intervention on observation, assumption, and framework choices.
Below 10	Below 50%	Beginning	Reread both poems and use sentence and line frames.

66. Teacher Feedback Shortcuts

- Strength: "You named an observation before you made an assumption."
- Strength: "Your Topic/Experience and Setting make the narrative clear."
- Target: "Add the thoughtful question that grows from what the character notices."
- Target: "Revise one line so its layout or sound carries the emotion."
- Evidence: "Point to the exact poem detail that guided your choice."
- Vocabulary: "Use one precise module word such as observation, evidence, stanza, or setting."

Response to Student Need

67. Intervention: Name the Thinking

Field	Detail
Purpose	Support students who need help distinguishing observation from assumption or beginning narrative and poetry work.
Group Size	Small group (3-6 students)
Time	15 minutes
Materials	Both poems, TRACKS annotation guide, TRAILS and LEAVES charts, and sentence and line frames
Relevant TEKS Breakout	5.11A ; 5.11B(i-iv) ; 5.12A(i-ii) ; 5.11C
Relevant ELPS	1(C) follow oral directions; 2(F) restate and respond

Step 1: Name the Thinking. Students read one line from a poem, state the observation, and name an assumption that would go beyond the words.

CLASS SLIDE

I notice ____, so I ask _____. The evidence I would gather is _____.

TEACHER SCRIPT

"An observation is something you can point to. An assumption is a belief you make before enough evidence. Name both, then ask a thoughtful question."

Use "One person asks, 'Is this thing fair?'" and "First stop and see what facts tell you." Have students point to the exact words.

Step 2: Build the Narrative.

CLASS SLIDE

I noticed ____ in _____. I asked _____.

Students add a clear Topic/Experience and Setting, then draft the beginning of a 10 to 12 sentence narrative.

Step 3: Build the Poem. Students choose four lines, an emotion, and one pair of rhyming end sounds. They keep the central idea but do not cut the narrative into lines.

Step 4: Say It. Students read the sentence and stanza aloud to a partner and name the exact evidence that guided the writing.

Small Group Teacher Table: Ask "What did you observe?" "What are you assuming?" "What question would help?" "Where and when does this experience occur?" and "How do your line choices carry the emotion?"

Success criteria: the student points to an exact poem detail, distinguishes observation from assumption, names a question, establishes Topic/Experience and Setting, and creates four intentional rhyming lines.

68. Embedded Checks & Student Support

Teacher Move	Expected Response	Common Misconception	Teacher Response
Ask for an observation.	Student points to exact poem words.	Student adds a detail not in the poem.	Ask, "Which words show that?"
Ask for an assumption.	Student names a belief that needs evidence.	Student calls the belief a fact.	Ask, "What evidence would you gather?"
Ask for TRAILS T and S.	Student names a clear experience and setting.	Student gives only a broad topic.	Ask, "Where and when does it happen?"
Ask for LEAVES L and E.	Student explains line layout and emotion.	Student cuts prose into lines.	Ask, "How do the lines and feeling work together?"

69. Student Support Quick Reference

If a student...	Support to Provide
Names a belief as an observation	Point to the exact poem detail and name the evidence still needed.
Cannot begin a narrative	Use "I noticed ____ in ____, so I asked ____."
Writes prose as a stanza	Choose four intentional lines and one pair of rhyming end sounds.
Masters quickly	Route to Connect Across Texts enrichment with exact details from both poems.

Student supports: the observation / assumption chart, situation and response cards, TRAILS and LEAVES chart, sentence frames, exemplars, and My Progress Tracker support this module's checks.

70. Enrichment: Connect Across Texts

Field	Detail
Purpose	Challenge students who distinguish observation from assumption to compare the two poems and add craft to the narrative and stanza.
Group Size	Pairs or small groups
Materials	Both rendered passages, notebooks, clue-word chart, and prompt cards
Relevant TEKS Breakout	5.12A(i-ii) clear central idea, genre characteristics, and craft; 5.11C(i-viii) revising; 5.7B compare across sources
Relevant ELPS	2(E) explain information; 4(D) grade-appropriate sentences

Part 1: Compare. Explain that Passage 13 moves from a question to shared voices, while Passage 14 moves from observation to evidence and change. **5.7B**

CLASS SLIDE

One connection between the two poems is _____ because _____.

Students use one exact detail from each poem and explain the connection without inventing a line.

Part 2: Develop the Narrative. Add Relationship, Actions, Thoughts, and Dialogue, Important Moment, and Lasting Effect to a draft that already has Topic/Experience and Setting.

Part 3: Develop the Poem. Add Artistic Language, Voice, Echo/Sound, and Significance to a four-line stanza that already has Lines/Layout and Emotion/Experience.

Expert Reflection: have students explain how one observation and one thoughtful question shaped both genres.

Success criteria: the student uses one exact detail from each poem, explains the connection, and adds the named framework elements without changing the central idea.

71. Additional Writing Opportunity: Plan and Draft

Writing Prompt: Write a new 10 to 12 sentence narrative about a fifth grader who notices a problem or unexpected result. Then write one rhyming four-line stanza that communicates the same central idea.

Connection to This Module: begin with TRAILS T Topic/Experience and S Setting. Include a thoughtful question. Use LEAVES L Lines/Layout and E Emotion/Experience in the stanza. Use exact evidence from the poems when explaining the habit.

Planning Support

1. Record one observation and one assumption from the planning situation.
2. Ask the thoughtful question the character needs to answer.
3. Plan the Topic/Experience and Setting.
4. Plan Actions, Thoughts, and Dialogue for the narrative. **[5.11B(i-iv)]**
5. Plan the stanza's Lines/Layout and Emotion/Experience. **[5.12A(i-ii)]**
6. Choose a detail from either poem that grounds the habit in evidence. **[5.7C]**
7. Plan one revision that will make the experience, setting, lines, or emotion clearer.

WRITING REQUIREMENT **[5.7F]**

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

Drafting Space: write the narrative, then write the four-line stanza. Read both aloud and revise one sentence and one line.

Success Criteria

- My narrative has a clear experience and developed setting.
- My narrative includes a thoughtful question.
- My stanza has four lines and rhyme.
- My line layout and emotion support the same central idea.
- I revise using exact self-evidence.

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

Revise. Read the narrative aloud. Improve one sentence for clarity, setting, or word choice (TEKS **[5.11C]**).

Edit. Check for complete sentences, capitalization, punctuation, subject-verb agreement, and correctly spelled grade-appropriate high-frequency words.

Share. Read the narrative and stanza to a partner. Your partner identifies TRAILS T and S and LEAVES L and E, then names one exact poem detail that connects to the writing.

Success criteria: the student revises one sentence for clarity, setting, or word choice, edits conventions, and explains how the exact poem detail connects to the narrative and stanza.

Engagement & Home Connection

73. Auditory Engagement Moments

Give every learner a chance to hear and say the thinking, not only read it. These moments are built around this module's work: noticing a detail, asking a thoughtful question, naming evidence, and beginning a narrative or poem.

- Read one exact line from a poem aloud. Students name one observation and repeat the detail.
- "Ask the question": partners pose a thoughtful question about the detail and say what evidence would help.
- Read a short situation aloud; students distinguish what is observed from what is assumed before writing.
- A student reads a narrative opening or poem line aloud; the class listens for TRAILS T and S or LEAVES L and E.

Success criteria: students repeat an exact detail, distinguish observation from assumption, ask a thoughtful question, and identify the framework element they hear.

74. Pause Points

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

PAUSE POINT: BEFORE WRITING

What do I notice? What thoughtful question follows from that detail?

PAUSE POINT: MIDWAY

Does my narrative have a clear Topic/Experience and Setting? Does my poem have intentional Lines/ Layout and Emotion/Experience?

PAUSE POINT: BEFORE YOU FINISH

What evidence from the poem or my own writing shows that I made a deliberate choice?

Success criteria: the student pauses, answers the prompt in writing or aloud, and points to exact evidence for the choice.

75. At-Home Connection

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

TEACHER INFORMATION: TASK CARD 1

Send this card home first. It practices naming an observation and asking a thoughtful question.

Task Card 1: Notice, Question, Explain. Choose an ordinary situation at home. Name one observation, ask one thoughtful question, and explain what evidence would be useful before deciding.

Success criteria: one observation, one question, and one useful piece of evidence. Family signature:

TEACHER INFORMATION: TASK CARD 2

This card helps students plan a clear experience and setting before writing.

Task Card 2: Turn a Thought into a Narrative. Choose a place and time that would make an experience meaningful. Name the Topic/Experience and Setting for a personal or fictional narrative.

Success criteria: the experience is specific, and the setting names a meaningful place and time. Family signature: _____

TEACHER INFORMATION: TASK CARD 3

Card 3 provides language support without reducing the thinking demand.

Task Card 3: Turn a Thought into a Stanza. Say one sentence about noticing carefully. Turn it into four short lines with one pair of rhyming end words. Ask how the line breaks and rhyme help the idea sound memorable. **Success criteria:** the stanza has four intentional lines, an audible rhyme, and the same central idea as the sentence. Family signature: _____

Student Ownership

76. My Progress Tracker

TEACHER SCRIPT

"Use this tracker as your private reflection tool. After you practice each skill, check one response for that skill. Be honest with yourself so you can see your growth."

Directions: This tracker is for YOU. As you practice noticing, questioning, using evidence, and writing with TRAILS and LEAVES, check the box that matches how you feel. Be honest with yourself. This helps you see your growth.

I Can...	Not Yet	Getting It	I've Got It!
Name an observation before making an assumption.			
Ask a thoughtful question and name useful evidence.			
Explain the difference between observation and assumption.			
Establish a clear TRAILS Topic/Experience.			
Develop a TRAILS Setting.			
Arrange four intentional LEAVES lines.			
Show LEAVES Emotion/Experience.			
Use an exact detail from a poem.			
Revise one sentence and one line using self-evidence.			

77. Student Award

What can I already do? One narrative or poetry choice I made successfully, and the evidence in my work:

Success criteria: name one successful choice and point to the exact sentence or line that proves it.

78. Student Target

I can notice carefully, ask a thoughtful question, use evidence before deciding, and begin a narrative with TRAILS T and S or a poem with LEAVES L and E.

Choose one part of the target to practice next.

Success criteria: choose one next step and state what evidence will show growth.

Teacher Closure & Reviewer Evidence

79. Teacher Closure Script

CLOSING SCRIPT

"Today, you noticed carefully, asked a thoughtful question, and used evidence before deciding. You began a narrative with Topic/Experience and Setting, and you began a poem with Lines/Layout and Emotion/Experience. Strong voices begin with thoughtful questions, and strong decisions begin with careful observation."

80. Essential / Overarching Question, Answered

What can happen when someone notices something and asks a thoughtful question?

When someone notices carefully and asks a thoughtful question, another person may listen, ideas may spread, evidence may be gathered, and a first answer may change. In "One Voice Can Start a Wave," one question is heard, other voices rise, and people gather, write, and speak. In "Try, Learn, Change," observation comes before a guess, and evidence can guide a change. Writers show that movement through a clear narrative experience and setting and through intentional poetic lines, emotion, and sound.

81. Teacher Reflection

- Which students shaped all three parts accurately, and who still needs help distinguishing observation from assumption?
- Which students could name an observation but still needed help separating it from an assumption?
- Did students use exact poem details when explaining a thoughtful question and evidence?
- Who demonstrated mastery, and who showed partial understanding?
- Who needs Name the Thinking intervention, and who is ready for Connect Across Texts enrichment?
- Which evidence should I preserve?

Teacher Notes:

82. Teacher Artifacts of Effectiveness

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

- Student observation and assumption sorts with exact poem details
- Day 3 independent narratives and four-line stanzas
- Day 5 poem connection exit tickets using evidence from both passages
- Revised narrative sentences and poetic lines
- The Module 1 My Progress Tracker
- Exit tickets at each level (still developing, approaching, and secure) so a reviewer can see the range of the class

Production & Implementation Support

83. Module Slide Deck Build Sheet

Use this table to build the Module 1 deck in slide order. Module Slide 1 carries the I Will and I Can statements.

Slide	Title	Required Content	Lesson Location
1	Notice, Question, Speak	Module 1; Grade 5 Cluster 7; Week 1; Low Stamina; Narrative Writing + Poetry	Cover
2	Meet Our Week!	Five I Will statements and four I Can statements; labeled Module Slide 1 in the deck	Learning Destination; Day 1
3	Read the Poems	Passage 13 and Passage 14; exact poem language; DOT unknown words	Day 1 Gather
4	Notice and Question	Notice an exact detail, ask a thoughtful question, and name useful evidence	Day 1 Reveal
5	Watch Me!	Model the move from observation to question to evidence with “Look at the leaves, observe the ground”	Day 1 Reveal
6	The TRAILS and LEAVES Chart	TRAILS T and S; LEAVES L and E; exact framework meanings	Day 1 Reveal
7	Notice or Assume?	Sort an observation from an assumption and defend the choice with evidence	Day 2 Attempt
8	Talk It Over!	Compare what happens after a question in Passage 13 and after evidence in Passage 14	Day 3 Discuss
9	Try It On Your Own!	Begin a narrative with Topic/ Experience and Setting; begin a poem with Lines/Layout and Emotion/Experience	Day 3 Use
10	The Moment They Figured It Out	Point to exact evidence of a clear experience, setting, line choice, or emotion	Day 4 Award
11	What Do I Still Need to Grow?	Choose one revision that makes the narrative setting or poem lines and emotion clearer	Day 4 Target
12	Turn and Teach!	Explain one connection between the poems and one TRAILS or LEAVES choice	Day 5 Educate / Explain
13	Exit Ticket	Name one observation, one thoughtful question, and one useful piece of evidence from Passage 14	Day 5 Transfer

14	Build It, Fix It, Say It	Develop Topic/Experience and Setting; revise one sentence; revise one poetic line	Small-group support; Day 4
15	Think Like an Author, Write Like a Poet	Add Relationship, Actions, Thoughts, and Dialogue, Important Moment, and Lasting Effect; add Artistic Language, Voice, Echo/Sound, and Significance	Enrichment; Day 5
16	My Progress Tracker	Reflect honestly on noticing, questioning, evidence, TRAILS, and LEAVES	Day 5 reflection
17	Let's Look at an Answer!	LOW: a narrative names an experience but needs a clear setting; a poem has lines but needs intentional layout	Section 50
18	Let's Look at Another Answer!	MEDIUM: a narrative includes an experience and setting; a stanza includes four lines and a developing emotion	Section 51
19	Our Strongest Answer!	HIGH: a focused narrative and poem use exact details, developed setting, intentional lines, and emotion	Section 52

Deck connections: use retrieval, the overarching question, and the citizenship reconnection during the lesson. Standards Slide Deck triplets carry the retell, paraphrase, or summarize work (**5.7D**). Poem copies and sorting cards support the notice, question, evidence, and change HABIT.

84. Virtual / Online Adaptation

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

Element	Adaptation
Shared-screen adaptation	Screen-share one student's poem detail, thoughtful question, or narrative opening for live, whole-class feedback.
Annotation	Students mark exact poem details as observations or assumptions on a shared document or slide.
Breakout discussion	Send pairs to breakout rooms to ask a thoughtful question, name useful evidence, and share one TRAILS or LEAVES choice.
Oral response	Students say the frame aloud on camera before typing a narrative opening or poetic line.
Asynchronous option	Students submit one observation, one thoughtful question, one useful piece of evidence, and a beginning narrative or stanza.
LMS submission	Collect the narrative and stanza through a form or shared document so the teacher can give the same feedback as in person.
Digital tracking	Keep the Pause Points; a few seconds of quiet think-time works the same on camera. Students update My Progress Tracker digitally.

PART XIX

Teacher Reflection

85. Teacher Reflection (This Module)

Complete this reflection after teaching the module. Write directly on the page.

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

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

THE WRITING ACADEMY®, LLC.
Teacher Lesson Plan Guide

Voices and Responses

Grade 5 | Cluster 7 | Module 2

Grade: 5

Cluster: 7, Narrative Writing and Poetry

Module: 2 of the cluster

Primary Instructional Category: Narrative Writing and Poetry

Module Title: Voices and Responses

Content Connection / Passage Titles: the poems "One Voice Can Start a Wave" and "Try, Learn, Change" (Week 2, Medium Stamina)

Primary TEKS: [5.11A](#), [5.11B\(i-iv\)](#), and [5.12A\(i-ii\)](#)

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

Copyright: The Writing Academy®, LLC

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

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

- **[5.7A]** describe personal connections to a variety of sources, including self-selected text. *[Woven into the Day 3 DISCUSS section.]*
- **[5.7B]** write responses that demonstrate understanding of texts, including comparing and contrasting ideas across a variety of sources. *[This is a paired-poems module. Woven wherever students compare and contrast the two texts.]*
- **[5.7C]** use text evidence to support an appropriate response. *[Woven everywhere exact evidence and source details are used.]*
- **[5.7D]** retell, paraphrase, or summarize texts in ways that maintain meaning and logical order. *[Woven into the fresh recall and teach-back.]*
- **[5.7E]** interact with sources in meaningful ways such as note taking, annotating, free writing, or illustrating. *[Listed every time TRACKS is used.]*
- **[5.7F]** respond using newly acquired vocabulary as appropriate. *[Added to every writing assignment in this module.]*
- **[5.7G]** discuss specific ideas in the text that are important to the meaning. *[Woven wherever explaining emotion, voice, and evidence occur.]*

1. A Little Inspiration Goes a Long Way!

This module opens by naming a response as something shaped by relationships, actions, thoughts, dialogue, emotion, and voice. Hold that connection in front of the class all week.

TEACHER SCRIPT

"You respond according to what you know, believe, observe, and experience. You reveal those differences through relationships, actions, thoughts, dialogue, emotion, and voice."

Connection to this week's type of thinking: students move from noticing and questioning to showing how a response grows. TRAILS R is Relationship; TRAILS A is Actions, Thoughts, and Dialogue. LEAVES E is Emotion/Experience; LEAVES V is Voice.

2. Why This Module Matters

Students learn to show how relationships, actions, thoughts, and dialogue shape a character's response and how emotion and an unmistakable voice shape a poem. They read "One Voice Can Start a Wave" and "Try, Learn, Change," then use TRAILS R and A to plan a 2 to 3 paragraph narrative and LEAVES E and V to write two rhyming four-line stanzas from one character's point of view.

Where it fits into writing: a believable narrative response grows from a shared problem, a relationship, visible actions, thoughts, and dialogue. A memorable poem grows from emotion, experience, artistic language, line layout, voice, echo or sound, and significance.

Why it matters beyond this assignment: students carry a durable habit of responding with reasons and evidence rather than reacting without evidence.

3. Module Essential / Overarching Question

How do people respond when they believe something should change?

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

My First Thinking:

My Final Thinking:

What changed in my thinking?

Family Communication

4. Parent Communication Purpose

Families are partners in this work, and partnership grows when families know the precise kind of thinking their student is practicing. This page gives every family a clear picture of the week's learning, questions for a natural conversation, and simple activities that require no special materials. It is an invitation to listen as a student explains a response.

How to Send It: share the letter in the language each family prefers, or send both. The conversation starters and family activities can be shared on paper, in a class message, or during a family conference.

5. Family Letter (English)

Dear Families,

This week your fifth grader reads the poems "One Voice Can Start a Wave" and "Try, Learn, Change." The first poem follows meetings, printed words, petitions, protest, liberty, natural rights, and later civic participation. The second follows Kendrix's garden evidence, turtle instinct, orca learned behavior, and Edison's repeated testing.

Students will use TRAILS Relationship and Actions, Thoughts & Dialogue to write a 2 to 3 paragraph narrative with two characters who initially respond differently to the same problem. They will also write two rhyming four-line stanzas from one character's point of view. In LEAVES, students study how emotion and voice make a speaker's perspective recognizable. Voice is not volume. It is the attitude and way of thinking that comes through words.

At home, name one small problem and invite your student to give an action, a thought, and a line of dialogue for two different people. Ask what relationship, belief, or evidence could make each response believable. You might also reread the Kendrix stanza and ask why muddy ground and yellow leaves lead her to change her plan.

Sincerely, Your Student's Teacher

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

Estimadas familias:

Esta semana, su estudiante de quinto grado leerá los poemas "One Voice Can Start a Wave" y "Try, Learn, Change". El primer poema presenta reuniones, palabras impresas, peticiones, protestas, libertad, derechos naturales y participación cívica posterior. El segundo presenta la evidencia del jardín de Kendrix, el instinto de una tortuga, el comportamiento aprendido de una orca y las pruebas repetidas de Edison.

Los estudiantes usarán Relación y Acciones, Pensamientos y Diálogo de TRAILS para escribir una narración de 2 a 3 párrafos con dos personajes que al principio responden de manera diferente al mismo problema. También escribirán dos estrofas rimadas de cuatro versos desde el punto de vista de un personaje. En LEAVES, estudiarán cómo la emoción y la voz hacen reconocible la perspectiva de un hablante. La voz no es volumen. Es la actitud y la manera de pensar que se muestran en las palabras.

En casa, nombren un problema pequeño e inviten a su estudiante a dar una acción, un pensamiento y una línea de diálogo para dos personas diferentes. Pregunten qué relación, creencia o evidencia puede hacer creíble cada respuesta. También pueden releer la estrofa de Kendrix y preguntar por qué el suelo lodoso y las hojas amarillas la llevan a cambiar su plan.

Atentamente, El maestro o la maestra de su estudiante

7. Family Conversation Starters

- How do two characters facing the same problem show different responses through their actions, thoughts, or dialogue?
- Which response in the poems seems connected to a relationship, belief, or piece of evidence? What makes you think so?
- How can a speaker's voice sound confident, uncertain, hopeful, or concerned without changing the situation?
- What is one community problem that could lead different people to respond in different ways?

8. Simple Family Activities

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

Family Activity: How Would We Respond?

Name a small shared problem, such as deciding how to organize a busy space. Each person chooses a role, such as student, parent, neighbor, or problem solver, and states an action, a thought, and one line of dialogue. Discuss why each response fits that person's perspective.

Family Activity: Voice Switch

Say the same sentence twice, once with a confident voice and once with an uncertain or questioning voice. Ask what changed and which word choices or tone made the speaker's perspective clear.

Teacher Road Map

9. Teacher Navigation Key

Use these symbols to read the five-day lesson at a glance. The symbols identify who is carrying the work at each point.

- **TEACH** : you explicitly teach or model the standard
- **LEARN** : the student practices or develops the standard
- ✓ **ASSESS** : the student independently demonstrates or transfers learning

Teacher Script : words spoken directly to students

Class Slide : corresponding click-along slide

10. GRADUATE Evidence Alignment

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

GRADUATE Stage	Evidence Role	What It Shows
Gather	■ TEACH	Activates the response concept and frames the standard.
Reveal	■ TEACH	Makes the TRAILS and LEAVES thinking visible.
Attempt	○ LEARN	Guided practice builds a character-response-evidence chain.
Discuss	○ LEARN	Students clarify how relationship and evidence shape a response.
Use	✓ ASSESS	Independent narrative and poetry application.
Award	✓ ASSESS	Student recognizes a deliberate writing move.
Target	✓ ASSESS	Student identifies and acts on a next step.
Explain + Educate	✓ ASSESS	Student teaches how relationship and voice influence meaning.

11. Module at a Glance

Field	This Module
Cluster / Module	Grade 5, Cluster 7, Module 2
Module Category	Narrative Writing and Poetry
Primary TEKS	5.11A , 5.11B(i-iv) , 5.12A(i-ii)
Primary Breakout	Plan and develop a focused draft; compose a narrative and poetry using genre characteristics and craft.
Spiral TEKS	5.7A , 5.7B , 5.7C , 5.7D , 5.7E , 5.7F , 5.7G (Response strand)
Recursive TEKS	5.11C(i-viii) revising and 5.11D(i, ii, iv, xiv, xv, xxviii, xxix) editing; the TRACKS reading habit.
Content Connection	Poems "One Voice Can Start a Wave" and "Try, Learn, Change"
Daily Lesson Time	15 minutes per day, 5 days
Weekly GRADUATE Map	Day 1 Gather + Reveal; Day 2 Attempt; Day 3 Discuss + Use; Day 4 Award + Target; Day 5 Explain + Educate
Student Product(s)	

	TRACKS annotations; a 2 to 3 paragraph narrative; two rhyming four-line stanzas; a response chain; My Progress Tracker
Formal Assessment Product	Student narrative and poetry writing assignment

Standards, Learning & Rigor

12. Learning Destination

Module Learning Objective: Students will show how relationships, actions, thoughts, and dialogue shape a character's response and how emotion and an unmistakable voice shape a poem.

I Will Statements

- I will identify relationships that influence character responses.
- I will show responses through actions, thoughts, and dialogue.
- I will use exact poem evidence to explain a response.
- I will make emotion and experience clear in a poem.
- I will shape an unmistakable voice through attitude and perspective.

I Can Statements

- I can use TRAILS R and A in a narrative.
- I can use LEAVES E and V in a poem.
- I can connect a character's response to a relationship, belief, or evidence.
- I can make one speaker's voice recognizable.

CLASS SLIDE

Daily Deck M2-04: I can build a believable response through relationship, action, thought, dialogue, emotion, and voice.

13. Success Criteria

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

- I name a relationship that influences a character's response.
- I include an action, a thought, and dialogue that reveal the response.
- I explain the response with exact evidence from one of the poems.
- I name an emotion and connect it to an experience or image.
- I use word choice, line layout, sound, and attitude to shape voice.
- I revise so the two characters do not respond in the same way.

14. Evidence That Will Demonstrate Mastery

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

- Day 1 response relay and two-poem evidence notes.
- Day 2 response chain: character, response, evidence or reason, possible effect.
- Day 3 narrative draft with two contrasting responses and a poetry voice rehearsal.
- Day 4 revision showing a relationship, action, thought, dialogue, emotion, and voice.
- Day 5 teach-back and final 2 to 3 paragraph narrative with two rhyming four-line stanzas.

15. TEKS Correlations

Primary targets are **5.11A**, **5.11B(i-iv)**, and **5.12A(i-ii)**. Revision and editing remain visible through **5.11C(i-viii)** and **5.11D(i, ii, iv, xiv, xv, xxviii, xxix)**.

TEKS	Strand	Student Expectation (verbatim TEKS)	Where Taught	Where Practiced	Where Assessed
5.11A	Writing Process, Planning	Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping.	Day 1	Days 1-3	Day 3 narrative plan; Writing Assignment
5.11B(i-iv)	I can organize my draft with an introduction, transitions, and a conclusion, and develop my idea with specific facts and details.	Develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea, organizing with purposeful structure, developing voice, and using appropriate words and phrases.	Days 1-3	Days 3-5	Final narrative and poetry
5.11C(i-viii)	Writing Process, Revising	Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity.	Day 4	Days 4-5	Revision check and final product
5.11D(i, ii, iv, xiv, xv, xxviii, xxix)	Writing Process, Editing	Edit drafts using standard English conventions, including sentences, verbs, adjectives, punctuation, capitalization, and grade-appropriate spelling.	Day 4	Days 4-5	Edited final product
5.12A(i)	Composition, Personal Narrative	Compose personal narratives that establish a situation and introduce a narrator and/or characters; organize an event sequence and use dialogue and description to develop experiences and events; and provide a conclusion that reflects on the narrated experience.	Days 1-3	Days 3-5	2 to 3 paragraph narrative
5.12A(ii)	Composition, Poetry	Compose poetry using poetic techniques such as rhyme, meter, and repetition.	Days 2-3	Days 3-5	Two rhyming four-line stanzas

The two poems provide civic, scientific, and problem-solving context while the writing standards remain the assessed target.

16. Standards Coverage Matrix

Classify each standard as PRIMARY, SPIRAL, or RECURSIVE and name where it occurs.

Classification	TEKS	Student Expectation (verbatim, abbreviated)	Where It Occurs
PRIMARY	5.11A	Plan a first draft by selecting a genre, topic, purpose, and audience.	Day 1 model; Days 1-3 planning
PRIMARY	5.11B(i-iv)	I can organize my draft with an introduction, transitions, and a conclusion, and develop my idea with specific facts and details.	Days 1-5; narrative and poetry product
RECURSIVE	5.11C(i-viii)	Revise sentence structure, word choice, coherence, and clarity.	Day 4 and final revision
RECURSIVE	5.11D(i, ii, iv, xiv, xv, xxviii, xxix)	Edit sentences, verbs, adjectives, punctuation, capitalization, and spelling.	Day 4 and final editing
PRIMARY	5.12A(i-ii)	Compose narrative and poetry using genre characteristics and craft.	Days 2-5
SPIRAL	5.7A-5.7G	Connect, compare, annotate, summarize, discuss, and support responses with text evidence.	Both poems; TRACKS; teach-back

17. ELPS Correlations

Matched to the language demands of this module: students listen, restate, ask for clarification, use content vocabulary, justify a response, and write and revise narrative and poetry.

ELPS	Domain	Language Pattern	Complete ELPS Student Expectation	Day Addressed
1E	Listening	Comprehension	Listen, restate, and ask for clarification during poem work.	Days 1 and 5
2B and 2E	Speaking	Vocabulary and Discourse	Use content vocabulary to discuss, justify, and explain.	Days 2, 3, and 5
3D	Reading	Evidence	Use passage details and annotation to support a response.	Days 2 and 4
4C, 4D, and 4F	Writing	Drafting and Revising	Write and revise the module narrative and poetry product.	Days 3-5

ELPS Woven Into Intervention

ELPS	Domain	Complete ELPS Student Expectation	Day Addressed
1E	Listening	Restate a source detail before responding.	Intervention, after Day 3
2B	Speaking	Use response, relationship, evidence, and voice in an oral explanation.	Intervention, after Day 3

ELPS Woven Into Enrichment

ELPS	Domain	Complete ELPS Student Expectation	Day Addressed
2E	Speaking	Explain how a relationship or piece of evidence shapes a response.	Enrichment, after Day 4
4F	Writing	Revise a poem so emotion and voice are unmistakable.	Enrichment, after Day 4

18. ELPS Linguistic Accommodations

These accommodations maintain Grade 5 rigor while opening clear language pathways for students to discuss relationships, evidence, emotion, and voice.

Proficiency Level	Language Objective (access changes; the thinking demand stays intact)
Pre-Production	Point to a relationship, action, thought, dialogue, emotion, or voice image while you read the matching phrase aloud.
Beginning	Complete orally: "The character responds by _____ because _____."
Intermediate	Use the frame, "The evidence shows _____, so the character _____."
High Intermediate	Explain in complete sentences how a relationship or belief influences a response.
Advanced	Independently write a narrative response and explain how word choice shapes the speaker's voice.

Language Supports

- Display TRAILS and LEAVES with a picture and a short phrase for each element.
- Offer oral rehearsal before writing; partners may point, sort, say, and then write.
- Keep the Grade 5 task intact. Read it aloud, define one needed word, and return the thinking work to the student.
- Use these frames: "The relationship influences the response because _____." and "The speaker's voice sounds _____ because _____."
- Invite students to explain response, relationship, emotion, or voice in their home language before rehearsing in English.

Evidence of Access Without Reduced Rigor: students may use a visual, a word bank, and an oral frame, but each student still connects a relationship to a response and makes emotion and voice visible in writing.

19. Language Domains

Domain	How This Module Builds It
Listening	Students hear both poems and restate a source detail before responding.
Speaking	Students discuss the essential question and teach a framework element to a partner.
Reading	Students read both poems clean and again with TRACKS highlights.
Writing	Students create a 2 to 3 paragraph narrative and two rhyming four-line stanzas.

20. Rigor Safeguard

Teachers MAY provide	Teachers MAY NOT do for students
Read a poem aloud, repeat it, display TRAILS and LEAVES, define an unfamiliar word, and provide an oral frame.	Choose the relationship, response, emotion, or voice for a student, supply the evidence, or write the narrative or poem for the student.

The student must still select evidence and make a deliberate framework choice.

21. Rigor & Cognitive Demand

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

Literal	Name a relationship, action, thought, dialogue, emotion, or voice detail.	Supported on Day 1.	Accurate framework notes and an exact poem detail.
Inferential	Connect a response to a relationship, belief, or evidence.	Guided on Days 1-2; independent by Day 3.	Character-response-evidence chain.
Evaluative	Judge whether a narrative response is believable and whether a poem's voice is unmistakable.	Partner discussion on Days 2 and 5.	The student defends or revises a deliberate craft choice.
Synthesis	Build a narrative and poem that use evidence, emotion, and voice without collapsing the two genres.	Independent final product.	Complete narrative and two stanzas with a clear response and voice.

22. The Five Thinking Levels

Use this progression to name the level of thinking a student response requires.

Level	Student Move	Evidence of Thinking
Recall	Name claim, reason, evidence, and thinking.	Correct labels
Explain	Tell what one detail means.	Evidence-to-thinking sentence
Connect	Select a transition that names a relationship.	Coherent link
Analyze	Compare two possible orders.	Defended sequence
Synthesize	Build and explain a complete argument path.	Independent response

The Progression of Thinking

Level	Hidden Question	Student Thinking	Thinking Focus
Recall	What happened?	I can name the response.	Recall
Explain	What does one detail mean?	I can explain the evidence-to-thinking connection.	Meaning
Connect	What relationship does the transition name?	I can make a coherent link.	Connection
Analyze	Which order is stronger?	I can defend a sequence.	Analysis
Synthesize	How do the parts work together?	I can explain a complete response path.	Synthesis

Where this module primarily operates: Visible and Independent (Levels 3-4). Students use exact poem evidence to make a believable response and a recognizable voice.

23. Possible Teacher Misconceptions

The Misconception	What a Teacher Might Misunderstand	A Practical Way to Self-Correct
A response is only an action.	The teacher may accept a plot event without showing what shaped it.	Require a relationship plus an action, thought, and line of dialogue.
Voice means volume.	The teacher may ask students to read louder instead of shaping attitude and perspective.	Return to exact word choice, sentence pattern, and the speaker's point of view.
Poetry is prose cut into short lines.	The teacher may ignore layout, rhyme, repetition, and sound.	Ask how line choice, sound, and meaning work together.

24. Possible Student Misconceptions

What Students May Misunderstand	What a Teacher Might Notice	A Practical Way to Correct or Reteach It
Different response means random response.	The student gives two actions but cannot name a relationship, belief, or evidence that makes them believable.	Use the chain: character, response, evidence or reason, possible effect.
Dialogue only reports information.	The student adds quotation marks but the words do not reveal thinking or relationship.	Ask what the line shows about the character's response.
A poem's voice is just whether the speaker sounds loud.	The student cannot name an attitude or perspective.	Return to emotion, experience, word choice, and the speaker's way of thinking.

Module Foundations: Review, Refresh & Readiness

This section refreshes the reading, writing, and discussion habits needed for the Medium Stamina poems.

25. TEKS Target

Exact standards and breakouts being taught: **5.11A** plan a first draft by selecting a genre for a particular topic, purpose, and audience using strategies such as brainstorming and mapping. **5.11B(i-iv)** develop a focused, structured, coherent draft with an engaging idea, purposeful organization, voice, and appropriate language. **5.12A(i-ii)** compose narrative and poetry using genre characteristics and craft.

26. How I Say the Standard!

TEKS says	How I say it
5.11A plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping.	I can plan a first draft for a topic, purpose, and audience by brainstorming and mapping.
5.11B(i) develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including an introduction; 5.11B(ii) develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including transitions; 5.11B(iii) develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including a conclusion; 5.11B(iv) develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea reflecting depth of thought with specific facts; 5.11B(v) develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea reflecting depth of thought with specific details.	I can organize my draft with an introduction, transitions, and a conclusion, and develop my idea with specific facts and details.
5.11C revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity.	I can revise by adding, deleting, combining, or rearranging ideas so my writing is clear and coherent.
5.11D edit drafts using standard English conventions, including: (i) complete simple and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments; (ii) past tense of irregular verbs; (iii) collective nouns; (iv) adjectives, including their comparative and superlative forms; (v) conjunctive adverbs; (vi) prepositions and prepositional phrases and their influence on subject-verb agreement; (vii) pronouns, including indefinite; (viii) subordinating conjunctions to form complex sentences; (ix) capitalization of abbreviations, initials, acronyms, and organizations; (x) italics and underlining for titles and emphasis and punctuation marks, including quotation marks in dialogue and commas in compound and complex sentences; and (xi) correct spelling of words with grade-	I can edit my sentences, verbs, adjectives, punctuation, capitalization, and spelling.

appropriate orthographic patterns and rules and high-frequency words.	
5.12A(i) compose literary texts such as personal narratives, fiction, and poetry using genre characteristics; 5.12A(ii) compose literary texts such as personal narratives, fiction, and poetry using craft.	I can write a narrative and a poem that use the features of each genre and the craft a writer chooses, like line breaks, voice, and dialogue.

27. This Week I Can...

This week I can show how a relationship, action, thought, and dialogue shape a response, then use emotion and voice to make a poem recognizable.

28. Before I Can... Prerequisites

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

- Read a grade-level poem and identify a response, an emotion, and a central idea.
- Recognize a relationship, an action, a thought, and dialogue in a narrative.
- Write a complete sentence with a subject and a predicate.
- Use exact words from a source as evidence.
- Know that voice is attitude and perspective, not volume.

29. Remember This! (60-Second Retrieval)

TEACHER SCRIPT

"In 60 seconds, tell your partner one response from a poem we have read. Name the relationship, action, thought, dialogue, emotion, or voice detail that helps you know it."

Students retrieve one response and identify the detail that helps them know it.

30. Vocabulary Infusion

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

Word	Student-Friendly Meaning	Use It Today
response	what someone says, thinks, or does after an event	My response is _____.
relationship	the way people are connected to one another	Their relationship affects _____.
evidence	facts or details that support an idea	The evidence shows _____.
voice	the speaker's attitude and perspective	The speaker's voice sounds _____.

31. Conventions Connection

Recursive conventions review for the week: a narrative uses quotation marks and punctuation in dialogue, complete sentences, and consistent verb tense. A poem uses intentional line breaks, capitalization, punctuation, and title formatting. On Day 4, have students edit after they revise the meaning and craft.

32. Writing Connection

A believable response grows from a deliberate plan. When students name the relationship, response, evidence, emotion, and voice before they draft, their narrative and poem show decisions rather than a list of events.

33. Watch Out!

Common misconception: students name a character trait but do not show how it changes a response.

Teacher move: return to the exact evidence, then ask for an action, thought, and dialogue line. For poetry, ask what emotion and attitude the words communicate.

34. Ready Check

Read the first stanza of "Try, Learn, Change" aloud. Ask students to identify one action and one piece of evidence, then name the response the evidence supports. Use responses to decide who needs the TRAILS and LEAVES visual during Day 1.

35. Teacher Look-Fors

- Students name a relationship that influences a response.
- Students show actions, thoughts, and dialogue rather than naming only a trait.
- Students point to exact evidence for an emotion or voice claim.
- Students revise a line when two characters sound too much alike.

Vocabulary, Content & Preparation

TEACHER SCRIPT

"You will use everyday words, academic words, and passage words to explain how people respond and why a response makes sense."

36. Complete Tier 1 Vocabulary

TEACHER SCRIPT

"You will use these everyday words so you can read about our topic and talk about it clearly."

Word	Student-Friendly Definition	Oral Rehearsal Frame
act	to do something	A character may act by _____.
think	to use the mind to form an idea	I think _____ because _____.
say	to speak words	The character says _____.
feel	to have an emotion	The character feels _____.
friend	a person with whom someone has a relationship	A friend might respond by _____.
choose	to pick between options	I would choose _____ because _____.
help	to make something easier or better	This response could help _____.
worry	to feel concern about a possible problem	The character worries that _____.
hope	to want something good to happen	The character hopes _____.
voice	a person's way of sharing ideas and feelings	The speaker's voice sounds _____.

37. Complete Tier 2 Vocabulary

TEACHER SCRIPT

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

Word	Student-Friendly Definition	Oral Rehearsal Frame
response	what someone says, thinks, or does after an event	My response is _____.
relationship	the way people are connected to one another	Their relationship affects _____.
dialogue	words spoken by characters	The dialogue reveals _____.
perspective	a particular way of seeing or understanding	From this perspective, _____.
evidence	facts or details that support an idea	The evidence shows _____.
reason	an explanation for why something happens or is believed	One reason is _____.
revise	to change something to make it stronger or more accurate	I can revise by _____.
behavior	the way a person or animal acts	The behavior suggests _____.
experiment	a planned test used to learn something	The experiment helps us learn _____.
citizen	a member of a community or country	A citizen can _____.

38. Complete Tier 3 Vocabulary

TEACHER SCRIPT

"You will use these special words that belong to our topic. Knowing them helps you talk about our texts like an expert."

Word	Say It This Way	Student-Friendly Definition
petition	puh-TISH-uhn	a written request signed by people
protest	PROH-test	an action that publicly objects to something
liberty	LIB-er-tee	freedom protected by rights and laws
natural rights	NACH-er-uhl ryts	rights believed to belong to every person
taxation	tak-SAY-shun	the act of collecting money through taxes
representation	rep-rih-zen-TAY-shuhn	having someone speak for a group in government
instinct	IN-stingt	a behavior an animal is born ready to do
learned behavior	LERND bih-HAYV-yer	an action learned through experience or teaching
Kendrix	KEN-driks	the problem solver in "Try, Learn, Change"
experimentation	ek-sper-uh-men-TAY-shuhn	trying planned tests to learn from results

Use the vocabulary in discussion, annotation, and writing.

39. Background Knowledge & Teacher Context

What you need to know. "One Voice Can Start a Wave" moves from colonial taxation and limited representation to petitions, protest, the Declaration, natural rights, the Bill of Rights, and civic participation today. "Try, Learn, Change" develops evidence-based response through Kendrix's garden, animal instinct and learned behavior, and Edison's experiments.

Important conceptual background. The same word, response, works across both poems. People respond from beliefs, relationships, and reasons. Problem solvers revise a response when evidence challenges a first idea. Narrative voice makes those differences audible, while poetic voice makes a speaker's attitude and perspective recognizable.

Content context and connection to writing instruction. Use the civic poem to discuss how separate voices form a call and how one voice can start a wave. Use the problem-solving poem to discuss observation, evidence, instinct, learned behavior, and experimentation. Keep the poems distinct while asking students to compare how a concern leads to a response.

The Cluster 7 Habit

Before drafting, students annotate evidence with TRACKS, choose a relationship or belief that shapes a response, and make actions, thoughts, and dialogue visible. In poetry, they name emotion and experience, then revise line layout, word choice, sound, and attitude until voice is unmistakable. **5.7G**

40. Materials Needed

Category	Items
Core print materials	Clean copies of both Medium Stamina poems; TRACKS-highlighted copies; notebooks; anchor chart paper
Activity materials	Situation cards, character cards, response cards, evidence cards, and a student tracking chart
Writing materials	Pencils, highlighters, scissors, glue, sticky notes, and colored pencils
Assessment materials	TRAILS and LEAVES planning frames; final narrative and poetry assignment; My Progress Tracker
Technology	Board or projector for Daily Deck slides M2-01 through M2-20
Accessibility supports	Enlarged poem text, oral rehearsal, transition bank, home-language planning notes, and speech-to-text

41. Preparation Before Day 1

- ☐ Prepare clean copies of "One Voice Can Start a Wave" and "Try, Learn, Change" for each student or pair.
- ☐ Prepare TRACKS-highlighted copies and the Student Annotation Guide.
- ☐ Display the TRAILS and LEAVES anchor chart with the exact framework wording.
- ☐ Prepare situation, character, response, and evidence cards for the How Would They Respond? activity.
- ☐ Set out notebooks, pencils, highlighters, scissors, glue, and the student tracking chart.
- ☐ Queue Daily Deck slides M2-01 through M2-20 and reserve 15 minutes for each day.

42. Weekly Timing & Transition Overview

Day	Minutes	GRADUATE Stage	What Happens
Day 1	15	Gather + Reveal	Notice and question, then identify different responses in both poems and introduce TRAILS R + A and LEAVES E + V.
Day 2	15	Attempt	Build CHARACTER, RESPONSE, EVIDENCE/ REASON, POSSIBLE EFFECT with How Would They Respond?
Day 3	15	Discuss + Use	Draft a narrative with two contrasting responses and rehearse two rhyming four-line stanzas.
Day 4	15	Award + Target	Award one controlled writing move and target one measurable revision in relationship, action, thought, dialogue, emotion, or voice.
Day 5	15	Explain + Educate	Teach the pathway from memory, complete fresh recall, and explain how relationship and voice influence meaning.

43. Tiny Times Transition

A Tiny Time is a quick, zero-material movement routine, under one minute, that reinforces the response pathway.

- Signal the class and say, "Tiny Time! Show the response!"
- Name a situation from one of the poems, such as yellow leaves and muddy ground.
- Students add one action, one thought, one line of dialogue, and one emotion with hand motions.
- Students name the relationship, evidence, or perspective that makes the response believable.

Citizenship & Content Connection

44. The Citizenship Connection

This module connects civic participation and evidence-based problem solving to responsible response.

Element	This Module
Suitability	A natural fit. One poem shows civic voices responding to unfair control; the other shows a problem solver responding to evidence.
Focus	Responsible participation, evidence, revision, and listening to different perspectives.
Historical / Content Connection	The civic poem names colonies, taxation, the Declaration, natural rights, the Bill of Rights, voting, and service.
Perspective Connection	A person may respond through a question, petition, meeting, protest, vote, service, observation, testing, or revision.
Literacy-to-Citizenship Connection	Close reading helps students notice how a voice turns a concern into a response.
Citizenship Question	"How can one voice, one observation, or one careful test help create change?"
Teacher Script	<i>"You respond according to what you know, believe, observe, and experience. Your strong response listens, uses evidence, and considers its effect on others."</i>
Accuracy / Source Note	Keep the civic history and the problem-solving examples tied to the exact words of the two poems.

Instructional Tools & Source Text

45. Anchor Charts / Core Strategy Visuals

TRAILS and LEAVES Spotlight

Framework Element	Meaning	Writer Question
TRAILS R - Relationship	A connection that influences a character or experience.	Who matters to this character, and why?
TRAILS A - Actions, Thoughts, and Dialogue	What the character does, thinks, and says.	How does the response become visible?
LEAVES E - Emotion/Experience	The feeling and lived moment communicated.	What should the reader feel or understand?
LEAVES V - Voice	The speaker's attitude and perspective.	How does this person sound, and what reveals it?

Response Path

Narrative Move	Purpose
Shared problem	Give both characters a meaningful situation.
Different response	Show how relationship, belief, or evidence shapes each choice.
Action, thought, and dialogue	Make the response visible to the reader.
Voice and emotion	Make one character's perspective unmistakable.

LEAVES Poetry Check

Letter	Element	Student Check
L	Lines/Layout	Do line breaks help the meaning?
E	Emotion/Experience	What feeling or lived moment comes through?
A	Artistic Language	Which words create an image or comparison?
V	Voice	What attitude and perspective are unmistakable?
E	Echo/Sound	Where do rhyme or repetition help the message?
S	Significance	What should the reader carry away?

Writing color key: thesis (central idea) and reasons or ways use green; evidence uses yellow; explanation uses red or pink; a reflective, bluebird, or significant moment uses blue.

46. Core Habit / Strategy Explanation

TEACHER SCRIPT

"Notice, question, then respond. Use TRACKS to find evidence, TRAILS to show the character, and LEAVES to shape the poem's speaker."

CLASS SLIDE

QUESTION, then RESPONSE. Evidence can support a choice or lead us to revise it.

Encouragement: "Your first answer is not the end of thinking. New information can help you change a response."

CREATE THE ANCHOR CHART

Display TRAILS R - Relationship and A - Actions, Thoughts, and Dialogue. Display LEAVES E - Emotion/Experience and V - Voice. Add the response path: shared problem, different response, action/thought/dialogue, voice/emotion. Remind students that voice is not volume.

47. Student Source Passage(s)

Passage use: read both poems below at medium stamina, first as a clean reading copy and then again for TRACKS highlighting. Keep the stanza numbers for discussion and for citing evidence.

Passage 13: "One Voice Can Start a Wave" (Genre: Poetry; Level 2; Stamina: Medium)

- [1] One voice speaks, another hears, A question grows and conquers fears. One person asks, "Is this thing fair?" Another stops to listen there.
- [2] Before our nation came to be, The colonies faced a distant decree. New taxes came from far away, Though colonists had little say.
- [3] They spoke in homes and meeting halls, They printed words on papers and walls. A question traveled town to town: "Should distant rulers hold us down?"
- [4] Some wrote petitions, some would meet, Some joined in protest in the street. Their separate voices formed a call, And one by one they joined them all.
- [5] Then words were written, strong and clear, Of liberty the people held dear. The Declaration made the claim That natural rights should guide the frame.
- [6] But words alone could not complete The promise written on the sheet. People continued asking why Some freedoms reached while others passed by.
- [7] Later, rights were written too, To state what government could not do. The Bill of Rights became a guide To help keep liberty beside.
- [8] Today we still can speak and learn, Attend a meeting, wait our turn. We vote, we serve, we read, we weigh, And one voice still can start a wave.

Passage 14: "Try, Learn, Change" (Genre: Poetry; Level 2; Stamina: Medium)

- [1] Look at the leaves, observe the ground; Important clues are all around. Before you choose what you should do, First stop and see what facts tell you.
- [2] Kendrix saw her garden fade; More water was the choice she made. But yellow leaves and muddy ground Showed different clues were all around.
- [3] She checked the soil and changed her plan, And healthier growth at last began. She learned that guessing can't explain What careful evidence can make plain.
- [4] A turtle hatches near the sea, Then crawls by instinct naturally. An orca learns from older guides, And practices while with its pod it glides.
- [5] Different problems may require Different ways to reach desire. Some answers come from traits within; Some grow from learning where we begin.
- [6] In Edison's workshop, bulbs would break, But every failure helped them make A better guess, a stronger test, Until a brighter light worked best.
- [7] A wrong first answer isn't strange; New information helps us change. Observe, then question, test, arrange, We try, we learn, and then we change.

48. Student Annotation Guide

The evidence students learn to identify in each source. **5.7E**

Passage 13 "One Voice Can Start a Wave"

TRACKS	Evidence
T Time	Before our nation came to be
R Reactions	Another stops to listen there
A Actions	Some wrote petitions, some would meet
C Character/ Concept/Creature	The Declaration made the claim
K Key Knowledge	The Bill of Rights became a guide
S Scenery/Setting	They spoke in homes and meeting halls

Passage 14 "Try, Learn, Change"

TRACKS	Evidence
T Time	More water was the choice she made
R Reactions	A wrong first answer isn't strange
A Actions	She checked the soil and changed her plan
C Character/ Concept/Creature	Kendrix
K Key Knowledge	An orca learns from older guides
S Scenery/Setting	In Edison's workshop

49. TRACKS Evidence Highlighting

Preview the poems with students before reading. Students TAP the TRACKS: they hunt for the six kinds of evidence and mark each one. TRACKS marks the evidence in the poem. **5.7E**

Use the same six categories and the same locked colors in every module.

Letter	Category	What to Look For	Highlight Color
T	Time	Age, era, dates, cultural details, or historical details. Often adjectives.	Pastel Green
R	Reactions	Reactions, solutions, resolutions, or effects. Often verbs or adverbs.	Pastel Purple
A	Actions	Actions, problems, conflicts, or causes. Often verbs or adverbs.	Pastel Yellow
C	Character, Concept, Creature	Names of characters, people, or animals, or major concepts as the central idea. Often nouns or proper nouns.	Pastel Yellow
K	Key Knowledge	All other important information needed for the meaning of the passage that is not in another TRACKS category.	Pastel Orange
S	Scenery / Setting	Setting characteristics acknowledged or measured through the five senses.	Pastel Green

Teacher Script: "Look for time, reactions, actions, characters or concepts, key knowledge, and scenery or setting. Highlight each kind with its locked color, then star the detail that can support your response."

In Passage 13, students may notice "Before our nation came to be" as T and "Some wrote petitions, some would meet" as A. In Passage 14, students may notice "She checked the soil and changed her plan" as A and "An orca learns from older guides" as K.

50. Five-Day GRADUATE Lesson

Each day includes a purpose, standard, script, student task, check, support, misconception, and product.

DAY 1 | GATHER AND REVEAL | 15 MINUTES

Day Purpose: identify different responses in both poems and connect them to TRAILS R + A and LEAVES E + V.

Standard	Focus
TEKS	5.11A ; 5.12A(i-ii)
ELPS	1E, 2B, 4C

GATHER ■ TEACH

CLASS SLIDE

M2-01, Module Launch. VOICES AND RESPONSES. TRAILS R + A. LEAVES E + V.

TEACHER SCRIPT

"You concentrated on noticing and questioning last week. This week, something happens next: NOTICE, then QUESTION, then RESPONSE."

CLASS SLIDE

M2-02, Passage Orientation. Read for questions, responses, evidence, emotion, and voice.

Students read both poems once without highlighting. Ask them to name one concern and one response in each poem.

5.7E

CLASS SLIDE

People do not always respond to a problem in the same way.

REVEAL ■ TEACH

CLASS SLIDE

M2-07, TRAILS and LEAVES A and T. TRAILS: R = Relationship and A = Actions, Thoughts, and Dialogue. LEAVES: E = Emotion/Experience and V = Voice.

CLASS SLIDE

Response Path: shared problem, different response, action, thought, and dialogue, voice and emotion.

TEACHER SCRIPT

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

Model TRACKS with "Before our nation came to be" and "Kendrix." Then connect a highlighted detail to a response.

Modeled Annotation (Teacher Think-Aloud)

CLASS SLIDE

M2-10, Gather. Colonists: different ways to respond. Evidence: different ways to learn. TRAILS R + A. LEAVES E + V.

Point out that the civic poem moves from a question to listening, petitions, meetings, protest, written words, and later participation. In the problem-solving poem, Kendrix changes her plan after the soil gives her new evidence.

TRAILS R: name the relationship or connection that influences a choice.

LEAVES V: name the attitude and perspective that make the speaker recognizable.

Connect Evidence to the Frameworks

CLASS SLIDE

M2-09, Annotation Guide. Read clean. Reread with TRACKS. Star supportable evidence. Explain why it matters.

Point to one evidence detail from each poem. Ask: "What response does this detail help you understand?" **5.7C** **5.7G**

EMBEDDED CHECK FOR UNDERSTANDING ○ LEARN

Students name one response in each poem and explain what belief, relationship, or evidence influenced it.

Misconception / teacher move: if a student gives only an action, ask what the character thinks, feels, knows, or values.

Access without lowering rigor: reread one stanza and allow oral rehearsal; students still choose the evidence and framework element. **Student product:** two evidence notes and one response explanation.

DAY 2 | ATTEMPT | 15 MINUTES

Day Purpose: build a character-response-evidence chain and make a response believable through relationship, action, thought, and dialogue.

Standard	Focus
TEKS	5.11B(i-iv) ; 5.12A(i-ii)
ELPS	2B, 2E, 3D

ATTEMPT ○ LEARN

CLASS SLIDE

M2-11, Game Directions. Draw four cards. Build the response chain. Defend every choice. Replay in a second voice.

CLASS SLIDE

CHARACTER, RESPONSE, EVIDENCE/REASON, POSSIBLE EFFECT

Groups receive one Situation Card, one Character Card, one Response Card, and one Evidence Card. They build the chain and defend why the response fits the character.

VOICE CHALLENGE

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

Game Routine and Sample Card (Teacher Reference)

Step	Action	Check
1	Draw a Situation Card.	Name the shared problem.

2	Draw a Character Card.	Name the relationship or perspective.
3	Draw a Response Card.	Choose an action that fits.
4	Draw an Evidence Card.	Evidence supports the reason.
5	Add a thought and a line of dialogue.	Make the response visible.
6	State a possible effect.	Do not claim certainty.
7	Replay the situation in a second voice.	Facts stay stable; attitude changes.
8	Defend the complete chain.	Every choice makes sense together.

Teacher guidance: accept more than one combination when students defend it. Require a plausible relationship, evidence that supports the reason, and a possible effect stated without certainty.

ACTIVITY CARD ANSWER KEY

Town problem / student / ask a respectful question / three matching reports: invites evidence and discussion. Confusing rule / parent / request clarification / conflicting directions: may produce a clearer rule. Yellow leaves / problem solver / test soil / muddy ground: evidence supports revising the watering plan. Club attendance / newspaper writer / interview members / three-week decline: gathers viewpoints rather than assuming. Library hours / citizen / sign a petition / documented schedule effects: a civic response tied to a specific consequence. Broken bulb / inventor / record and revise / repeated wire failure: failure becomes evidence for the next test.

EMBEDDED CHECK FOR UNDERSTANDING ○ LEARN

Listen for a complete character-response-evidence chain. Ask, "Why does this response make sense for this character?"

Misconception / teacher move: if a student acts merely because the plot needs action, ask what relationship, belief, or evidence caused the choice.

Access without lowering rigor: offer oral rehearsal and a sentence frame; the student still selects the response and evidence. **Student product:** response chain and voice challenge.

DAY 3 | DISCUSS AND USE | 15 MINUTES

Day Purpose: draft a 2 to 3 paragraph narrative with two characters who initially respond differently to the same problem, then rehearse poetic voice.

Standard	Focus
TEKS	5.11B(i-iv); 5.12A(i-ii)
ELPS	2E, 4D, 4F

DISCUSS ○ LEARN

CLASS SLIDE

M2-12, Independent Use. Character. Response. Evidence or reason. Possible effect.

TEACHER SCRIPT

"Your notebook must show your decisions, not a copied pathway."

Compare the civic poem and the problem-solving poem. Both show that a concern can lead to more than one response. One voice asks and listens; Kendrix observes, changes her plan, and learns from evidence. **5.7B** **5.7G**

PERSONAL CONNECTION QUESTION (DISCUSS) **5.7A**

Ask: "What small problem has made you respond differently from someone else? What relationship, belief, or evidence influenced each response?" Invite students to connect without changing the source meaning.

USE (Try It On Your Own!) ✓ ASSESS

CLASS SLIDE

Write a 2 to 3 paragraph narrative with two characters who initially respond differently to the same problem.

Step 1: Plan the shared problem and the relationship that matters. **5.11A**

Step 2: Give each character an action, thought, and line of dialogue.

Step 3: Add one exact evidence detail from a poem that helps you understand response, emotion, or voice. **5.7C**

Step 4: Write two rhyming four-line stanzas from one character's point of view.

CLASS SLIDE

LEAVES E + V. Name the emotion and experience. Make the speaker's attitude and perspective unmistakable.

Independent Narrative and Poetry Check

Possible model: In "Try, Learn, Change," Kendrix first chooses more water, but yellow leaves and muddy ground lead her to check the soil and change her plan. A narrative can use that response pattern while creating its own characters and situation.

WRITING REQUIREMENT **5.7F**

Use response, relationship, evidence, emotion, or voice accurately in the written product.

EMBEDDED CHECK FOR UNDERSTANDING ✓ ASSESS

Collect the narrative plan, draft, and two stanzas. Check for a shared problem, two believable responses, TRAILS R + A, and LEAVES E + V.

Misconception / teacher move: if both characters respond identically, ask what relationship or belief could make one response different.

Access without lowering rigor: offer the frame "Because _____ matters to this character, they _____"; the student supplies the relationship and response independently. **Student product:** narrative draft, two stanzas, and a framework note.

DAY 4 | AWARD AND TARGET | 15 MINUTES

Day Purpose: award one deliberate writing move and target one revision in relationship, action, thought, dialogue, emotion, or voice.

Standard	Focus
TEKS	5.11C(i-viii) ; 5.11D(i, ii, iv, xiv, xv, xxviii, xxix)
ELPS	2E, 3D, 4F

AWARD ✓ ASSESS**CLASS SLIDE**

M2-13, Award and Target. Award one controlled move. Target one measurable next step. Prove both with your own writing.

TEACHER SCRIPT

"You can notice specific evidence of growth as a strong writer."

CLASS SLIDE

Highlight one sentence that best shows a deliberate relationship or response choice.

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

TARGET ✓ ASSESS**CLASS SLIDE**

Target a place where both characters sound too much alike.

Students underline the relationship evidence, actions, thoughts, and dialogue before they decide on a target. In the poem, compare the questioning voice in "Is this thing fair?" with the instructional voice in "First stop and see what facts tell you."

CLASS SLIDE

Revise for clarity: add a relationship, combine or rearrange an idea, strengthen a line of dialogue, or make the speaker's attitude more precise.

Embedded check: students mark one original line, one revision, and the reason the revision makes the response or voice clearer.

SMALL-GROUP SUPPORT

Build It: The shared problem was _____. This character cared about _____. So the character _____. Fix It: Add one thought and one line of dialogue. Say It: "Because _____ matters to this character, _____."

Access without lowering rigor: rehearse the relationship and response aloud; each student writes the revision.

Student product: an Award reflection, a specific Target, and a revised narrative or stanza.

DAY 5 | EXPLAIN TO OTHERS | 15 MINUTES

Day Purpose: teach the response pathway from memory and explain how relationship and voice influence meaning.

Standard	Focus
TEKS	5.11B(i-iv) ; 5.12A(i-ii)
ELPS	1E, 2F, 4F

EXPLAIN ✓ ASSESS **5.7G****CLASS SLIDE**

M2-14, Explain. Teach: Evidence is _____. Thinking is _____. Voice is _____. Relationship matters because _____.

EDUCATE

TEACHER SCRIPT

"If you can teach the pathway clearly, you understand how its parts work together."

CLASS SLIDE

Response Path: character, response, evidence or reason, possible effect. Add voice and emotion.

Partners demonstrate the pathway, explain one exact poem detail, and teach how relationship influences a character and how voice influences poetry. Round 1 uses notes. Round 2 closes notes. The listener asks one clarifying question and names one accurate idea.

Fresh Recall and Transfer

CLASS SLIDE

M2-19, Track Growth. Use evidence from your work, not just a feeling. Growth, not first-attempt perfection.

Students close the poems and reconstruct one stanza's central idea in prose, then explain what poetry adds through line layout, emotion, artistic language, voice, echo or sound, and significance.

EMBEDDED CHECK FOR UNDERSTANDING ✓ ASSESS

Listen for a complete relationship explanation and a precise voice explanation. Ask one student to state the exact detail that supports the explanation.

Access without lowering rigor: reread one stanza and allow oral rehearsal; the student still teaches the framework from notes and then from memory.

CLASS SLIDE

M2-20, Module Closure. People respond according to what they know, believe, observe, and experience.

Return to the Overarching Question

Students compare their first thinking to their final thinking and explain how the poems answer the question. **Student product:** partner teaching explanation, fresh recall, completed final product, and progress reflection.

TEACHER CLOSING/ENCOURAGEMENT SCRIPT

"You can show a believable response and an unmistakable voice with exact evidence."

Student Exemplars

Use these source-grounded response samples to model the difference between a retell and evidence-based thinking.

51. Low / Developing Exemplar

Field	Detail
Student response	The colonists responded to taxes.
What the student did successfully	Names the topic of the response.
What is missing	Name an exact detail from the poem and explain how it supports the response.
Why it falls at this level	The response does not yet use exact evidence or explain its meaning.
Exact next instructional step	Name an exact detail from the poem and explain how it supports the response.

52. Medium / Approaching Exemplar

Field	Detail
Student response	The poem says, "Some wrote petitions, some would meet, / Some joined in protest in the street." This shows that colonists used different responses.
What the student did successfully	Uses an exact detail and connects it to different responses.
What is missing	Explain the larger meaning of the quoted detail rather than stopping at a retell.
Why it falls at this level	The response is accurate but does not yet explain the larger meaning.
Exact next instructional step	Explain the larger meaning of the quoted detail rather than stopping at a retell.

53. High / Secure Exemplar

Field	Detail
Student response	The Level 2 civic poem demonstrates that a shared concern can lead to different actions. Some colonists wrote petitions, met, or protested, while later citizens say, "We vote, we serve, we read, we weigh." These details show that a voice can respond through more than one form of civic participation.
What the student did successfully	Explains the response with exact source-grounded details and connects them to civic participation.
Why it works	The response develops the meaning of the evidence and reaches the target level of explanation.

Additional Secure Exemplars

Type	Source	Strong Model Move	Why It Works
Evidence and response	Passage 13	"Some wrote petitions, some would meet, / Some joined in protest in the street."	Exact words show that a shared concern led to different civic responses.
Evidence and revision	Passage 14	"She checked the soil and changed her plan, / And healthier growth at last began."	Exact words show how evidence led to a changed response and an effect.

Secure Response: Evidence and Explanation (Deck Slide 19)

Response Part	Text from the Secure Model	Why It Works
Evidence	"A wrong first answer isn't strange; / New information helps us change."	Gives exact proof that a first response can change.
Explanation	This shows that the poem values learning from evidence instead of defending a first answer forever.	Connects the proof to the response and significance.

Assessment & Evidence

54. Teacher Answer Guidance & Evidence Notes

What an adequate final understanding should include: a student who understands this module can identify a relationship that influences a response, show actions, thoughts, and dialogue, cite exact evidence from one of the poems, name emotion and experience, and shape an unmistakable poetic voice. Accept varied wording when the response is believable and source-grounded.

55. Standards Evidence Trail

Evidence ID	Location	Role	What It Demonstrates
T1	Day 1 Gather	■ TEACH	Both poems introduced through question, response, evidence, emotion, and voice.
T2	Day 1 Reveal	■ TEACH	TRAILS and LEAVES thinking modeled with exact source details.
L3	Day 2 Attempt	○ LEARN	Groups build and defend a character-response-evidence chain.
L4	Day 3 Discuss	○ LEARN	Students compare civic response and evidence-based revision.
A5	Day 3 Use	✓ ASSESS	Independent narrative and two poetic stanzas show contrasting responses.
A6	Day 4 Award	✓ ASSESS	Student names a deliberate relationship or voice move with evidence.
A7	Day 4 Target	✓ ASSESS	Student revises a response or voice choice for clarity.
A8	Day 5 Explain	✓ ASSESS	Student teaches the framework accurately.
A9	Day 5 Fresh Recall	✓ ASSESS	Student explains what poetry adds through emotion and voice.

56. Assessment Opportunities

Field	Detail
Purpose	Determine whether students can connect a relationship to a response, use exact poem evidence, and shape narrative and poetic voice.
Who Administers It	The classroom teacher during the lesson.
Materials Needed	Student notebooks, the four response cards, pencils, the TRAILS and LEAVES chart, and both poems.
Related TEKS Breakout	5.11A ; 5.11B(i-iv) ; 5.12A(i-ii) ; 5.11C(i-viii) .
Task	Students plan a shared problem, show two contrasting responses, cite exact evidence, and revise for clarity, emotion, and voice.
Expected Response	The narrative uses TRAILS R + A; the poem uses LEAVES E + V; exact evidence supports the response; revisions make the meaning clearer.

Informal Assessment. During Days 1-2, watch students connect a relationship, response, evidence, and possible effect.

Formative Assessment. The Day 3 narrative plan and poetry voice rehearsal are formative checks. Look for two responses to one shared problem and an emotion or attitude grounded in experience.

Final Assessment. The final product includes a 2 to 3 paragraph narrative and two rhyming four-line stanzas. Review exact evidence, TRAILS R + A, and LEAVES E + V.

Assessment Prompt Bank (Teacher Reference)

Prompt	Framework Focus	Expected Evidence
How do two characters facing the same problem show different responses?	TRAILS R + A	Relationship, action, thought, dialogue, and a possible effect.
Which response in the poems connects to a relationship, belief, or piece of evidence?	TRACKS and TRAILS	One exact line or phrase from Passage 13 or Passage 14 with explanation.
How can a speaker's voice sound confident, uncertain, hopeful, or concerned?	LEAVES E + V	Emotion, experience, word choice, line layout, sound, and attitude.

Formal Module Assessment Addendum

57. Student Exit Ticket (Printable Page)

Name: _____ **Date:** _____

TEKS: [5.11B\(i-iv\)](#) and [5.12A\(i-ii\)](#) | **Student-Friendly Target:** I can show how a relationship shapes a response and make a poem's voice unmistakable.

Directions: Use the two poems. Name one shared problem, two characters, the relationship that matters, and one response for each character. Then choose one character and write two rhyming four-line stanzas from that point of view.

Source reminder: You may quote exact words from "One Voice Can Start a Wave" or "Try, Learn, Change."

1. Narrative plan. Give the situation, relationship, actions, thoughts, and dialogue: (4 points)

2. Exact evidence. Copy or identify one exact phrase from either poem that supports a response: (2 points)

3. Poetry voice. Write two rhyming four-line stanzas. Make emotion and voice clear: (4 points)

Total Score: _____ / 10

58. Exit Ticket Answer Key

Item	Answer	Expected Thinking	Points	TEKS Evidence
1	Plan includes a shared problem and two characters whose responses differ.	Uses a meaningful narrative situation.	4	5.11A ; 5.12A(i)
2	Accept exact evidence such as "Some wrote petitions, some would meet" or "She checked the soil and changed her plan." Award full credit when the detail is accurate and connected to the response.	Uses source evidence.	2	5.7C ; 5.7E
3	Award full credit when two rhyming four-line stanzas communicate an emotion and recognizable voice. Award partial credit when	Uses poetry craft and perspective.	4	5.12A(ii) ; 5.11B(i-iv)

	the lines are complete but the emotion or voice is unclear.			
--	---	--	--	--

59. Scoring Principle

Score the primary TEKS, the quality of the narrative response, exact evidence, and poetic craft. Minor handwriting or convention errors should not remove meaning points if they do not change the response. A student who shows a believable relationship and an unmistakable voice earns the core points even when a small spelling or punctuation slip is present.

60. Gradebook Conversion

Raw Score	Percent	Interpretation	Next Instructional Step
9-10	90-100%	Secure	Route to cross-text voice and response enrichment.
7-8	70-89%	Developing	Reteach evidence-to-response connections and revise one stanza.
5-6	50-69%	Emerging	Use a small-group relationship and response chain.
0-4	Below 50%	Beginning	Reread one stanza, identify one exact detail, and rehearse the response orally.

61. Recommended Gradebook Label

Gradebook label: "G5 C7 M2 Voices and Responses."

Module Writing Assignment

62. Writing Assignment (Teacher Scoring Copy)

Field	Detail
Primary TEKS	5.11A ; 5.11B(i-iv) ; 5.12A(i-ii)
Spiral TEKS	5.7C text evidence; 5.7E annotation; 5.7G discussion; 5.11C(i-viii) revision.
Purpose	Students write a narrative showing two different responses and two rhyming four-line stanzas from one character's point of view.
Exact Student Prompt	Write a personal or fictional narrative in which two characters initially respond differently to the same problem. Then write two rhyming four-line stanzas from one character's point of view.
Exact Student Directions	Use TRAILS R - Relationship and A - Actions, Thoughts, and Dialogue. Use LEAVES E - Emotion/Experience and V - Voice. Support one response or craft decision with exact evidence from one of the poems.
Non-Negotiable Expectations	A 2 to 3 paragraph narrative with a shared problem, two believable responses, relationship evidence, actions, thoughts, dialogue, and a conclusion. Two rhyming four-line stanzas must communicate emotion and an unmistakable voice.

WRITING REQUIREMENT **5.7F**

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

63. Student Planning Frame

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

1. Name the shared problem and introduce two characters.
2. State the relationship that influences each character.
3. Plan an action, thought, and line of dialogue for each character.
4. Choose one exact detail from either poem as evidence. **5.7C**
5. Name the emotion or experience the poem should communicate.
6. Choose words, line breaks, rhyme, or repetition that make voice unmistakable.
7. Plan a conclusion that shows the lasting effect of the response.

64. Writing Assignment Rubric

Five criteria, four levels, converting to 20 points. Use the same evidence expectations for every student.

Criterion	4 Secure	3 Developing	2 Emerging	1 Beginning
TRAILS R + A	Relationship, action, thought, and dialogue make two responses believable.	Most elements are present and mostly connected.	One response or one element is clear.	Responses are listed without cause.
LEAVES E + V	Emotion and experience are clear; voice is unmistakable.	Emotion or voice is clear with some craft.	Emotion or voice is stated but not developed.	No clear emotion or voice.
Evidence 5.7C	Exact poem detail supports the response or craft choice.	Accurate detail is present and mostly connected.	Detail is weakly related or paraphrased unclearly.	No source evidence.
Organization and craft 5.11B(i-iv)	Focused narrative sequence and two purposeful rhyming stanzas.	Sequence and stanza form are mostly controlled.	Some order or line control is visible.	Writing is difficult to follow.
Revision and conventions 5.11C(i-viii)	Revision strengthens clarity, dialogue, emotion, and voice; conventions are controlled.	One meaningful revision and mostly controlled conventions.	Surface edits or inconsistent conventions.	No visible revision.

65. Writing Gradebook Conversion

Rubric Score	Percent	Instructional Interpretation	Next Step
18-20	90-100%	Secure writer	Enrichment: write a second voice for the same situation and defend the craft choices.
14-17	70-89%	Developing	Confer on the weakest framework element and revise one section.
10-13	50-69%	Emerging	Intervention on relationship, evidence, and voice.
Below 10	Below 50%	Beginning	Reread one stanza and rehearse a response chain with exact evidence.

66. Teacher Feedback Shortcuts

- Strength: "Your relationship detail makes the response believable when you wrote _____."
- Strength: "Your action, thought, and dialogue reveal what the character values."
- Target: "Add a thought or line of dialogue so the response becomes visible."
- Target: "Use exact evidence from the poem to support this response."
- Voice: "Your speaker's attitude is clear when you chose _____."
- Revision: "Revise one line so emotion and voice are unmistakable."

Response to Student Need

67. Intervention: Name the Thinking

Field	Detail
Purpose	Support students who need help naming a relationship, connecting evidence to a response, or shaping an unmistakable voice.
Group Size	Small group (3-6 students)
Time	10-12 minutes
Materials	TRAILS and LEAVES chart, four response cards, enlarged poem text, and sentence frames
Relevant TEKS Breakout	5.11A planning; 5.12A(i-ii) narrative and poetry; 5.11C(i-viii) revising
Relevant ELPS	1E listen and restate; 2B use content vocabulary

Step 1: Name the Relationship. Students choose a character and complete the frame: "This character cares about _____, so the response is _____."

CLASS SLIDE

Relationship, then response. Who matters to this character, and why?

TEACHER SCRIPT

"You should not make a character act merely because the plot needs action. A character's actions grow from thoughts, relationships, beliefs, and evidence."

Use one stanza at a time. Have students point to the exact detail that supports the response.

Step 2: Build the Response.

CLASS SLIDE

Action + thought + dialogue = a visible response.

Use the frame: "The character _____. The character thinks _____. The character says, '_____.'" Require the student to connect the response to a relationship or evidence.

Step 3: Fix It. Give a draft with two characters taking the same action. Ask which relationship or belief could make one response different. Then revise the action, thought, or dialogue.

Step 4: Say It. Students rehearse the line in two voices: confident and uncertain or questioning. Then they name which word or sentence pattern changed.

Small Group Teacher Table: Ask "What does this character care about?" "Which exact detail supports that?" "What action makes the response visible?" "How does the speaker sound?" Return the final choice and writing to the student.

68. Embedded Checks & Student Support

Teacher Move	Expected Response	Common Misconception	Teacher Response
Ask students to name a relationship.	Students identify who matters and how that connection influences a response.	Students name a character but not a connection.	Ask, "What does this character value or know about the other person?"
Ask students to show a response.	Students give an action, thought, and dialogue line.	Students list a trait without a visible choice.	Use the frame, "The character thinks _____, so the character _____."
Ask how evidence supports the response.	Students connect an exact poem detail to the response.	Students repeat the evidence.	Use the frame, "This shows _____ because _____."
Ask how voice works.	Students name an attitude and point to word choice or sound.	Students say only loud or quiet.	Return to voice as attitude and perspective, not volume.

69. Student Support Quick Reference

If a student...	Support to Provide
Names an action without a cause	Use the frame, "Because _____ matters to this character, _____."
Uses dialogue that does not reveal response	Ask what the exact words show about thinking, relationship, or emotion.
Calls voice loud or quiet	Return to attitude, perspective, word choice, and sound.
Masters quickly	Route to cross-text voice enrichment.

Supporting Materials in This Book: the TRAILS and LEAVES chart, response cards, poem annotation guide, sentence frames, exemplars, and My Progress Tracker support this module's checks.

70. Enrichment: Connect Across Texts

Field	Detail
Purpose	Challenge students to compare civic participation and evidence-based problem solving while preserving the poems' differences.
Group Size	Pairs or small groups
Materials	Both poems, notebooks, TRACKS guide, and response cards
Relevant TEKS Breakout	[5.12A(i-ii)] genre characteristics and craft; [5.11C(i-viii)] revising; [5.7B] compare across sources
Relevant ELPS	2E explain information; 4F revise writing

Part 1: Compare the Responses. Passage 13 moves from questions to petitions, meetings, protest, writing, voting, and service. Passage 14 moves from observation to changing a plan, learned behavior, and experimentation. **[5.7B]**

CLASS SLIDE

Different problems may require different ways to reach desire.

Ask students to find one exact line from each poem that shows a response becoming visible. Preserve the civic poem's focus on voices and the problem-solving poem's focus on evidence.

Part 2: Compare Voice. Students explain how the civic speaker sounds hopeful or determined and how the problem-solving speaker sounds observant and willing to change. They point to word choice, repetition, or rhyme.

Part 3: Develop and Transfer. Write the same four-line stanza twice, first in a confident voice and then in an uncertain or questioning voice. Keep the situation stable and revise only diction, line layout, and sound.

Expert Reflection: have students explain which exact word or sound made the second voice different.

71. Additional Writing Opportunity: Plan and Draft

Writing Prompt: Write a personal or fictional narrative in which two characters initially respond differently to the same problem. Then write two rhyming four-line stanzas from one character's point of view.

Connection to This Module: this week you learned to use TRAILS R + A and LEAVES E + V. Use exact evidence from one of the poems to make a response believable and to shape an unmistakable voice.

Planning Support

1. Name the shared problem and the relationship between the characters.
2. Give each character a different response that fits the relationship or evidence.
3. Plan an action, thought, and line of dialogue for each character.
4. Choose one exact source detail from Passage 13 or Passage 14. **[5.7C]**
5. Name the emotion or experience the poem should communicate.
6. Choose line layout, artistic language, rhyme, or repetition that shapes voice.
7. Plan a lasting effect or significance.

WRITING REQUIREMENT **[5.7F]**

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

Drafting Space: write the narrative first. Then write two rhyming four-line stanzas from one character's point of view.

Success Criteria

- My narrative has a shared problem and two believable responses.
- I show relationship, action, thought, and dialogue.
- I use exact evidence from one poem.
- My stanzas communicate emotion and experience.
- My speaker's voice is unmistakable and my conclusion shows significance.

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

Revise. Read your narrative and poem aloud. Improve one sentence for clarity, one response for believability, and one line for voice (TEKS **[5.11C(i-viii)]**).

Edit. Check complete sentences, quotation marks in dialogue, capitalization, punctuation, verb tense, line breaks, and grade-appropriate spelling.

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

Share-back: the listener asks one clarifying question and names one accurate idea heard.

Engagement & Home Connection

73. Auditory Engagement Moments

Give every student a chance to hear and say the thinking, not only read it. These moments are built around response, evidence, emotion, and voice.

- Read a stanza aloud. Students echo the line that communicates emotion.
- Partners say the same line in a confident voice and an uncertain or questioning voice.
- Read a response chain aloud; students add the relationship, action, thought, dialogue, and possible effect.
- A student reads a draft line; the class listens for the word or sound that makes voice clear.

74. Pause Points

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

PAUSE POINT: BEFORE WRITING

What shared problem will both characters face? What relationship will influence each response?

PAUSE POINT: MIDWAY

Can I see an action, thought, and line of dialogue for each response? Is the exact evidence accurate?

PAUSE POINT: BEFORE YOU FINISH

What emotion should the reader feel? Which words, line breaks, rhyme, or repetition make voice unmistakable?

75. At-Home Connection

These at-home tasks turn a student into a response and voice detective. They need little or no materials and each ends in a short conversation, not a worksheet.

TEACHER INFORMATION: TASK CARD 1

Name a small shared problem. Each person chooses a role and states an action, a thought, and one line of dialogue.

Task Card 1: How Would We Respond? Ask why each response fits that person's perspective.

Family signature: _____

TEACHER INFORMATION: TASK CARD 2

Reread the Kendrix stanza. Ask why yellow leaves and muddy ground lead her to change her plan.

Task Card 2: Evidence Changes a Plan. Name the exact evidence and the response it influences.

Family signature: _____

TEACHER INFORMATION: TASK CARD 3

Say the same sentence twice, once confidently and once uncertainly or questioningly.

Task Card 3: Voice Switch. Explain which word choice or tone made the speaker's perspective clear.

Family signature: _____

Student Ownership

76. My Progress Tracker

TEACHER SCRIPT

"Use evidence from your work, not just a feeling. Growth, not first-attempt perfection."

Directions: This tracker is for YOU. Use evidence from your work, not just a feeling. Be honest with yourself. This helps you see your growth.

I Can...	Not Yet	Getting It	I've Got It!
Identify a relationship that influences a response.			
Show actions, thoughts, and dialogue.			
Use exact poem evidence.			
Name emotion and experience.			
Shape an unmistakable voice.			
Revise so two characters respond differently.			
Write two rhyming four-line stanzas.			
Explain significance or lasting effect.			

77. Student Award

What can I already do? One relationship, response, evidence, emotion, or voice move I wrote successfully, and the evidence in my work:

78. Student Target

What do I want to practice next? One next step for making a response believable or a voice unmistakable:

These connect directly to Day 4 Award and Target work.

Teacher Closure & Reviewer Evidence

79. Teacher Closure Script

TEACHER SCRIPT

"You turned separate pieces into a path a reader can follow. That is a major step in becoming an independent writer. Strong arguments are built through connection, order, and explanation."

80. Essential / Overarching Question, Answered

How do people respond when they believe something should change?

People respond through questions, listening, petitions, meetings, protest, voting, service, observation, testing, and revision. Relationships, beliefs, actions, thoughts, dialogue, emotion, and voice shape which response feels believable. Exact evidence helps a reader understand why the response makes sense, and new information can help a person change.

81. Teacher Reflection

- Which students connected a relationship to a believable response?
- Which students showed actions, thoughts, and dialogue rather than only naming a trait?
- Which students used exact evidence from a poem?
- Who made emotion and experience clear?
- Who made an unmistakable voice, and who needs voice rehearsal?
- Which evidence should I preserve?

Teacher Notes:

82. Teacher Artifacts of Effectiveness

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

- Student TRACKS annotations and response chains
- Day 3 narrative plans and two rhyming four-line stanzas
- Day 4 Award and Target revisions
- Day 5 teach-back and fresh recall notes
- The Grade 5 Cluster 7 Module 2 My Progress Tracker
- Final products at developing, approaching, and secure levels so a reviewer can see the range of the class

Production & Implementation Support

83. Module Slide Deck Build Sheet

Slides cue the five-day Medium Stamina sequence.

Slide	Title	Required Content	Lesson Location
1	Voices and Responses	Grade 5; Cluster 7; Module 2; Week 2; Medium Stamina; Narrative Writing + Poetry	Cover
2	Module Launch	Response, TRAILS R + A, LEAVES E + V, and the overarching question	Day 1 Gather
3	Passage Orientation	Passage 13 and Passage 14; read for questions, responses, evidence, emotion, and voice	Day 1 Gather
4	TRAILS and LEAVES	Relationship; Actions, Thoughts, and Dialogue; Emotion/Experience; Voice	Day 1 Reveal
5	Voice Is Not Volume	Attitude, perspective, word choice, and experience shape voice	Day 1 Reveal
6	Response Path	Shared problem; different response; action, thought, dialogue; voice and emotion	Day 1 Reveal
7	How Would They Respond?	Draw four cards; build character, response, evidence or reason, possible effect	Day 2 Attempt
8	Compare the Poems	Civic voices and evidence-based learning lead to different responses	Day 3 Discuss
9	Draft and Rehearse	Write a 2 to 3 paragraph narrative and two rhyming four-line stanzas	Day 3 Use
10	Evidence of Growth	Award one deliberate relationship or voice move	Day 4 Award
11	Target a Revision	Make two characters sound different; strengthen emotion or voice	Day 4 Target
12	Teach the Pathway	Teach character, response, evidence or reason, possible effect, emotion, and voice	Day 5 Explain
13	Fresh Recall	Reconstruct a stanza's central idea in prose and explain what poetry adds	Day 5 Fresh Recall
14	Build It, Fix It, Say It	Relationship, response, evidence, and voice support	Small-group support
15	Compare Voice		Enrichment

		Write the same situation in confident and uncertain or questioning voices	
16	My Progress Tracker	Reflect honestly on relationship, evidence, emotion, and voice	Day 5 reflection
17	Look at a Developing Response	Kendrix changed her plan, but the student must add evidence and explanation	Section 51
18	Look at an Approaching Response	A changed plan is connected to yellow leaves and muddy ground	Section 52
19	Look at a Secure Response	Exact evidence, response, emotion, and voice work together	Section 53
20	Module Closure	People respond according to what they know, believe, observe, and experience	Day 5 closure

Routines: use retrieval, the overarching question, and teacher reflection across the module. **TRACKS annotation:** students mark the six evidence types in both poems. **Response cards:** support How Would They Respond? and the voice challenge.

84. Virtual / Online Adaptation

Keep the skill and rigor identical; change only the delivery and access method. Students still complete a 2 to 3 paragraph narrative and two rhyming four-line stanzas.

Element	Adaptation
Shared-screen adaptation	Share one student's response chain and one exact poem detail for live, whole-class feedback.
Annotation	Students mark TRACKS categories on a shared document or digital copy of each poem.
Breakout discussion	Send pairs to breakout rooms to build a response chain and rehearse a confident and uncertain voice.
Oral response	Students say the relationship, action, thought, dialogue, emotion, and voice aloud before typing.
Asynchronous option	Students submit a 2 to 3 paragraph narrative and two rhyming four-line stanzas with one source detail.
LMS submission	Collect the narrative, poetry product, and a short explanation of the exact evidence used.
Digital tracking	Keep the Pause Points; students update My Progress Tracker digitally.

PART XIX

Teacher Reflection

85. Teacher Reflection (This Module)

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

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

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

THE WRITING ACADEMY®, LLC.

Teacher Lesson Plan Guide

Evidence Can Change the Story

Grade 5 | Cluster 7 | Module 3

Grade: 5

Cluster: 7, Narrative Writing and Poetry: Voices, Evidence, and Change

Module: 3 of the cluster

Primary Instructional Category: Narrative Writing and Poetry

Module Title: Evidence Can Change the Story

Content Connection / Passage Titles: Passage 13, "One Voice Can Start a Wave," and Passage 14, "Try, Learn, Change"

Primary TEKS: [5.11A](#), [5.11B\(i-iv\)](#), [5.11C\(i-viii\)](#), [5.11D\(i, ii, iv, xiv, xv, xxviii, xxix\)](#), [5.12A\(i-ii\)](#)

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

Copyright: The Writing Academy®, LLC

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

Strand 7 is the Response strand. These Grade 5 breakouts are woven into the paired-poem reading, discussion, annotation, narrative, and poetry work.

- **[5.7A]** describe personal connections to a variety of sources, including self-selected text. *[Woven into discussion of civic voice, evidence, and change.]*
- **[5.7B]** write responses that demonstrate understanding of texts, including comparing and contrasting ideas across a variety of sources. *[Woven when students compare the two poems.]*
- **[5.7C]** use text evidence to support an appropriate response. *[Woven whenever students name exact poem details.]*
- **[5.7D]** retell, paraphrase, or summarize texts in ways that maintain meaning and logical order. *[Woven into passage restatements.]*
- **[5.7E]** interact with sources in meaningful ways such as note taking, annotating, free writing, or illustrating. *[Woven into TRACKS annotation.]*
- **[5.7F]** respond using newly acquired vocabulary as appropriate. *[Woven into oral and written responses.]*
- **[5.7G]** discuss specific ideas in the text that are important to the meaning. *[Woven into evidence conversations.]*

1. A Little Inspiration Goes a Long Way!

This module helps students see revision as disciplined thinking. A first thought can be useful, but it is not automatically final. Reliable evidence may support it, complicate it, or make revision necessary.

TEACHER SCRIPT

"When you change your mind because better evidence gives you a stronger conclusion, you are showing evidence of learning."

Module habit: gather evidence, compare it with the first thought, show the Important Moment, and reveal the Lasting Effect.

2. Why This Module Matters

Students read two poems and study how voices, evidence, and change interact. In "One Voice Can Start a Wave," a question can travel through people and become informed civic participation. In "Try, Learn, Change," observation and testing help a thinker revise an explanation. Students transfer those ideas into a fictional narrative built with TRAILS and a companion poem built with LEAVES.

The writing work is precise. Students develop the TRAILS Important Moment and Lasting Effect, then strengthen the LEAVES Artistic Language and Echo/Sound. The turning point must be earned by evidence, not announced without support.

3. Module Essential / Overarching Question

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

Students record first thinking before reading, revisit the question during the five-day lesson, and answer it at the end.

My First Thinking:

My Final Thinking:

What changed in my thinking?

Family Communication

4. Parent Communication Purpose

Families can support this module by listening for the moment when a thinker has enough evidence to keep, revise, or wait on an idea. The home connection uses harmless predictions and short invented situations. It does not require special materials.

How to Send It: share the English or Spanish letter, then invite a brief conversation about evidence, a first thought, and a changed response.

5. Family Letter (English)

Dear Families,

This week your fifth grader reads the High Stamina versions of "One Voice Can Start a Wave" and "Try, Learn, Change." The civic poem includes differing colonial viewpoints, consent of the governed, the contradiction between stated rights and lived reality, Abigail Adams, enslaved Americans, and the responsibility to weigh facts and viewpoints. The second poem develops adaptation, Plymouth, Wampanoag knowledge, Kendrix's garden, Edison's tests, and a community that learns from new evidence.

Students will write a 3-4 paragraph fictional narrative in which a belief, expectation, or plan meets evidence that challenges it. TRAILS work centers on the evidence-earned Important Moment and the Lasting Effect that follows. Their companion poem will have three rhyming four-line stanzas and use metaphor, purposeful repetition, rhyme, emotion, and a transformation from first thought to new understanding.

At home, make a harmless prediction together, then name two observations that could support or challenge it. Ask whether there is enough evidence to keep the idea, revise it, or wait for more information. You can also ask your child why Kendrix's muddy soil and yellow leaves matter, or why the poem calls changing an answer a stronger conclusion. These questions rehearse the Cluster 7 HABIT of reconsidering a claim when reliable evidence changes the picture.

Sincerely, Your Child's Teacher

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

Estimadas familias:

Esta semana, su estudiante de quinto grado lee las versiones de Alta Resistencia de "One Voice Can Start a Wave" y "Try, Learn, Change". El poema cívico incluye distintos puntos de vista coloniales, el consentimiento de los gobernados, la contradicción entre derechos declarados y realidad vivida, Abigail Adams, estadounidenses esclavizados y la responsabilidad de considerar hechos y puntos de vista. El segundo poema desarrolla la adaptación, Plymouth, el conocimiento Wampanoag, el jardín de Kendrix, las pruebas de Edison y una comunidad que aprende de evidencia nueva.

Los estudiantes escribirán una narración ficticia de 3 a 4 párrafos en la que una creencia, expectativa o plan encuentra evidencia que la cuestiona. El trabajo de TRAILS se centra en el Momento Importante ganado con evidencia y en el Efecto Duradero que sigue. Su poema complementario tendrá tres estrofas rimadas de cuatro versos e incluirá metáfora, repetición con propósito, rima, emoción y una transformación del primer pensamiento a una comprensión nueva.

En casa, hagan juntos una predicción inofensiva y nombren dos observaciones que podrían apoyarla o cuestionarla. Pregunten si hay suficiente evidencia para mantener la idea, revisarla o esperar más información. También pueden preguntar por qué importan el suelo lodoso y las hojas amarillas de Kendrix, o por qué el poema llama una conclusión más fuerte al cambio de respuesta. Estas preguntas practican el HABIT del Grupo 7 de reconsiderar una afirmación cuando la evidencia confiable cambia el panorama.

Atentamente, El maestro o la maestra de su hijo o hija

7. Family Conversation Starters

- What is the difference between someone disagreeing with an idea and evidence that truly challenges the idea?
- Why might the poems include more than one viewpoint instead of presenting every person as thinking alike?
- What could be an Important Moment when a character realizes a first plan does not fit the evidence?
- How can repetition, rhyme, or a metaphor make a change in thinking memorable in a poem?
- What Lasting Effect could follow a changed conclusion, and why?

Español

- ¿Cuál es la diferencia entre que alguien no esté de acuerdo con una idea y que la evidencia realmente cuestione la idea?
- ¿Por qué podrían los poemas incluir más de un punto de vista en vez de presentar a todas las personas como si pensarán igual?
- ¿Cuál podría ser un Momento Importante cuando un personaje descubre que su primer plan no corresponde a la evidencia?
- ¿Cómo pueden la repetición, la rima o una metáfora hacer memorable un cambio de pensamiento en un poema?
- ¿Qué Efecto Duradero podría seguir a una conclusión cambiada y por qué?

8. Simple Family Activities

Keep, Revise, or Wait?

Make a harmless prediction together, such as what will help a plant or how to organize a task. Name two observations. Decide whether the prediction should be kept, revised, or set aside until more information is available, and explain why.

Success criteria: The prediction names two observations, the decision is keep, revise, or wait, and the explanation connects the decision to the observations.

Evidence Arrives

Tell a short fictional story in turns. Start with a belief, add an observation, add a thought or line of dialogue, and end with an Important Moment and a Lasting Effect.

Success criteria: The story includes a first belief, new evidence, an Important Moment, and a Lasting Effect.

Teacher Road Map

9. Teacher Navigation Key

- = TEACH
- = LEARN
- ✓ = ASSESS

Use the symbols to make the instructional handoff visible. TEACH names a model or direct explanation, LEARN names student rehearsal or discussion, and ASSESS names evidence you collect.

10. GRADUATE Evidence Alignment

GRADUATE Stage	Evidence Role	What It Shows
Gather	■ TEACH	Students locate first thoughts, observations, and exact details in both poems.
Reveal	■ TEACH	Teacher models how a detail can support or challenge a first conclusion.
Attempt	○ LEARN	Students sort evidence and rehearse a response using module vocabulary.
Discuss	○ LEARN	Students compare viewpoints and explain why a response changes.
Use	✓ ASSESS	Students apply TRACKS, TRAILS, or LEAVES independently.
Award	✓ ASSESS	Students identify a specific successful move and its evidence.
Target	✓ ASSESS	Students name a next step for the Important Moment, Lasting Effect, Artistic Language, or Echo/Sound.
Explain / Educate	✓ ASSESS	Students explain how evidence earned a new understanding, teach a partner one framework move, and carry the evidence habit to a new narrative or poem choice.

11. Module at a Glance

Day	Focus	Student Evidence
1	Gather + Reveal	Identify a first thought, an evidence detail, and the possible change.
2	Attempt	Sort keep, revise, or wait decisions and practice TRACKS.
3	Discuss + Use	Explain an Important Moment and draft a Lasting Effect.
4	Award + Target	Strengthen one narrative or poetry craft move.
5	Explain + Educate	Teach the evidence habit and produce a transfer response.

Standards, Learning & Rigor

12. Learning Destination

I Will Statements

- I will gather, compare, and explain evidence before deciding to keep or revise an idea.
- I will let readers experience evidence arriving through setting, relationships, actions, thoughts, and dialogue.
- I will use precise language and sound choices to make a changed understanding memorable.
- I will teach a partner how evidence can change thinking.

I Can Statements

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

13. Success Criteria

- My narrative establishes a clear Topic/Experience, Relationship, Setting, and first thought.
- My Actions, Thoughts, and Dialogue make evidence visible.
- My Important Moment is earned by a specific detail, not a sudden unsupported announcement.
- My Lasting Effect shows what the character or speaker now does, believes, or understands.
- My poem uses Artistic Language and Echo/Sound to support meaning.
- I revise when evidence or a peer response shows that a stronger choice is needed.

14. Evidence That Will Demonstrate Mastery

Mastery appears when a student can point to the first belief, identify the evidence that matters, show the Important Moment, and explain the Lasting Effect. In poetry, mastery appears when line layout, metaphor or imagery, voice, repetition or rhyme, and significance work together instead of appearing as a checklist.

Collect annotations, oral explanations, the five-day draft, the revised narrative, the companion poem, and the student's reflection.

15. TEKS Correlations

TEKS	Module Application
5.11A ; 5.11B(i-iv)	Plan and develop a focused, coherent narrative or poem with purposeful organization and details.
5.11C(i-viii)	Revise sentence structure, word choice, coherence, clarity, and craft after evidence or feedback.
5.11D(i, ii, iv, xiv, xv, xxviii, xxix)	Edit sentences, verbs, adjectives, conjunctions, and grade-appropriate spelling.
5.12A(i-ii)	Compose narrative and poetry using genre characteristics and craft.

16. Standards Coverage Matrix

Standard	Day 1	Day 2	Day 3	Day 4	Day 5
5.11A	Gather	Plan	Draft	Revise	Transfer
5.11C(i-viii)	Notice	Try	Explain	Revise	Edit
5.12A(i-ii)	Study	Imitate	Draft	Craft	Share

17. ELPS Correlations

ELPS	Application
1E (Listening)	Students listen, restate, and ask for clarification during poem work.
2B and 2E (Speaking)	Students use content vocabulary to discuss, justify, and explain.
3D (Reading)	Students read both poems, locate relevant details, and connect evidence to a decision.
4C, 4D, and 4F (Writing)	Students write and revise the narrative and poetry product.

Language Support	Teacher Move
First thought	Provide "At first, I thought..." and allow oral rehearsal.
Evidence	Provide "The detail that changed or supported my thinking is..."
Explanation	Provide "This matters because..."

Student Need	Access Without Lowering Rigor
Vocabulary	Preview claim, evidence, revise, viewpoint, conclusion, implication, adaptation, metaphor, imagery, repetition, rhythm, and symbolism.
Oral language	Let students rehearse the Important Moment before drafting it.

18. ELPS Linguistic Accommodations

Accommodation	Application in This Module
Model and gesture	Pair first thought, evidence, and revised thought with a simple sequence of gestures.
Sentence frames	Use "At first...; however, the evidence...; now..." and "The sound choice matters because..."
Partner retell	Students paraphrase a stanza before discussing its meaning.
Word bank	Keep the module vocabulary visible during discussion and drafting.

19. Language Domains

Domain	Active Student Work	Evidence of Learning
Listening	Hear both poems and teacher prompts.	Restate a source detail before responding.
Speaking	Discuss the essential question and teach a framework element.	Use an evidence-based oral explanation.
Reading	Read both passages clean and again with TRACKS highlights.	Locate a detail that supports or challenges a first thought.
Writing	Create a 3-4 paragraph narrative and three rhyming four-line stanzas.	Apply TRAILS I and L and LEAVES A and E.

20. Rigor Safeguard

Risk	Safeguard
Revision becomes random changing.	Require the student to name the exact evidence that earned the change.
Framework labels replace writing.	Require a concrete sentence, image, action, or sound choice for each selected element.
Poetry becomes a rhyme exercise.	Ask how Echo/Sound strengthens the poem's significance.

21. Rigor & Cognitive Demand

Grade 5 Demand	Student Work	Teacher Safeguard
Read for evidence	Use exact poem details before drawing a conclusion.	Ask, "Which detail supports that thinking?"
Compose with craft	Apply TRAILS Important Moment and Lasting Effect; apply LEAVES Artistic Language and Echo/Sound.	Require a deliberate craft choice, not a label alone.
Revise responsibly	Change a belief, plan, or draft when evidence warrants it.	Distinguish new evidence from unsupported disagreement.

22. The Five Thinking Levels

Level	Student Move	Evidence of Thinking
Recall	Name first thought, evidence, Important Moment, Lasting Effect.	Correct labels.
Explain	Tell what one detail means.	Evidence-to-thinking sentence.
Connect	Link a source detail to a narrative or poetic choice.	Coherent link.
Analyze	Compare two possible orders or sound choices.	Defended sequence.
Synthesize	Build a complete evidence-earned change.	Independent response.

Thinking Prompt	Expected Direction
What did the speaker first believe?	State the first thought without judging it.
What detail changed the picture?	Name reliable, relevant evidence.
What remains afterward?	Show the Lasting Effect in action or understanding.

23. Possible Teacher Misconceptions

Misconception	Responsive Teacher Move
Students must defend their first answer.	Ask what new evidence does to the first thought.
A poem is prose cut into short lines.	Ask how line choice, sound, and meaning work together.
A strong voice only means speaking loudly.	Return to listening, reasoning, viewpoint, and informed participation in the poems.

24. Possible Student Misconceptions

Student Misunderstanding	Teacher Response
Any disagreement is evidence.	Ask whether the response includes a reliable detail that supports or challenges the idea.
A changed answer means the thinker failed.	Return to Kendrix and the line "Changing her answer did not mean / Her thinking failed or was unseen."
The Important Moment is just "I changed my mind."	Require the detail, thought, and action that show why the change happened.

Module Foundations: Review, Refresh & Readiness

25. TEKS Target

Use **5.11A** and **5.11B(i-iv)** to plan and develop a focused, coherent narrative or poem. Use **5.11C(i-viii)** to revise sentence structure, word choice, coherence, and clarity. Use **5.11D(i, ii, iv, xiv, xv, xxviii, xxix)** to edit. Use **5.12A(i-ii)** to compose narrative and poetry with genre characteristics and craft.

26. How I Say the Standard!

TEKS says	How I say it
5.11A plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping.	I can choose a narrative or poem for my topic, purpose, and audience, then plan before I draft.
5.11B(i) develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including an introduction; 5.11B(ii) develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including transitions; 5.11B(iii) develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including a conclusion; 5.11B(iv) develop	I can organize my draft with an introduction, transitions, and a conclusion, and develop my idea with specific facts and details.

drafts into a focused, structured, and coherent piece of writing by developing an engaging idea reflecting depth of thought with specific facts; 5.11B(v) develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea reflecting depth of thought with specific details.	
5.11C revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity.	I can reread my work, add, delete, combine, or rearrange ideas, and make my meaning clearer.
5.11D edit drafts using standard English conventions, including: (i) complete simple and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments; (ii) past tense of irregular verbs; (iii) collective nouns; (iv) adjectives, including their comparative and superlative forms; (v) conjunctive adverbs; (vi) prepositions and prepositional	I can edit my sentences, verbs, adjectives, conjunctions, punctuation, and spelling.

phrases and their influence on subject-verb agreement; (vii) pronouns, including indefinite; (viii) subordinating conjunctions to form complex sentences; (ix) capitalization of abbreviations, initials, acronyms, and organizations; (x) italics and underlining for titles and emphasis and punctuation marks, including quotation marks in dialogue and commas in compound and complex sentences; and (xi) correct spelling of words with grade-appropriate orthographic patterns and rules and high-frequency words.	
5.12A(i) compose literary texts such as personal narratives, fiction, and poetry using genre characteristics; 5.12A(ii) compose literary texts such as personal narratives, fiction, and poetry using craft.	I can write a narrative and a poem that use the moves readers expect from each genre.

27. This Week I Can...

I can distinguish disagreement from evidence. I can identify the evidence that earns an Important Moment. I can show a Lasting Effect. I can use Artistic Language and Echo/Sound to make a changed understanding memorable.

28. Before I Can... Prerequisites

1. Notice what a speaker or character first believes.
2. Separate a detail from an opinion about the detail.
3. Retell one stanza in logical order.
4. Use a complete sentence to explain why a detail matters.
5. Recognize that a narrative shows change through action, thought, or dialogue.

29. Remember This! (60-Second Retrieval)

Say the sequence: first thought, evidence, reconsider, Important Moment, Lasting Effect. Then say the craft sequence: image or comparison, line or sound choice, voice, significance. A student who can say the sequence is ready to practice it with the poems.

30. Vocabulary Infusion

Word	Meaning in this module	Rehearsal Frame
claim	An idea a person says is true.	The claim is ____.
evidence	Facts or details that support or challenge an idea.	This evidence suggests ____.
revise	Change thinking or writing to make it stronger.	I will revise ____.
viewpoint	A way of understanding an issue.	From this viewpoint, ____.
conclusion	A judgment reached after considering evidence.	My conclusion is ____.
adaptation	A change that helps solve a problem or fit conditions.	The adaptation helps ____.

31. Conventions Connection

During revision, students combine sentences when ideas belong together, choose verbs that show the change, punctuate dialogue, and select adjectives or adverbs that make the evidence visible. During editing, check spelling of module vocabulary and punctuation around quoted poem lines.

32. Writing Connection

Every writing choice should serve the evidence-earned change. A setting can reveal the problem. A relationship can make the first thought believable. A line of dialogue can expose a viewpoint. A metaphor can carry significance. A repeated sound can make the new understanding stay with the reader.

33. Watch Out!

Watch for a narrative that begins after the change, a poem that states the lesson without an image, and a draft that names evidence but does not explain its effect. Ask the student to slow down at the Important Moment.

34. Ready Check

- I can name the first thought.
- I can name the evidence.
- I can explain why the evidence matters.
- I can show what changes afterward.
- I can name one language or sound choice that strengthens meaning.

35. Teacher Look-Fors

- Students refer to the poems accurately.
- Students distinguish a viewpoint from a supported conclusion.
- Students write an Important Moment that includes thought, action, or dialogue.
- Students show a Lasting Effect rather than stopping at realization.
- Students make Artistic Language and Echo/Sound purposeful.

Vocabulary, Content & Preparation

36. Complete Tier 1 Vocabulary

TEACHER SCRIPT

"Use these everyday words to explain what you think, check, change, and show."

Word	Student-Friendly Definition	Oral Rehearsal Frame
think	Use the mind to form an idea.	At first, I think ____.
check	Look carefully to find out if something is true.	I can check ____.
change	Become or make something different.	I changed my idea because ____.
keep	Continue using or believing something.	I would keep the idea when ____.
learn	Gain knowledge or skill.	I learned that ____.
show	Make something clear.	The detail shows ____.
ask	Say or write a question.	I would ask ____.
compare	Notice what is alike or different.	I compare ____ and ____.
decide	Make a choice after thinking.	I decide to ____ because ____.
explain	Tell why or how something works.	I can explain ____.

37. Complete Tier 2 Vocabulary

TEACHER SCRIPT

"Use these academic words to explain how evidence supports or challenges a claim."

Word	Student-Friendly Definition	Oral Rehearsal Frame
claim	An idea said to be true.	The claim is ____.
evidence	Facts or details that support or challenge an idea.	This evidence suggests ____.
revise	Change thinking or writing to make it stronger.	I will revise ____.
informed	Guided by reliable knowledge or evidence.	An informed decision is ____.
viewpoint	A way of understanding an issue.	From this viewpoint, ____.
conclusion	A judgment reached after considering evidence.	My conclusion is ____.
implication	A result or meaning suggested by evidence.	One implication is ____.
adaptation	A change that helps solve a problem or fit conditions.	The adaptation helps ____.
principle	A guiding belief or rule.	A principle in the poem is ____.
contradiction	Two ideas or realities that do not fit together easily.	The contradiction is ____.

38. Complete Tier 3 Vocabulary

TEACHER SCRIPT

"Use these passage-specific words to explain the evidence and changes in the two poems."

Word	Student-Friendly Definition	Rehearsal Frame
consent of the governed	The idea that government power comes from the people.	Consent of the governed means ____.
Abigail Adams	A historical figure named in the civic poem.	Abigail Adams helps readers consider ____.
enslaved Americans	People in America who were forced into slavery.	The poem shows a contradiction because ____.
civic participation	Taking part in community life and decisions.	Civic participation can include ____.
Kendrix	The problem solver in "Try, Learn, Change."	Kendrix reconsiders when ____.
metaphor	A comparison that says one thing is another to create meaning.	The metaphor suggests ____.
imagery	Words that help readers picture, hear, or feel.	The imagery helps me ____.
repetition	A word, phrase, or sound used again on purpose.	The repetition emphasizes ____.
rhythm	A pattern of beats or flow in language.	The rhythm makes the poem ____.
symbolism	Using an object, action, or image to stand for a larger idea.	The symbol may represent ____.

39. Background Knowledge & Teacher Context

"One Voice Can Start a Wave" moves from colonial taxation and limited representation to petitions, protest, the Declaration, natural rights, the Bill of Rights, and civic participation. It also asks readers to notice a contradiction between stated principles and lived reality. "Try, Learn, Change" develops evidence-based response through animal behavior, Wampanoag knowledge at Plymouth, Kendrix's garden, Edison's experiments, and community decisions.

The same word, response, works across both texts. People respond from beliefs, relationships, and reasons. Problem solvers revise a response when evidence challenges a first idea. Narrative voice makes those differences audible.

Passage 13 Evidence Lenses

Many colonists still felt loyal before the Revolution grew. That detail complicates the idea that every colonist immediately wanted a break. Ask students how people can share a concern and still disagree about the response. Taxes came without the colonists' voice while Parliament made the choice. That detail complicates a simple idea that the conflict was only about money because representation and decision-making matter. Some people chose boycotts, writing, or arguments. Not every viewpoint is represented by one action. Ask which response is supported by which belief.

The poem describes government standing with people's consent across the land. Invite students to explain what consent of the governed asks people to consider. Abigail Adams uses her pen to ask that rights reach women. Enslaved Americans know promised freedom is not true for every person in the land. These details place a contradiction beside the nation's stated principles. Students should not smooth away the contradiction. They should describe it, identify the evidence, and explain why it matters to a reader who is considering civic participation.

The poem's final civic move is also important. A citizen's voice can be a vote, a letter, or service. Speaking should not end the task. A thoughtful citizen asks what facts support a statement and what other viewpoints should be weighed. The stronger voice has learned to hear, seek what is true, and make it clear. Ask students to connect that ending to their own writing habit: before a speaker or character makes a final decision, the reader should see the facts and viewpoints that shaped it.

Passage 14 Evidence Lenses

The second poem begins by directing attention to leaves, ground, and clues. It establishes a process before it gives a particular problem: stop, see what facts tell you, and choose after observing. The turtle and the orca then show two different pathways. The turtle's instinct guides it naturally, while the orca learns by watching older ones, practicing, using signals and sound, and working as a team. Neither pathway is presented as universally best. The lesson is how each answer fits its test.

At Plymouth, settlers found land they did not understand firsthand. The Wampanoag knew the ground, seasons, plants, and waters. Their knowledge helped the settlers learn where crops might grow and when seasons turned. Adaptation did not mean that the settlers already knew. It meant they learned from something new. Ask students to notice the relationship between knowledge, humility, and action. The evidence does not simply give the reader a fact. It changes what a person can do next.

Kendrix's garden gives the module its clearest evidence interruption. She thought the plants were dry, and more water seemed to be the reason. Muddy soil and yellow leaves did not support what she believed. She had to let the first thought go, observe the roots, and watch them grow. Changing her answer did not mean her thinking failed or was unseen. The evidence showed a stronger answer than she had known. Good thinkers do not guard a guess when facts suggest something better.

Edison's workers tested wire, measured, wrote, compared, and tried. A broken bulb was not the end because failure helped the next test mend. Each attempt became a clue that helped them choose what to do next. Communities can work this way too. People gather facts and views, then weigh different paths. A plan may work or may not work. New evidence can change the thought, and a town can study what occurred instead of clinging to its first word.

Evidence-to-Writing Transfer

For narrative transfer, establish the character's belief, expectation, or plan before evidence arrives. Make the evidence visible through setting, action, thought, or dialogue. At the Important Moment, let the character recognize that the first explanation no longer fits. The Lasting Effect should reveal what the character now does, believes, learns, revises, or changes. Do not announce a change without the detail that earned it. Keep the turning point believable through precise details.

For poetry transfer, open with a first thought or expectation. Choose an image or concrete detail that carries the challenge. Use a purposeful turn, line break, or repeated phrase to show the new understanding. End with an understanding that grows from the first thought. Metaphor, repetition, rhyme, rhythm, or symbolism should make transformation memorable, not decorate a poem that lacks a clear experience. Lines/Layout, Emotion/Experience, Artistic Language, Voice, Echo/Sound, and Significance should work together.

When writing parts are color coded, use green for thesis (central idea) and reasons or ways, yellow for evidence, red or pink for explanation, and blue for a reflective, bluebird, or significant moment. Keep the writing colors separate from TRACKS. TRACKS colors mark evidence categories in reading; writing colors mark the role a sentence plays in the response. Students should be able to say which system they are using and why.

Daily Deck and Decision Checks

M3-01 launches the module with FIRST THOUGHT != FINAL THOUGHT. M3-02 shows CLAIM to EVIDENCE to REVISE IF NECESSARY. M3-03 places Important Moment and Lasting Effect beside Artistic Language and Echo/Sound. M3-04 previews contradiction, principle, consent, viewpoint, claim, revise, implication, adaptation, conclusion, and informed. M3-05 asks students to KEEP CLAIM, REVISE CLAIM, or decide that there is NOT ENOUGH EVIDENCE. M3-06 orients students to the passages with QUESTION to RESPONSE and reminds them that evidence can support a choice or lead to revision.

Use the Keep It or Revise It source cards to make thinking observable. The claim is that Kendrix's plants need more water. The first evidence card says, "Muddy soil and yellow leaves / Did not support what she believed." The second says, "She had to let her first thought go, / Observe the roots and watch them grow." The decision key is to revise because the details challenge the first explanation. Keep the claim only when available details continue to support it. Choose not enough evidence when the claim has not yet been tested with relevant facts.

The teacher's language should protect student ownership. Ask, "What is the first thought?" "Which detail matters?" "Does that detail support or challenge the thought?" "What did the thinker notice?" "What does the thinker do afterward?" Avoid supplying the whole answer before the student has pointed to evidence. If a student gives a different interpretation, ask for the exact line or event that supports it. A response can be different without being equally supported.

During partner work, one student reads the claim and the other locates evidence. Then the roles change. The listener must restate the speaker's first thought before adding a response. The speaker must name the evidence before naming the conclusion. This routine supports listening, speaking, reading, and

writing at the same time. It also makes the distinction between a viewpoint and an evidence-based conclusion audible to the teacher.

During drafting, preserve the order of thinking even if the finished narrative begins with an image or action. Students may use a vivid opening, but they still need to know what the character believed first. A later revision can move information for effect, yet the writer must be able to explain the sequence of first thought, evidence, Important Moment, and Lasting Effect. That explanation is the strongest check that the framework is supporting real writing rather than replacing it.

Close the content study by asking students to compare what the poems teach about confidence. A confident thinker is not the person who never changes. A confident thinker can name a reason, listen to a viewpoint, inspect a result, and make a careful revision. The civic poem gives this habit a public setting, where voices become stronger when they hear and weigh facts. The problem-solving poem gives it a practical setting, where observation and testing guide the next step. The student's narrative and poem should make that habit visible through a believable experience, a precise detail, and a meaningful effect.

40. Materials Needed

Material	Purpose / Preparation
Both High Stamina passages	Provide clean and TRACKS-highlighted copies.
Claim, evidence, and new-information cards	Prepare one Keep It or Revise It set for each pair.
Notebooks, pencils, and highlighters	Support annotation, narrative drafting, and poetry revision.
TRAILS and LEAVES anchor chart	Display the required framework wording.
Student tracking chart	Capture evidence of revision and reflection.
Daily Deck slides M3-01 through M3-20	Cue Evidence Interrupt, decision checks, and teach-back.

41. Preparation Before Day 1

- ☐ Print clean copies of both poems.
- ☐ Print the TRACKS annotation guide and the exact six-row key.
- ☐ Prepare Keep It or Revise It cards using Kendrix's plants and the evidence about muddy soil and yellow leaves.
- ☐ Post TRAILS with its exact expansion.
- ☐ Post LEAVES with its exact expansion.
- ☐ Mark the Important Moment and Lasting Effect prompts.
- ☐ Prepare three rhyming four-line stanza drafting spaces.
- ☐ Prepare highlighters in the six TRACKS colors.
- ☐ Queue Daily Deck slides M3-01 through M3-20.
- ☐ Set aside student tracking charts and exit tickets.

42. Weekly Timing & Transition Overview

Day	Instruction	Transition
1	Read, gather, and model an evidence interruption.	Move from first thought to exact detail.
2	Sort decisions and practice annotation.	Move from detail to conclusion.
3	Discuss and draft narrative or poem turning points.	Move from realization to lasting effect.
4	Award a successful move and target one revision.	Move from feedback to craft.
5	Explain, teach, transfer, and reflect.	Move from individual work to ownership.

43. Tiny Times Transition

Use a ten-second evidence pause: students hold up one finger for first thought, two for evidence, three for changed thinking. Then ask them to name the detail before they speak. This keeps the lesson brisk while protecting the reasoning.

Citizenship & Content Connection

44. The Citizenship Connection

Poem Detail	Citizenship Idea	Teacher Question
"A question grows and conquers fears."	Voice can begin with listening and inquiry.	What makes a question responsible?
Colonists did not all demand a break at first.	People can share a concern while differing about response.	How can a viewpoint change over time?
Government should stand with people's consent.	Power has a relationship to the people it governs.	What does consent ask citizens to consider?
Abigail Adams asks that rights reach women.	Stated principles can be tested against lived reality.	What contradiction does the poem reveal?
A citizen's voice can be a vote, letter, or service.	Participation can be quiet, informed, and varied.	How can listening strengthen a voice?

Keep the focus on evidence and responsible participation. The poem does not flatten every person into one viewpoint. Students should notice differences, ask what facts support a statement, and weigh other viewpoints.

Instructional Tools & Source Text

45. Anchor Charts / Core Strategy Visuals

TRAILS Narrative Chart

Letter	Exact Meaning	Writer Question
T	Topic/Experience	What experience or situation begins the story?
R	Relationship	Who matters to the experience?
A	Actions, Thoughts, and Dialogue	What happens, is thought, or is said?
I	Important Moment	When does evidence change understanding or direction?
L	Lasting Effect	What remains afterward?
S	Setting	Where and when can readers experience the situation?

LEAVES Poetry Chart

Letter	Exact Meaning	Writer Question
L	Lines/Layout	How does the arrangement shape the reading?
E	Emotion/Experience	What feeling or lived experience moves through the poem?
A	Artistic Language	Which image, metaphor, or comparison makes meaning vivid?
V	Voice	Who is speaking and how does that voice sound?
E	Echo/Sound	How do rhyme, repetition, rhythm, or sound support meaning?
S	Significance	Why does the poem matter?

Evidence-to-Revision Path

Step	Student Move
First thought	State a belief, expectation, or plan.
Evidence	Notice details that support or challenge it.
Important Moment	Show the realization rather than merely announcing it.
Lasting Effect	Show what the thinker now does, believes, or understands.

46. Core Habit / Strategy Explanation

Begin with the first thought. Make the evidence visible through a detail, image, action, thought, or line of dialogue. Slow down at the Important Moment. Then show the Lasting Effect through what changes afterward. In a poem, use line layout, Artistic Language, and Echo/Sound to make the change memorable.

TEACHER SCRIPT

"Do not announce a change before you have shown the evidence that earned it. Let your reader experience the moment, then show what remains."

47. Student Source Passage(s)

Passage use: read both poems below at high stamina, first as a clean reading copy and then again for TRACKS highlighting. Keep the stanza numbers for discussion and for citing evidence.

Passage 13: "One Voice Can Start a Wave" (Genre: Poetry; Level 3; Stamina: High)

- [1] One voice speaks, another hears, A question grows and conquers fears. One person asks, "Is this thing fair?" Another stops to listen there.
- [2] Before the Revolution grew, Many colonists still felt loyal too. They did not all demand a break; At first, they asked for change to make.
- [3] But taxes came without their voice, And Parliament still made the choice. The colonists began to say, "Why can't we help decide the way?"
- [4] A printer's page, a meeting room, Could help an idea start to bloom. A neighbor's question, shared aloud, Could travel quickly through a crowd.
- [5] Some chose boycotts, some would write, Some argued morning into night. Not everyone agreed on how, Or whether independence should start now.
- [6] Yet conversations crossed each line Between the colonies over time. A problem felt by one alone Became a cause that all had known.
- [7] Then delegates put words to page That still are studied age to age. They wrote of liberty and right, And government with powers not slight.
- [8] They said that government should stand With people's consent across the land. Its purpose was to guard each right, Not rule by uncontrolled might.
- [9] But even then, a question grew: Did those great promises ring true? Abigail Adams used her pen To ask that rights reach women then.
- [10] Enslaved Americans also knew That promised freedom was not true For every person in the land, A contradiction hard to understand.
- [11] The nation's words became a test: Would future people do their best To make those stated principles grow Beyond what happened long ago?
- [12] The Constitution built a frame, Yet arguments and questions came. The Bill of Rights helped clearly state Some freedoms government must protect.
- [13] A citizen's voice can take a form That isn't loud or full of storm. A vote, a letter, service too Can show what one believes is true.
- [14] But speaking should not end the task; A thoughtful citizen must also ask. What facts support the things we say? What other viewpoints should we weigh?
- [15] A stronger voice has learned to hear, To seek what's true and make it clear. For change grows stronger day by day When informed voices shape the wave.

Passage 14: "Try, Learn, Change" (Genre: Poetry; Level 3; Stamina: High)

- [1] Look at the leaves, observe the ground; Important clues are all around. Before you choose what you should do, First stop and see what facts tell you.
- [2] A turtle reaches toward the sea, Its instinct guiding naturally. It does not need to watch or train; That behavior helps it live again.

- [3]** An orca learns another way, By watching older ones each day. Through practice, signals, sound, and team, It learns to hunt within the stream.
- [4]** Two animals face life at sea, Yet different pathways help them be. The lesson isn't, "One is best," But how each answer fits its test.
- [5]** At Plymouth, settlers found the land Was not a place they understood firsthand. The Wampanoag knew the ground, The seasons, plants, and waters found.
- [6]** That knowledge helped the settlers learn Where crops might grow and seasons turn. Adaptation did not mean they knew; It meant they learned from something new.
- [7]** Kendrix thought her plants were dry, And more water seemed the reason why. But muddy soil and yellow leaves Did not support what she believed.
- [8]** She had to let her first thought go, Observe the roots and watch them grow. Changing her answer did not mean Her thinking failed or was unseen.
- [9]** It meant the evidence had shown A stronger answer than she'd known. Good thinkers do not guard a guess; They change when facts suggest what's best.
- [10]** Edison's workers tested wire, Hoping longer light would fire. A broken bulb was not the end; Its failure helped the next test mend.
- [11]** They measured, wrote, compared, and tried, Then checked what every test implied. Each failed attempt became a clue That helped them choose what next to do.
- [12]** Communities can work this way; A problem may require a say. People gather facts and views, Then weigh the different paths to choose.
- [13]** A plan may work, or it may not; New evidence can change the thought. A town can study what occurred Instead of clinging to its first word.
- [14]** A wrong first answer isn't strange; New information helps us change. Observe, then question, test, arrange, We try, we learn, and then we change.

48. Student Annotation Guide

Read each clean poem without highlighting. Reread with the TRACKS guide. Label evidence that supports or challenges a first thought. Star the Important Moment, box the Lasting Effect, and mark a line where Artistic Language or Echo/Sound makes the idea memorable.

Poem	Annotation Move	Student Prompt
One Voice Can Start a Wave	Notice viewpoints, civic actions, stated principles, and contradictions.	Which detail asks a reader to listen, weigh facts, or reconsider?
Try, Learn, Change	Notice instinct, learning, testing, observation, and revision.	Which detail makes a changed answer necessary?

Mark	Use
Star	Important Moment
Box	Lasting Effect
Underline	Artistic Language
Circle	Echo/Sound

Success criteria: Each poem has a first thought, a relevant detail labeled with its TRACKS category, an Important Moment, a Lasting Effect, and one marked Artistic Language or Echo/Sound choice.

49. TRACKS Evidence Highlighting

Students use TRACKS to hunt for six kinds of measurable evidence. In Passage 13, "Before the Revolution grew" is a Time detail, and "Abigail Adams used her pen" is an Actions detail. In Passage 14, "Kendrix" is a Character, Concept, Creature detail, while "muddy soil and yellow leaves" is a Key Knowledge detail.

Letter	Category	What to Look For	Highlight Color
T	Time	Age, era, dates, cultural details, or historical details. Often adjectives.	Pastel Green
R	Reactions	Reactions, solutions, resolutions, or effects. Often verbs or adverbs.	Pastel Purple
A	Actions	Actions, problems, conflicts, or causes. Often verbs or adverbs.	Pastel Yellow
C	Character, Concept, Creature	Names of characters, people, or animals, or major concepts as the central idea. Often nouns or proper nouns.	Pastel Yellow
K	Key Knowledge	All other important information needed for the meaning of the passage that is not in another TRACKS category.	Pastel Orange
S	Scenery / Setting	Setting characteristics acknowledged or measured through the five senses.	Pastel Green

50. Five-Day GRADUATE Lesson**DAY 1 | GATHER AND REVEAL | 15 MINUTES**

Purpose: distinguish a first thought from evidence that challenges it.

TEKS: [5.11A]; [5.12A(i-ii)] **ELPS:** 1E, 2B, 4C

GATHER ■ TEACH

Read both Level 3 passages. In the civic poem, notice disagreement, consent of the governed, and contradictions between stated rights and lived reality. In the problem-solving poem, identify Kendrix's Important Moment and Lasting Effect. Use Evidence Interrupt.

Materials: High Stamina passages, notebook, Daily Deck, activity cards, and tracking chart.

REVEAL ■ TEACH**TEACHER SCRIPT**

"Changing your mind because better evidence gives you a stronger conclusion is different from changing for no reason."

Check for Understanding: Require a visible evidence-to-decision trace and an oral explanation.

TEACHER SCRIPT

"When you change your mind, you can show evidence of learning."

TEACHER SCRIPT

"When you change your mind for no reason, you are not showing strong thinking."

Modeled Annotation

Model Passage 14, stanzas 7 and 8. Name Kendrix's first thought, the muddy soil and yellow leaves, the moment when she lets the first thought go, and the stronger answer that follows. Preview the exact TRAILS and LEAVES expansions and have students identify the Setting, first experience, evidence, Important Moment, Lasting Effect, Lines/Layout, Artistic Language, and Echo/Sound.

Teacher Move	Student Evidence
Read and pause at an evidence detail.	Student names the first thought and the detail.
Model a change earned by evidence.	Student explains why the change is warranted.
Preview frameworks.	Student names I, L, A, and E in the required wording.

Day 1 Vocabulary	Meaning in the Lesson
evidence	A detail that supports or challenges a first thought.
reconsider	Think again after examining new information.
revise	Change an idea or draft to make it stronger.

TEKS: [5.11B(i-iv)]; [5.12A(i-ii)] **ELPS:** 2B, 2E, 3D

ATTEMPT ○ LEARN

Pairs examine the Kendrix claim card, two evidence cards, and new information. They choose KEEP CLAIM, REVISE CLAIM, or NOT ENOUGH EVIDENCE and justify the decision. Require a spoken explanation before a written choice.

Materials: High Stamina passages, notebook, Daily Deck, activity cards, and tracking chart.

Game Routine and Sample Card

Read a claim. Reveal one evidence card. Point to the word or image that matters, name the decision, and explain the result. Repeat with the civic poem: a voice can be a vote, letter, or service, but thoughtful participation also asks what facts support the statement. Then transform "Evidence can change thinking" through metaphor, repetition, and rhyme.

CLASS SLIDE

KEEP THE IDEA | REVISE THE IDEA | NOT ENOUGH EVIDENCE

TRACKS Practice

Mark one Time, Reactions, Actions, Character, Concept, Creature, Key Knowledge, or Scenery / Setting detail in each poem. Keep the color rules fixed. Decide whether a detail supports the first thought or challenges it.

TEACHER SCRIPT

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

Check for Understanding: Require a visible evidence-to-decision trace and an oral explanation.

Decision	Evidence-Based Explanation
Keep	The available details continue to support the first thought.
Revise	A reliable detail makes the first explanation less strong.
Wait	The idea has not yet been tested with enough relevant facts.

TEKS: [5.11B(i-iv)]; [5.12A(i-ii)] **ELPS:** 2E, 4D, 4F

DISCUSS ○ LEARN

Ask students to compare the two poems. Passage 13 shows voices growing through questions, conversations, and informed participation. Passage 14 shows observation, learning, testing, and changed answers. Students explain how both texts value listening to evidence.

Materials: High Stamina passages, notebook, Daily Deck, activity cards, and tracking chart.

USE ✓ ASSESS

Write a fictional narrative about a character whose first belief, expectation, or plan is challenged by evidence. Show the Important Moment and the Lasting Effect. Write 3-4 paragraphs: establish a belief or plan, let evidence challenge it, develop the Important Moment, and show the Lasting Effect. Include setting, relationship, actions, thoughts, dialogue, and clear I and L. Then write three four-line rhyming

stanzas with metaphor, purposeful repetition, rhyme, emotion, and transformation from first thought to new understanding.

TEACHER SCRIPT

"Do not simply write, 'Then I changed my mind.' Let the reader experience the evidence arriving. Your Important Moment should feel earned."

Check for Understanding: Require a visible evidence-to-decision trace and an oral explanation.

Independent Check

Collect one sentence for the first thought, one exact observation, one Important Moment sentence, and one Lasting Effect sentence. Listen for the causal link between evidence and change.

Prompt	Secure Response Includes
What changed?	A specific belief, expectation, or plan.
Why did it change?	A relevant detail or observation.
What remains?	An action, thought, belief, or understanding afterward.

DAY 4 | AWARD AND TARGET | 15 MINUTES

TEKS: [5.11C(i-viii)]; [5.11D(i, ii, iv, xiv, xv, xxviii, xxix)] **ELPS:** 2E, 3D, 4F

AWARD ✓ ASSESS

Award an effective Important Moment, clear Lasting Effect, strong Artistic Language choice, and purposeful use of sound. Reread your draft and identify one successful framework move: precise evidence, a setting that makes the situation real, a line of dialogue that reveals a viewpoint, an Important Moment that slows down, or a Lasting Effect that changes action.

Materials: High Stamina passages, notebook, Daily Deck, activity cards, and tracking chart.

TARGET ✓ ASSESS

Choose the most useful next move: stronger evidence in the narrative or stronger metaphor, repetition, rhyme, or emotional transformation in the poem. Edit after revising for complete sentences, verbs, adjectives, conjunctions, punctuation, and grade-appropriate spelling.

TEACHER SCRIPT

"Your target should identify the most useful next move, not the easiest correction."

Check for Understanding: Require a visible evidence-to-decision trace and an oral explanation.

TEACHER SCRIPT

"Point to the evidence that makes the Important Moment effective. Then name the Lasting Effect that shows what remains after the change."

Craft Move	Revision Target
Important Moment	Add the thought, action, or dialogue that shows realization.
Lasting Effect	Show what the changed understanding causes next.
Artistic Language	Replace a general statement with a precise image or comparison.
Echo/Sound	Choose repetition, rhyme, or rhythm that reinforces the turn.

TEKS: [5.11B(i-iv)]; [5.12A(i-ii)] **ELPS:** 1E, 2F, 4F

EXPLAIN ✓ ASSESS

Explain how a specific piece of evidence caused or supported a changed conclusion. Use vocabulary such as evidence, viewpoint, revise, conclusion, implication, adaptation, metaphor, repetition, rhythm, or symbolism.

Materials: High Stamina passages, notebook, Daily Deck, activity cards, and tracking chart.

EDUCATE ✓ ASSESS

Each student teaches one concept: claim, evidence, revision, contradiction, Important Moment, Lasting Effect, metaphor, or repetition. The partner teaches it back, applies it in a new example, and asks one clarifying question. The listener asks, "Where is the evidence?" The speaker points to the sentence or line and explains its effect.

TEACHER SCRIPT

"If your partner can repeat your definition but cannot use the idea, you have explained but not yet taught."

Check for Understanding: Require a visible evidence-to-decision trace and an oral explanation.

TEACHER SCRIPT

"Give an example. Then ask your partner to create another example."

Transfer

Write a short transfer response: a new fictional moment or three-stanza poem in which a first thought meets evidence. Apply at least one TRAILS element and one LEAVES element in a way that fits the product.

Return to the Citizenship Connection

Ask how a stronger voice learns to hear and weigh facts. Connect the answer to the final stanza of Passage 13 without turning the poem into a single slogan.

Return to the Overarching Question

Answer the question in your own words and name the evidence that shaped your answer.

Exit Evidence	Teacher Look-For
Explanation	Evidence is named and interpreted.
Teach-back	Framework wording is accurate.
Transfer	Change is earned, shown, and carried forward.

Student Exemplars

51. Low / Developing Exemplar

Student Draft	What Needs Improvement
Kendrix changed her mind.	Name an exact detail from the poem and explain how it supports the response.

Use the draft to ask: What did the character see? What thought changed? What did the character do afterward?

52. Medium / Approaching Exemplar

Student Draft	What Needs Improvement
The poem says Kendrix saw "muddy soil and yellow leaves" that "did not support what she believed." This shows why she had to reconsider her first explanation.	Explain the larger meaning of the quoted detail rather than stopping at a retell.

This response shows the Important Moment and a Lasting Effect. Invite the student to choose one TRAILS detail that will help the reader experience the change.

53. High / Secure Exemplar

Student Draft	Target Evidence
Kendrix's Important Moment is earned when muddy soil and yellow leaves contradict her belief that the plants are dry. The poem explains that she lets "her first thought go," then observes the roots. The Lasting Effect is a stronger plan: she learns that changing an answer when facts suggest a better one is good	The evidence earns the Important Moment, and the Lasting Effect shows the stronger plan and understanding that follow.

thinking, not failure.	
------------------------	--

Secure Narrative Move	Evidence
First Thought	Kendrix believes the plants are dry.
Important Moment	Muddy soil and yellow leaves contradict that belief, so she lets her first thought go.
Lasting Effect	She observes the roots and learns that changing an answer when facts suggest a better one is good thinking.

Secure Poetry Move	Evidence of Craft
Artistic Language	A concrete image carries the changed understanding.
Echo/Sound	Repetition or rhyme makes the turn memorable.
Significance	The ending shows why evidence-based change matters.

Assessment & Evidence

54. Teacher Answer Guidance & Evidence Notes

Accept different narrative topics when the response shows an evidence-earned change. Do not accept a change that is only a declaration. For poem discussions, accept more than one interpretation when the student points to exact lines and explains the interpretation.

55. Standards Evidence Trail

Evidence Artifact	Standard Evidence	What to Preserve
TRACKS annotation	5.7C , 5.7E	Marked details and the student's reason for selecting them.
Narrative plan and draft	5.11A , 5.11B(i-iv) , 5.12A(i-ii)	Framework choices and the evidence-to-change path.
Poetry draft	5.11B(i-iv) , 5.12A(i-ii)	Lines/Layout, Artistic Language, Voice, and Echo/Sound.
Revision note	5.11C(i-viii)	What changed and why the change improved meaning.
Edited final	5.11D(i, ii, iv, xiv, xv, xxviii, xxix)	Sentence, punctuation, spelling, and word-choice control.

56. Assessment Opportunities

Informal assessment: listen during the Day 1 and Day 2 oral evidence-to-decision traces and inspect one marked passage detail. **Formative assessment:** collect the Day 3 Important Moment and Lasting Effect sentences, the Day 4 revision target, and the Day 5 transfer response.

Moment	Quick Assessment	Response
Day 1	Name first thought and evidence.	Reteach evidence versus unsupported disagreement.
Day 2	Keep, revise, or wait decision.	Ask for a source detail.
Day 3	Important Moment and Lasting Effect.	Prompt for a causal link.
Day 4	One craft revision.	Confer on precision or sound.
Day 5	Explain and transfer.	Collect final evidence.

Prompt Bank	Listen For
What did the speaker think first?	Accurate first thought.
What evidence matters most?	Relevant detail.
What changed in the Important Moment?	Recognition shown through action, thought, or dialogue.
What is the Lasting Effect?	Meaningful consequence or new practice.

Formal Module Assessment Addendum

57. Student Exit Ticket (Printable Page)

Read your draft. Complete the four sentences.

1. At first, the speaker or character believed _____.
2. The evidence that mattered was _____.
3. The Important Moment was _____.
4. The Lasting Effect was _____.

Circle one craft move you used: image, metaphor, repetition, rhyme, rhythm, dialogue, or line layout.
Explain how it supports meaning.

58. Exit Ticket Answer Key

Part	Secure Answer
First thought	A specific belief, expectation, or plan.
Evidence	A relevant detail that supports or challenges it.
Important Moment	The realization or decision earned by the evidence.
Lasting Effect	What the speaker or character does, believes, or understands afterward.

59. Scoring Principle

Score the reasoning and craft together. A polished draft with no evidence-earned change is not secure. A developing draft with a clear evidence path is ready for focused revision.

60. Gradebook Conversion

Score	Interpretation	Next Step
18-20	Secure evidence-based writer.	Extend craft and compare effects across genres.
14-17	Approaching secure.	Revise the weakest framework or craft element.
10-13	Developing.	Rehearse evidence and the Important Moment.
Below 10	Beginning.	Reteach first thought, evidence, and change with cards.

61. Recommended Gradebook Label

G5 C7 M3 - Evidence Can Change the Story

Module Writing Assignment

62. Writing Assignment (Teacher Scoring Copy)

Assignment	Requirements
Narrative	Write a 3-4 paragraph personal or fictional narrative in which a belief, expectation, or plan meets evidence that challenges it.
Required TRAILS focus	Develop the Important Moment and Lasting Effect. Use the exact TRAILS wording as needed.
Poetry companion	Write three rhyming four-line stanzas that show a first thought becoming a new understanding.
Required LEAVES focus	Use Artistic Language and Echo/Sound purposefully.
Evidence	Make the detail that earns the change visible.

63. Student Planning Frame

1. Topic/Experience: _____
2. Relationship: _____
3. Setting: _____
4. First thought: _____
5. Actions, Thoughts, and Dialogue before evidence: _____
6. Evidence arrives through _____
7. Important Moment: _____
8. Lasting Effect: _____
9. Poem image or metaphor: _____
10. Echo/Sound choice and purpose: _____

64. Writing Assignment Rubric

Criterion	4 Secure	3 Approaching	2 Developing	1 Beginning
TRAILS	Framework elements are purposeful; Important Moment and Lasting Effect are developed.	Most elements are clear; one turning-point part is thin.	Some elements appear as labels or summary.	Story lacks a clear evidence-earned change.
LEAVES	Artistic Language and Echo/Sound strengthen significance.	Craft choices support meaning inconsistently.	One craft choice is present but general.	Poem has little purposeful craft.
Evidence	Specific detail clearly earns the change.	Relevant detail is present.	Detail is vague or weakly connected.	No clear evidence.
Revision and editing	Revision improves clarity and craft; editing is controlled.	Some revision and editing are visible.	Limited revision or repeated errors.	Draft is difficult to follow.

65. Writing Gradebook Conversion

Rubric Score	Percent	Interpretation	Next Step
18-20	90-100%	Secure	Extend genre comparison.
14-17	70-89%	Approaching	Revise one turning-point or craft choice.
10-13	50-69%	Developing	Small-group rehearsal.
Below 10	Below 50%	Beginning	Reteach the evidence path.

66. Teacher Feedback Shortcuts

- "Name the first thought before you name the change."
- "Point to the detail that earned this Important Moment."
- "Show what remains after the realization."
- "Make the image more precise."
- "Let Echo/Sound support the meaning."
- "Revise the sentence that hides the evidence."

Response to Student Need

67. Intervention: Name the Thinking

Field	Detail
Purpose	Support students who confuse disagreement with evidence or who stop at the realization.
Group Size	3-6 students.
Time	10-12 minutes.
Materials	Keep It or Revise It cards, poem excerpts, TRAILS and LEAVES charts, and highlighters.
Relevant TEKS	5.11A , 5.11C(i-viii) , 5.12A(i-ii)

Step 1: Students state a first thought. **Step 2:** Students point to evidence. **Step 3:** Students say whether to keep, revise, or wait. **Step 4:** Students build the Important Moment and Lasting Effect.

CLASS SLIDE

First thought to evidence to Important Moment to Lasting Effect

TEACHER SCRIPT

"Tell me the first thought. Now show me the evidence. What did that evidence make the thinker notice, decide, or do?"

Success criteria: The response states a first thought, points to a relevant detail, gives an evidence-based keep, revise, or wait decision, and shows the Important Moment and Lasting Effect.

68. Embedded Checks & Student Support

Teacher Move	Expected Response	Common Misconception	Teacher Response
Ask for first thought.	Student states the original belief or plan.	Student starts with the ending.	Ask, "What did the thinker believe before the detail arrived?"
Ask for evidence.	Student points to a poem detail or story observation.	Student gives a preference.	Ask, "Which words or event support that?"
Ask for Important Moment.	Student shows a realization through thought, action, or dialogue.	Student writes only "I changed my mind."	Ask what the thinker noticed and did next.
Ask for Lasting Effect.	Student shows a continuing action or understanding.	Student ends immediately after realization.	Ask, "What remains after that moment?"

69. Student Support Quick Reference

If a student...	Support to Provide
Confuses disagreement and evidence	Use a poem detail and ask whether it is reliable and relevant.
Cannot state the first thought	Use "At first, the speaker thought..."
Stops at the Important Moment	Use "After that, the character..."
Uses general language	Ask for a sensory detail, precise verb, image, or line of dialogue.
Masters quickly	Ask the student to compare how the same evidence habit works in narrative and poetry.

70. Enrichment: Connect Across Texts

Field	Detail
Purpose	Compare how the two poems make evidence and change memorable.
Group Size	Pairs or small groups.
Materials	Both poems, notebooks, TRACKS key, and framework charts.
Relevant TEKS	[5.7B] , [5.7C] , [5.11C(i-viii)] , [5.12A(i-ii)]

Students choose one civic detail and one problem-solving detail. They explain how each creates a different kind of response, then write one paragraph comparing the effects of voice, evidence, and change.

Success criteria: The response names one detail from each poem, explains each detail's effect, and compares voice, evidence, and change.

71. Additional Writing Opportunity: Plan and Draft

Writing Prompt: Write a fictional narrative in which a belief, expectation, or plan meets evidence that challenges it. Then write three rhyming four-line stanzas about the same change.

1. State the Topic/Experience, Relationship, Setting, and first thought.
2. Plan the evidence that will arrive through action, thought, dialogue, or a concrete image.
3. Draft the Important Moment and Lasting Effect.
4. Choose one Artistic Language move and one Echo/Sound move.
5. Explain why the change matters.

WRITING REQUIREMENT

Use at least three module vocabulary words accurately, including evidence, revise, viewpoint, conclusion, implication, adaptation, metaphor, imagery, repetition, rhythm, or symbolism.

Success criteria: The narrative shows a first thought, evidence, an Important Moment, and a Lasting Effect. The poem has three rhyming four-line stanzas, a transformation, and purposeful craft.

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

Revise: reread for the evidence-to-change path. **Edit:** check complete sentences, punctuation, dialogue, spelling, and verb choices. **Share:** read the Important Moment and Lasting Effect to a partner. The partner names the evidence and the craft choice.

Engagement & Home Connection

73. Auditory Engagement Moments

- Read one stanza aloud twice. Students listen for a repeated sound or phrase.
- Say the first thought, evidence, and changed thought in a three-person rehearsal.
- Have students read a dialogue line with the first viewpoint, then reread it after evidence arrives.
- Let partners teach the difference between an Important Moment and a Lasting Effect.

Success criteria: Students identify the repeated sound or phrase, state the first thought and evidence, show how the dialogue changes after evidence, and distinguish the Important Moment from the Lasting Effect.

74. Pause Points

PAUSE POINT: BEFORE READING

What might the speaker believe first?

PAUSE POINT: DURING READING

Which detail supports or challenges that thought?

PAUSE POINT: BEFORE DRAFTING

What will the reader see, hear, or feel at the Important Moment?

PAUSE POINT: BEFORE FINISHING

What is the Lasting Effect, and why does it matter?

75. At-Home Connection

Invite a student to make a harmless prediction, add observations, and explain whether the idea should be kept, revised, or held for more information. Then ask the student to tell a two-minute story with a first thought, evidence, Important Moment, and Lasting Effect. If the student writes a poem, listen for Artistic Language and Echo/Sound.

TASK CARD 1

Say: "At first, I thought _____. The evidence was _____. Now I think _____ because _____." **Success criteria:** The statement names a first thought, evidence, changed thought, and reason.

TASK CARD 2

Ask why Kendrix's muddy soil and yellow leaves matter, and explain how those details challenge her first explanation. **Success criteria:** The response names both details and connects them to Kendrix's changed thinking.

TASK CARD 3

Write four lines with a repeated phrase. Explain how the Echo/Sound supports the meaning. **Success criteria:** The repeated phrase is purposeful and the explanation connects sound to meaning.

Student Ownership

76. My Progress Tracker

TEACHER SCRIPT

"Use this tracker as a private reflection tool. Check one response for each skill after you have practiced it."

Directions: Be honest. Your answers show what you can do now and what you will practice next.

I Can...	Not Yet	Getting It	I've Got It!
State a first thought.			
Identify evidence that supports or challenges it.			
Build an Important Moment.			
Show a Lasting Effect.			
Use TRAILS accurately.			
Use LEAVES Artistic Language and Echo/Sound purposefully.			
Revise when evidence or feedback warrants it.			
Explain why my change matters.			

77. Student Award

What can I already do? Name one evidence-based change or craft choice that is working.

Success criteria: Name the specific evidence or craft choice and explain what it helps the reader understand.

78. Student Target

I can show how evidence earns an Important Moment and a Lasting Effect, then use Artistic Language and Echo/Sound to make the change matter.

My next step is:

Success criteria: Name one precise change to the evidence path, Important Moment, Lasting Effect, Artistic Language, or Echo/Sound.

Teacher Closure & Reviewer Evidence

79. Teacher Closure Script

TEACHER SCRIPT

"Today, you named a first thought, located evidence, and showed how the evidence earned a change. You built an Important Moment and a Lasting Effect. You also used Artistic Language and Echo/Sound to help the reader remember why the change matters."

80. Essential / Overarching Question, Answered

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

We should stop, examine the evidence, and decide whether to keep the first thought, revise it, or wait for more information. A responsible thinker does not change merely because someone disagrees. A responsible thinker changes when relevant evidence supports a stronger conclusion. In writing, that change becomes an Important Moment, and what follows becomes the Lasting Effect. In poetry, Artistic Language and Echo/Sound can make the changed understanding memorable.

81. Teacher Reflection

- Which students distinguished disagreement from evidence?
- Which students showed the evidence that earned the Important Moment?
- Which students developed a Lasting Effect?
- Which narrative or poem used craft purposefully?
- Who needs a small-group rehearsal?
- Which artifact should be preserved for review?

Teacher Notes:

82. Teacher Artifacts of Effectiveness

- TRACKS annotations in both poems.
- Keep It or Revise It decisions with evidence-based explanations.
- TRAILS narrative plans and drafts.
- LEAVES poetry drafts showing Artistic Language and Echo/Sound.
- Day 5 teach-back and transfer response.
- Student Progress Tracker and exit ticket.

Production & Implementation Support

83. Module Slide Deck Build Sheet

Slide	Title	Required Content	Lesson Location
1	Evidence Can Change the Story	Grade 5 Cluster 7 Module 3; High Stamina; first thought and evidence.	Cover
2	Meet Our Week	I Will and I Can statements.	Learning Destination
3	Two Poems, One Habit	Passage 13 and Passage 14; question, response, evidence.	Day 1
4	TRAILS	Exact narrative expansion.	Anchor chart
5	LEAVES	Exact poetry expansion.	Anchor chart
6	TRACKS	Fixed six-category key.	Annotation
7	Keep It or Revise It	Kendrix claim and evidence cards.	Day 2
8	Important Moment	Evidence earns the turn.	Day 3
9	Lasting Effect	Show what remains afterward.	Day 3
10	Craft Award	Notice one successful move.	Day 4
11	Revision Target	Choose one precise improvement.	Day 4
12	Turn and Teach	Partner framework teach-back.	Day 5
13	Transfer	New narrative or poem response.	Day 5
14	Vocabulary	Evidence, revise, viewpoint, conclusion, implication, adaptation.	Throughout
15	Poetry Craft	Artistic Language and Echo/Sound.	Writing
16	Progress Tracker	Student reflection.	Closure
17	Low and Medium Examples	Identify what is missing and what is emerging.	Exemplars
18	Secure Example	Evidence, Important Moment, Lasting Effect, craft.	Exemplars
19	Exit Ticket	Explain the evidence-earned change.	Assessment

84. Virtual / Online Adaptation

Keep the skill and rigor identical. Share one poem at a time, let students mark TRACKS on a shared document, and use breakout rooms for Keep It or Revise It. Students can record the Important Moment orally before typing the Lasting Effect. Use the same vocabulary and the same evidence requirement online. **Success criteria:** The online response includes a marked passage detail, a first thought, an evidence-based decision, an Important Moment, and a Lasting Effect.

Element	Adaptation
Shared screen	Display a clean poem and a student annotation.
Annotation	Use digital highlighting with the fixed TRACKS colors.
Breakout discussion	Pairs explain first thought, evidence, and decision.
Oral response	Students record the Important Moment before drafting.
Digital submission	Collect the narrative, poem, revision note, and exit ticket.

PART XIX

Teacher Reflection

85. Teacher Reflection (This Module)

Fill this in after teaching the module. Write in the right column.

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

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

THE WRITING ACADEMY®, LLC
Teacher Lesson Plan Guide

Informed Voices Create Responsible Change

Grade 5 | Cluster 7 | Module 4

Grade: 5

Cluster: 7, Narrative Writing and Poetry, theme: Voices, Evidence, and Change

Module: 4 of the cluster

Primary Instructional Category: Narrative Writing and Poetry

Module Title: Informed Voices Create Responsible Change

Content Connection / Passage Titles: the poems "One Voice Can Start a Wave" and "Try, Learn, Change" (Passages 13 and 14, Very High stamina)

Primary TEKS: [5.11A](#), [5.11B\(i\)](#), [5.11B\(ii\)](#), [5.12A\(i\)](#), and [5.12A\(ii\)](#)

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

Copyright: The Writing Academy®, LLC

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

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

- **[5.7A]** describe personal connections to a variety of sources, including self-selected text. *[Woven into the Day 3 DISCUSS section.]*
- **[5.7B]** write responses that demonstrate understanding of texts, including comparing and contrasting ideas across a variety of sources. *[Woven wherever students compare and contrast the two poems.]*
- **[5.7C]** use text evidence to support an appropriate response. *[Woven whenever students cite exact poem details.]*
- **[5.7D]** retell, paraphrase, or summarize texts in ways that maintain meaning and logical order. *[Woven into the source study and daily lesson.]*
- **[5.7E]** interact with sources in meaningful ways such as note taking, annotating, free writing, or illustrating. *[Listed every time TRACKS is used.]*
- **[5.7F]** respond using newly acquired vocabulary as appropriate. *[Added to every writing assignment in this module.]*
- **[5.7G]** discuss specific ideas in the text that are important to the meaning. *[Woven wherever students weigh evidence, viewpoints, and consequences.]*

1. A Little Inspiration Goes a Long Way!

This module opens by naming a responsible voice: students gather facts, listen to viewpoints, weigh consequences, and revise when stronger evidence appears. Keep that purpose visible while students move from the two poems into a complete TRAILS narrative and a full LEAVES poem.

TEACHER SCRIPT

"Your voice can start a wave. Evidence helps you decide where that wave should go."

Connection to this week's type of thinking: students ask, "For whom? At what cost? What happened next?" They use exact evidence, compare sources, listen to differing viewpoints, and show responsible change through TRAILS and LEAVES.

2. Why This Module Matters

Students weigh source reliability, viewpoints, and consequences before they write. "One Voice Can Start a Wave" shows that a responsible voice checks sources, listens, and tests whether stated rights match lived reality. "Try, Learn, Change" shows that a first response may need revision when evidence changes. Students transfer those ideas into a personal or fictional TRAILS narrative and a connected LEAVES poem.

Where it fits into writing: the full task asks students to plan, draft, revise, and edit two distinct forms. The narrative uses Topic/Experience, Relationship, Actions, Thoughts, and Dialogue, Important Moment, Lasting Effect, and Setting. The poem uses Lines/Layout, Emotion/Experience, Artistic Language, Voice, Echo/Sound, and Significance.

Why it matters beyond this assignment: students carry a durable habit into every subject: use evidence, listen to another viewpoint, ask who is affected, and change a decision when facts require it.

3. Module Essential / Overarching Question

What responsibilities come with using our voices and making decisions that affect others?

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

My First Thinking (Monday):

My Final Thinking (Friday):

What changed in my thinking?

Family Communication

4. Parent Communication Purpose

Families are partners in this work, and partnership grows when families know the precise kind of thinking their student is practicing. This page gives every family a clear picture of the week's learning, questions for a natural conversation, and simple activities that require no special materials. Nothing here is homework for the family. It is an invitation to listen as a student explains how evidence, listening, and reasoning guide a responsible voice.

How to Send It: copy the letter in the language each family prefers, or send both. The conversation starters and family activities can be shared in a class stream, on a paper handout, or during a family conference.

5. Family Letter (English)

Dear Families,

This week your fifth grader reads the Very High Stamina versions of "One Voice Can Start a Wave" and "Try, Learn, Change." Students will consider revolutionary viewpoints, source reliability, propaganda and accounts, rights and contradictions, civic responsibility, respectful disagreement, adaptation, differing impacts, experimentation, policy, and unintended consequences. The poems repeatedly ask readers to check facts, listen to other viewpoints, and examine what happened after a decision.

Students will complete the full TRAILS framework in a 5 to 7 paragraph narrative: Topic/Experience, Relationship, Actions, Thoughts, and Dialogue, Important Moment, Lasting Effect, and Setting. They will create a connected full LEAVES poem of at least five four-line stanzas with intentional layout, emotion, artistic language, voice, echo or sound, and significance. The two forms share one central idea but are not copies of one another.

At home, discuss a small decision using the poem's questions: For whom? At what cost? What evidence? What happened next? Ask your child what source they would check, which viewpoint could be missing, and when new evidence should lead to revision. You can reconstruct the source poem's problem-solving chain together: notice, question, gather, compare, decide, act, and check. This rehearses the culminating Cluster 7 HABIT of using an informed voice responsibly.

Sincerely, Your Child's Teacher

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

Estimadas familias:

Esta semana, su estudiante de quinto grado lee las versiones de Muy Alta Resistencia de "One Voice Can Start a Wave" y "Try, Learn, Change". Los estudiantes considerarán puntos de vista revolucionarios, confiabilidad de fuentes, propaganda y relatos, derechos y contradicciones, responsabilidad cívica, desacuerdo respetuoso, adaptación, impactos diferentes, experimentación, políticas y consecuencias no intencionales. Los poemas piden repetidamente comprobar los hechos, escuchar otros puntos de vista y examinar qué ocurrió después de una decisión.

Los estudiantes completarán el marco entero de TRAILS en una narración de 5 a 7 párrafos: Tema/ Experiencia, Relación, Acciones/Pensamientos/Diálogo, Momento Importante, Efecto Duradero y

Ambiente. Crearán un poema LEAVES completo de por lo menos cinco estrofas de cuatro versos con diseño intencional, emoción, lenguaje artístico, voz, eco o sonido y significado. Las dos formas comparten una idea central, pero no son copias de una otra.

En casa, hablen de una decisión pequeña usando las preguntas del poema: ¿Para quién? ¿A qué costo? ¿Qué evidencia? ¿Qué pasó después? Pregunten qué fuente revisaría su hijo o hija, qué punto de vista podría faltar y cuándo la evidencia nueva debe llevar a una revisión. También pueden reconstruir juntos la cadena de resolución de problemas del poema: observar, preguntar, reunir, comparar, decidir, actuar y comprobar. Esto practica el HABIT culminante del Grupo 7 de usar una voz informada responsablemente.

Atentamente, El maestro o la maestra de su hijo o hija

7. Family Conversation Starters

- Why is a loud or confident claim not automatically a reliable one?
- What questions could help us check whether a source is credible and whether it represents more than one viewpoint?
- When a decision helps one group, what should we ask about people who may experience a different consequence?
- How can a narrative and a poem both show that a responsible voice listens and revises when evidence changes?
- Which exact detail from either poem helps you explain your thinking?

8. Simple Family Activities

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

Family Activity: Clue-Word Hunt

Choose a small family or classroom-style decision. Before choosing, ask: For whom? At what cost? What evidence? What happened next? Invite each person to offer one perspective, then explain whether the first plan should stay or change.

Success criteria: Ask all four questions, offer one perspective, and explain whether the first plan should stay or change.

Family Activity: Shape and Say a Thesis (central idea)

Share two short accounts of the same everyday event from different people. Identify what each person observed, what may be missing, and what further information would make a conclusion more reliable.

Success criteria: Identify what each person observed, what may be missing, and what further information would make the conclusion more reliable.

Teacher Road Map

9. Teacher Navigation Key

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

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

Teacher Script : exact recommended teacher language

Class Slide : corresponding click-along slide

10. GRADUATE Evidence Alignment

This module connects each GRADUATE stage to the evidence students produce.

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

11. Module at a Glance

Field	This Module
Cluster / Module	Grade 5, Cluster 7, Module 4
Module Category	Narrative Writing and Poetry: Voices, Evidence, and Change
Primary TEKS	5.11A , 5.11B(i) , 5.11B(ii) , 5.12A(i) , 5.12A(ii)
Primary Breakout	Plan and develop a coherent narrative and poem with purposeful organization, details, genre characteristics, and craft.
Spiral TEKS	5.7A , 5.7B , 5.7C , 5.7D , 5.7E , 5.7F , 5.7G (Response strand)
Recursive TEKS	5.11C revising and 5.11D editing; the DOT and TRACKS reading habit; complete TRAILS and LEAVES frameworks
Content Connection	Poems "One Voice Can Start a Wave" and "Try, Learn, Change"
Daily Lesson Time	15 MINUTES per day, 5 days
Weekly GRADUATE Map	Day 1 Gather + Reveal; Day 2 Attempt; Day 3 Discuss + Use; Day 4 Award + Target; Day 5 Explain + Educate

Student Product(s)	TRACKS annotations; source reliability notes; complete TRAILS narrative; full LEAVES poem; My Progress Tracker
Formal Assessment Product	Student Exit Ticket and Module Writing Assignment with narrative and poetry products

Standards, Learning & Rigor

12. Learning Destination

Module Learning Objective: Students will weigh source reliability, viewpoints, and consequences, then plan and create a complete TRAILS narrative and a full LEAVES poem showing that a responsible voice uses evidence, listening, and reasoning.

I Will Statements

- I will gather, compare, decide, act, check, and revise when new evidence appears.
- I will use actions, thoughts, dialogue, relationships, and setting to show responsible change.
- I will use exact poem details to weigh sources, viewpoints, and consequences.
- I will create a complete TRAILS narrative.
- I will create a full LEAVES poem and explain my craft choices.

I Can Statements

- I can evaluate a source by checking evidence and another viewpoint.
- I can explain how a decision may help one group while affecting another group differently.
- I can write a complete TRAILS narrative with an Important Moment and Lasting Effect.
- I can create a full LEAVES poem whose lines, language, voice, sound, and significance work together.

CLASS SLIDE

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

13. Success Criteria

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

- I identify a source, viewpoint, consequence, and exact evidence from each poem.
- I ask, "For whom? At what cost? What happened next?" before I accept a conclusion.
- I use all six TRAILS elements in my narrative.
- I use all six LEAVES elements in my poem.
- I make the Important Moment and Lasting Effect visible through action, thought, dialogue, or image.
- I revise when new evidence warrants a change and explain the reasoning behind my revision.

14. Evidence That Will Demonstrate Mastery

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

- Day 2 guided practice: source checks, viewpoint notes, consequence questions, and framework rehearsal.
- Day 3 independent product: a TRAILS narrative plan and a LEAVES poem plan grounded in either poem.
- Day 4 revision: an evidence-earned Important Moment, Lasting Effect, and deliberate sound or line choice.
- Day 5 transfer: a complete narrative and poem, plus an oral explanation of how evidence, listening, and reasoning shaped the work.

- Transfer task: the Module Writing Assignment with a 5 to 7 paragraph narrative and a connected poem of at least five four-line stanzas.

15. TEKS Correlations

Primary targets are **5.11A**, **5.11B(i)**, **5.11B(ii)**, **5.12A(i)**, and **5.12A(ii)**. The Student Expectation column preserves the Grade 5 wording; **5.11C** and **5.11D** support revision and editing.

TEKS	Strand	Student Expectation (verbatim TEKS)	Where Taught	Where Practiced	Where Assessed
5.11A	Writing Process, Planning	plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping	Day 1	Days 1-4	Writing Assignment
5.11B(i-iv)	Writing Process, Developing	develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including an introduction, transitions, and a conclusion, and developing an engaging idea reflecting depth of thought with specific facts and details	Day 1	Days 2-5	Writing Assignment
5.11C(i-viii)	Writing Process, Revising	revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity	Day 4	Days 4-5	Writing Assignment
5.11D(i, ii, iv, xiv, xv, xxviii, xxix)	Writing Process, Editing	edit drafts using standard English conventions, including complete simple and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments, past tense of irregular verbs, collective nouns, adjectives including their comparative and superlative forms, conjunctive adverbs, prepositions and prepositional phrases and their influence on subject-verb agreement, pronouns including indefinite,	Day 4	Day 5	Writing Assignment

		subordinating conjunctions to form complex sentences, capitalization of abbreviations, initials, acronyms, and organizations, punctuation marks including commas in compound and complex sentences, quotation marks in dialogue, and italics and underlining for titles and emphasis, and correct spelling of words with grade-appropriate orthographic patterns and rules and high-frequency words			
5.12A(i-ii)	Composition, Narrative and Poetry	compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft	Days 1-2	Days 3-5	Writing Assignment

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

16. Standards Coverage Matrix

This is separate from the correlation table. It classifies each standard as PRIMARY, SPIRAL, or RECURSIVE and names where it occurs in this Grade 5 narrative and poetry module.

Classification	TEKS	Student Expectation (verbatim, abbreviated)	Where It Occurs
PRIMARY	5.11A	plan a first draft by selecting a genre, topic, purpose, and audience using a range of strategies	Day 1 model; Days 1-3 planning
PRIMARY	5.11B(i-iv)	develop focused, coherent drafts with purposeful organization and details	Days 1-5; narrative and poetry labs
PRIMARY	5.12A(i-ii)	compose narrative and poetry using genre characteristics and craft	Days 1-5; Writing Assignment
RECURSIVE	5.11C(i-viii)	revise sentence structure, word choice, coherence, and clarity	Day 4; Day 5 revision
RECURSIVE	5.11D	edit sentences, verbs, adjectives, conjunctions, punctuation, and spelling	Day 5 editing
SPIRAL	5.7A-5.7G	connect to, compare, annotate, summarize, discuss, and support responses with source evidence	Both poems; TRACKS; Day 3 cross-text
RECURSIVE	TRAILS / LEAVES / TRACKS	reading, narrative, poetry, and evidence habits carried across Cluster 7	Anchor charts; all five days
RECURSIVE	Conventions	capitalization, punctuation, subject-verb agreement, verb tense (retrieval)	Conventions Connection; Day 4 editing
RECURSIVE	DOT / TRACKS / TRAILS / LEAVES	reading, evidence, narrative, and poetry habits carried across modules	Anchor charts; all five days

17. ELPS Correlations

Matched to the actual language demands of this module: students listen for evidence and viewpoints, explain consequences, and narrate or write poetry with purposeful craft.

ELPS	Domain	Language Pattern	Complete ELPS Student Expectation	Day Addressed
1E	Listening	Comprehension	Students listen, restate, and ask for clarification during poem work.	Days 1 and 5
2B and 2E	Speaking	Content Vocabulary and Discourse	Students use content vocabulary to discuss, justify, and explain.	Days 1, 2, 3, and 5
3D	Reading	Source Reading	Students read both passages and use exact details to support a response.	Days 2 and 4
4C, 4D, and 4F	Writing	Written Product	Students write and revise the module narrative and poetry product.	Days 1, 3, 4, and 5

ELPS Woven Into Intervention

ELPS	Domain	Complete ELPS Student Expectation	Day Addressed
2B	Speaking	Students use content vocabulary to discuss and justify.	Intervention, after Day 3
3D	Reading	Students reread a passage and locate an exact supporting detail.	Intervention, after Day 3

ELPS Woven Into Enrichment

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

18. ELPS Linguistic Accommodations

These accommodations maintain grade-level rigor while opening clear language pathways as students weigh source reliability, name viewpoints, ask consequence questions, and plan a complete TRAILS narrative and LEAVES poem.

Proficiency Level	Language Objective (access changes; the thinking demand stays intact)
Pre-Production	Point to the source, viewpoint, and consequence on the displayed chart. Use gestures for notice, question, compare, and check.
Beginning	Complete orally: "This source shows _____. I need to check _____."
Intermediate	Use the frame, "One viewpoint is _____, but another viewpoint may be _____."
High Intermediate	Explain in complete sentences how evidence supports a narrative Important Moment or a poem's significance.
Advanced	Independently weigh two viewpoints, consider who gains or loses, and revise a TRAILS or LEAVES choice when evidence changes.

Language Supports

- Provide a two-column source-and-viewpoint chart plus the TRACKS key and the four consequence questions.
- Offer oral rehearsal before writing; partners may point, compare, say, and then write.
- Keep the grade-level source and writing demand intact. Read a poem stanza aloud, define one needed word, and return the reasoning work to the student.
- Use these frames: "The evidence says _____, while another viewpoint says _____." and "The consequence matters because _____."
- Invite students to explain evidence, viewpoint, or consequence in their home language before rehearsing in English.

Evidence of Access Without Reduced Rigor: students may use a visual, a word bank, and an oral frame, but each student still checks a source, identifies a viewpoint, asks who is affected, and makes an independent TRAILS or LEAVES craft choice.

19. Language Domains

Domain	How This Module Builds It
Listening	Students listen for evidence and another viewpoint in the two poems, then restate what each voice shows.
Speaking	Students explain a source check and consequence question to a partner before they write.
Reading	Students read both poems closely, marking TRACKS evidence and noticing when a speaker listens, checks, or revises.
Writing	Students turn source evidence into a complete TRAILS narrative and a full LEAVES poem with a shared thesis (central idea).

20. Rigor Safeguard

Teachers MAY provide	Teachers MAY NOT do for students
Read a stanza aloud, repeat it, and let students use the TRACKS and source-check charts. Define an unfamiliar word and provide an oral frame.	Choose the evidence, viewpoint, or consequence for a student, supply the reasoning, or write the thesis (central idea) or framework element for the student.

The student must still select evidence, weigh a viewpoint, consider a consequence, and create the framework choices.

21. Rigor & Cognitive Demand

Level of Thinking	What Students Must Do	Expected Degree of Independence	Evidence of the Thinking
Literal	Locate TRACKS evidence, source details, and the speaker's stated action.	Supported on Day 1.	Annotations identify time, reactions, actions, characters or concepts, key knowledge, and setting.
Inferential	Connect evidence to a viewpoint and predict a consequence for a person or group.	Guided on Days 1-2; independent by Day 3.	The student explains how a detail supports a viewpoint or consequence.
Evaluative	Judge source reliability and ask whether a decision is fair for whom, at what cost, and after what outcome.	Partner discussion on Days 2 and 5.	The student defends or revises a response when evidence changes.
Synthesis	Use evidence from both poems to design a complete TRAILS narrative and a connected LEAVES poem.	Independent challenge after mastery.	Two purposeful forms show the same responsible voice through different craft choices.

22. The Five Thinking Levels

Use this progression to name the level of thinking a source note and a student response require. The symbol identifies each level in black and white.

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

The Progression of Thinking

Level	Hidden Question	Student Thinking	Thinking Focus
Foundational	What detail do I see?	I can locate exact evidence.	Evidence
Emergent	Whose viewpoint is present?	I can name a person's or group's position.	Viewpoint
Visible	What happened next?	I can explain a consequence in the text.	Consequence
Independent	How should a responsible voice respond?	I can use evidence, listening, and reasoning to choose.	Responsible Action
Reflective	Why does this matter beyond the moment?	I can explain the significance and lasting effect.	Significance

Where this module primarily operates: Visible and Independent (Levels 3-4). Students use exact evidence to explain viewpoints and consequences, then apply the same responsible-voice habit independently in both forms.

23. Possible Teacher Misconceptions

The Misconception	What a Teacher Might Misunderstand	A Practical Way to Self-Correct
A loud voice is automatically a reliable voice.	The teacher may accept confidence or volume as proof.	Return to the poem's source-check questions: What source is this? What comes next? Are other trusted sources there?
One viewpoint represents everyone affected.	The teacher may treat a decision's benefit as its whole consequence.	Ask, "For whom? At what cost? What happened next?" Require a second viewpoint.
Changing a plan means the first thinker failed.	The teacher may praise defending an old claim after new evidence appears.	Use Kendrix's garden and the poem's line about stronger thinking: evidence can require revision.

24. Possible Student Misconceptions

What Students May Misunderstand	What a Teacher Might Notice	A Practical Way to Correct or Reteach It
A source is reliable because it sounds certain.	The student accepts a loud claim without checking its evidence or missing viewpoint.	Use TRACKS and ask, "What source is this, and what evidence supports it?"
A shared goal means every person wants the same solution.	The student ignores the different reactions to protest, compromise, or change.	Return to Passage 13 and ask which viewpoints agree on the goal but disagree about the way.
Changing a plan means the writer is weak.	The student keeps an unsupported choice even after new evidence appears.	Return to Kendrix's garden or the workshop example and name revision as evidence-based growth.

Module Foundations: Review, Refresh & Readiness

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

25. TEKS Target

Exact standards and breakouts being taught: **5.11A** plan a first draft, **5.11B(i-iv)** develop a focused and coherent draft, and **5.12A(i-ii)** compose narrative and poetry using genre characteristics and craft. Students use source evidence, viewpoint notes, consequence questions, and the complete TRAILS and LEAVES frameworks to plan.

26. How I Say the Standard!

TEKS says	How I say it
5.11A plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping.	I can choose a narrative or poem for my topic, purpose, and audience, then plan before I draft.
5.11B(i) develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including an introduction; 5.11B(ii) develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including transitions; 5.11B(iii) develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful	I can organize my draft with an introduction, transitions, and a conclusion, and develop my idea with specific facts and details.

structure, including a conclusion; [5.11B(iv)] develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea reflecting depth of thought with specific facts; [5.11B(v)] develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea reflecting depth of thought with specific details.	
[5.11C] revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity.	I can reread my work, add, delete, combine, or rearrange ideas, and make my meaning clearer.
[5.11D] edit drafts using standard English conventions, including: (i) complete simple and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments; (ii) past tense of irregular verbs; (iii) collective nouns; (iv) adjectives, including their comparative and superlative forms; (v) conjunctive	I can edit my sentences, verbs, adjectives, conjunctions, punctuation, and spelling.

adverbs; (vi) prepositions and prepositional phrases and their influence on subject-verb agreement; (vii) pronouns, including indefinite; (viii) subordinating conjunctions to form complex sentences; (ix) capitalization of abbreviations, initials, acronyms, and organizations; (x) italics and underlining for titles and emphasis and punctuation marks, including quotation marks in dialogue and commas in compound and complex sentences; and (xi) correct spelling of words with grade-appropriate orthographic patterns and rules and high-frequency words.	
[5.12A(i)] compose literary texts such as personal narratives, fiction, and poetry using genre characteristics; [5.12A(ii)] compose literary texts such as personal narratives, fiction, and poetry using craft.	I can write a narrative and a poem that use the moves readers expect from each genre.

27. This Week I Can...

This week I can evaluate evidence and viewpoints, ask who is affected and what happens next, and create a complete TRAILS narrative plus a full LEAVES poem that show responsible change.

28. Before I Can... Prerequisites

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

- Read a grade-level poem and identify an important detail, viewpoint, and consequence.
- Recognize narrative and poetry as different forms with different craft choices.
- Write complete sentences and purposeful poetic lines.
- Use the DOT habit to mark an unfamiliar word.
- Know that evidence is a specific detail taken from a poem that supports an interpretation. **[5.7C]**

29. Remember This! (60-Second Retrieval)

TEACHER SCRIPT

"In 60 seconds, you will name one detail, one viewpoint, and one consequence from either poem. Then tell your partner what a responsible voice should do with that information."

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

30. Vocabulary Infusion

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

Word	Student-Friendly Meaning	Use It Today
evidence	a specific detail that supports an idea	The evidence shows ____.
viewpoint	a way of understanding an issue	Another viewpoint is ____.
consequence	something that happens because of a choice	One consequence is ____.
responsible voice	a voice that uses evidence, listening, and reasoning	A responsible voice should ____.

31. Conventions Connection

Recursive conventions review for the week: students edit complete sentences, purposeful line breaks, verbs, adjectives, conjunctions, punctuation, and grade-appropriate spelling. During the narrative and poetry drafts, check that sentence structure is clear, line choices are intentional, and verb tense remains consistent. **[5.11D]**

32. Writing Connection

Reading for source reliability is what makes a written response responsible. When students name the evidence, viewpoint, and consequence before they write, they can build a believable experience in TRAILS and a meaningful poem in LEAVES. This is the habit that turns a first response into a reasoned choice.

33. Watch Out!

Common misconception: a student lists framework labels without showing them in the writing, treats a poem as prose cut into short lines, or changes a claim without evidence. **Teacher move:** return to the exact poem detail, ask which viewpoint or consequence matters, and require a visible craft choice that earns the change.

34. Ready Check

Read the two poem titles aloud and ask students to point out one source detail, one viewpoint, and one consequence. Use responses to decide who needs a TRACKS key, oral rehearsal, or a framework model during Day 1.

35. Teacher Look-Fors

- Students mark exact TRACKS evidence and name the source, viewpoint, or consequence it supports.
- Students ask, "For whom? At what cost? What happened next?" before deciding.
- Students use all six TRAILS elements in a narrative and all six LEAVES elements in a poem.
- Students revise a choice when stronger evidence warrants it and edit for clarity.

Vocabulary, Content & Preparation

TEACHER SCRIPT

"These words help you explain how an informed voice checks facts, listens to perspectives, considers consequences, and acts responsibly."

36. Complete Tier 1 Vocabulary

TEACHER SCRIPT

"These are everyday words you need so you can read about our topic and talk about it clearly."

Word	Student-Friendly Definition	Oral Rehearsal Frame
speak	to say words or share an idea	I can speak up by _____.
listen	to pay careful attention to another person	I listen when _____.
choose	to pick after thinking	I choose _____ because _____.
help	to make something better or easier	This plan may help _____.
hurt	to cause harm or difficulty	This choice could hurt _____.
fair	treating people in a just way	A fair decision _____.
share	to give or tell something to others	I can share evidence by _____.
check	to examine carefully	I check the source by _____.
plan	an idea for what to do	Our plan is _____.
result	what happens after an action	The result shows _____.

37. Complete Tier 2 Vocabulary

TEACHER SCRIPT

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

Word	Student-Friendly Definition	Oral Rehearsal Frame
evidence	facts or details that support an idea	The evidence shows _____.
consequence	something that happens because of a choice	One consequence is _____.
compromise	an agreement in which people give up something to move forward	A compromise could _____.
viewpoint	a way of understanding an issue	Another viewpoint is _____.
source	where information comes from	This source says _____.
credibility	the quality of being believable and trustworthy	The source has credibility because _____.
reasoning	thinking that explains why an idea makes sense	My reasoning is _____.
responsibility	a duty to act carefully and accountably	My responsibility is _____.
representation	speaking or acting for a group of people	Representation matters because _____.
civic	connected to a community and its citizens	A civic action is _____.

38. Complete Tier 3 Vocabulary

TEACHER SCRIPT

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

Word	Say It This Way	Student-Friendly Definition	Oral Rehearsal Frame
democracy	dih-MOK-ruh-see	government in which people have a voice in decisions	Democracy depends on _____.
propaganda	prop-uh-GAN-duh	information meant to persuade that may be one-sided	Propaganda should make readers _____.
reliable	rih-LYE-uh-buhl	able to be trusted for accurate information	A reliable source _____.
revolutionary	rev-uh-LOO-shuh-nair-ee	connected to a major change in government or society	A revolutionary viewpoint may _____.
unintended consequences	un-in-TEN-did KON-suh-kwen-siz	results that were not planned or expected	An unintended consequence could _____.
Plymouth	PLIM-uth	a settlement named in the problem-solving poem	Plymouth is used to consider _____.
Spanish settlement	SPAN-ish SET-uhl-muhnt	a community established by Spanish people in Texas	The Spanish settlement shows _____.
adaptation	ad-ap-TAY-shuhn	a change that helps solve a problem or fit conditions	An adaptation can _____.
policy	POL-uh-see	a plan or rule that guides decisions	A policy affects _____.
civic participation	SIV-ik par-tis-uh-PAY-shuhn	taking part in a community's decisions and life	Civic participation includes _____.

Use these words during reading, discussion, and writing.

39. Background Knowledge & Teacher Context

What the teacher needs to know. This Very High stamina module uses the Grade 5 poems "One Voice Can Start a Wave" and "Try, Learn, Change." The first poem moves from colonial taxation and limited representation to petitions, protest, the Declaration, natural rights, the Bill of Rights, and civic participation today. The second develops evidence-based response through animal behavior, Plymouth, differing impacts of Spanish settlement in Texas, Kendrix's garden, Edison's experiments, and public decisions that may need repair.

Important conceptual background. A responsible voice is not merely the loudest voice. Students weigh the reliability of a source, notice whose viewpoint is represented or missing, and ask, "For whom? At what cost? What happened next?" The TRACKS chart helps students locate evidence; TRAILS and LEAVES help students turn that evidence into purposeful writing.

Content context and connection to writing instruction. The first poem supports a discussion of civic voice, representation, rights, source reliability, and the gap between a promise and lived reality. The second poem offers animal, historical, garden, workshop, and public-decision examples of adaptation and evidence-based revision. The comparison during Day 3 helps students recognize that a responsible voice may need to listen, weigh consequences, and change course.

The Source-to-Writing Habit

Before writing, students DOT unfamiliar words, annotate TRACKS evidence, identify a viewpoint and consequence, and ask, "For whom? At what cost? What happened next?" They then plan a full TRAILS narrative and a full LEAVES poem. The Important Moment must be earned by evidence, and the Lasting Effect must show what changed. **5.7G**

40. Materials Needed

Category	Items
Core print materials	Printed copies of both passages; interactive notebooks; anchor chart paper
Activity / game materials	Source-check cards; viewpoint cards; consequence cards using "For whom? At what cost? What happened next?"; a simple movement path and markers
Writing materials	Pencils; dry erase boards and markers; sticky notes
Assessment materials	Student Exit Ticket page; My Progress Tracker; the Module Writing Assignment
Technology	Projector or board for the Daily Deck slides
Accessibility supports	TRACKS key; source-and-viewpoint chart; consequence-question cards; sentence frames; picture-supported evidence cards

41. Preparation Before Day 1

- ☐ Prepare the TRAILS and LEAVES anchor chart with all six exact elements for each framework.
- ☐ Prepare source-check cards, viewpoint cards, consequence questions, and a movement path for each pair or group.
- ☐ Prepare a TRACKS chart in student notebooks with space to record evidence, source reliability, viewpoint, and consequence.
- ☐ Copy the provided poems "One Voice Can Start a Wave" and "Try, Learn, Change." Plan short reading, annotation, and writing portions for this Very High stamina module.
- ☐ Prepare a model source check, a complete TRAILS narrative plan, a full LEAVES poem plan, and a revision example that changes because evidence changes.
- ☐ Set out notebooks and pencils for annotating evidence and drafting the complete TRAILS narrative and full LEAVES poem.

42. Weekly Timing & Transition Overview

Day	Minutes	GRADUATE Stage	What Happens
Day 1	15	G Gather + R Reveal	Read both poems, model source reliability and consequence questions, and reveal the complete TRAILS and LEAVES frameworks.
Day 2	15	A Attempt	Play Source Check Showdown: draw a detail, mark TRACKS, name a viewpoint, and trace a consequence into one writing choice.
Day 3	15	D Discuss + U Use	Discuss viewpoints and consequences; independently plan the complete TRAILS narrative and full LEAVES poem from one exact detail.
Day 4	15	A Award + T Target	Recognize evidence-earned Important Moments, Lasting Effects, and deliberate poem craft; revise one choice and set a next step.
Day 5	15	E Explain + Educate	Teach a partner one TRAILS element and one LEAVES element; complete, revise, edit, and explain both forms.

43. Tiny Times Transition

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

- Signal the class and say, "Tiny Time! Check the source!"
- Read one exact detail from either poem.
- Students point to its TRACKS category and name one viewpoint or consequence.
- Students say "For whom? At what cost? What happened next?" then return quietly to their work.

Citizenship & Content Connection

44. The Citizenship Connection

This module connects to self-government, civic participation, evidence-based problem solving, science, history, and responsible citizenship across both poems.

Element	This Module
Suitability	A natural fit. One poem follows civic voice and change; the other follows observation, adaptation, testing, and revision.
Focus	Responsible civic participation, evidence-based problem solving, and the effects of decisions on different groups.
Historical / Content Connection	The poems connect colonial viewpoints, rights, civic participation, adaptation, science, policy, and consequences. Students ask who gains, who loses, and who is constrained.
Perspective Connection	Responsible voices use evidence, listen to other viewpoints, and revise when consequences or new facts require a change.
Literacy-to-Citizenship Connection	Reading a source closely mirrors listening carefully to a public message. Citizens who check evidence and viewpoints make more responsible decisions.
Citizenship Question	"What responsibilities come with using our voices and making decisions that affect others?"
Teacher Script	<i>"You can make a responsible choice by checking evidence, listening to viewpoints, and considering who gains, who loses, and what happens next."</i>
Accuracy / Source Note	Use only the exact details in the two poems. Keep source reliability, viewpoints, and consequences visible; do not treat a broad claim as reliable without checking.

Instructional Tools & Source Text

45. Anchor Charts / Core Strategy Visuals

Source-Check Key

Source Detail	Viewpoint	Consequence
Mark the exact words from the poem.	Name who speaks, benefits, loses, or is constrained.	Record what happens next and whether the plan should change.

The Four Questions Before a Decision

Question	What to Check	What the Writer Explains
For whom?	Who gains or benefits?	Which viewpoint receives the result.
At what cost?	Who loses or is constrained?	Which consequence may be unfair or incomplete.
What evidence?	Which source detail supports the choice?	Why the response is reliable.
What happened next?	What result followed?	Whether the decision should be kept, repaired, or revised.

TRAILS and LEAVES Framework Chart

Framework	Letter	Exact Element
TRAILS	T, R, A, I, L, S	Topic/Experience; Relationship; Actions, Thoughts, and Dialogue; Important Moment; Lasting Effect; Setting
LEAVES	L, E, A, V, E, S	Lines/Layout; Emotion/Experience; Artistic Language; Voice; Echo/Sound; Significance
Transfer	Evidence and listening	Use exact source details, weigh viewpoints, consider consequences, and revise when evidence warrants it. 5.7C

46. Core Habit / Strategy Explanation

TEACHER SCRIPT

"Before you decide, follow the Informed Decision Path. Notice what is happening. Ask what you need to know. Gather and compare evidence and viewpoints. Decide and act on the choice you can defend, and say for whom. Then check what happened next, and revise if new evidence changes the plan."

- **Notice:** What is happening?
- **Question:** What do we need to know?
- **Gather and Compare:** What evidence and viewpoints are reliable, different, or missing?
- **Decide and Act:** What choice is most defensible, and for whom?
- **Check and Revise:** What happened next, and does new evidence change the plan?

Encouragement: "Asking 'For whom? At what cost? What evidence? What happened next?' is what makes your voice responsible. You are thinking like an informed citizen."

Create the Anchor Chart Build an anchor chart titled "Voices, Evidence, and Change." Display TRAILS with its exact six elements and LEAVES with its exact six elements. Add the Informed Decision Path and the four questions: For whom? At what cost? What evidence? What happened next? Add a TRACKS reminder for source annotation.

47. Student Source Passage(s)

Passage use: read both poems below at very high stamina, first as a clean reading copy and then again for TRACKS highlighting. Keep the stanza numbers for discussion and for citing evidence.

Passage 13: "One Voice Can Start a Wave" (Genre: Poetry; Level 4; Stamina: Very High)

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

[2] History rarely turns because One person simply gives a cause. A change may start with one small sound, But grows as others gather round.

[3] Before a revolution came, The colonists did not think the same. Some honored Britain and the crown; Some feared their rights were wearing down.

[4] New taxes caused the people pain, But taxes were not all their claim. They questioned who should have a say In making laws they must obey.

[5] "What gives a government its right To tax, command, or start a fight? Should people governed from afar Have voices where their laws are?"

[6] The questions moved from home to shop, And once they started, did not stop. A newspaper or spoken word Could carry what a neighbor heard.

[7] The Stamp Act angered many then; Protests spread by voice and pen. Boycotts became a way to show That common action too could grow.

[8] The Boston Massacre brought fear; Different accounts were people's lens. Images helped shape what people thought, Reminding us that sources must be checked.

[9] Then tea was dumped into the bay; Some praised the bold and risky way. While others questioned whether right Could grow from property destroyed at night.

[10] So even people on one side Could disagree on how to decide. A shared goal does not always mean The same solution will be seen.

[11] The Intolerable Acts were meant To punish those whom Britain blamed. Instead, the colonies drew near As one town's trouble spread its fear.

[12] Their separate voices formed a choir; Their shared concerns became a fire. But even then, some hoped that peace Could make the growing conflict cease.

[13] Eventually, the colonies chose A road from which great change arose. The Declaration boldly said That natural rights should guide instead.

[14] It claimed that people had a right To life and liberty held tight. And government, the writers said, Gets power from the people led.

[15] Those words became a nation's claim, But practice did not match the frame. Equality was written there, While many people lacked its share.

[16] Abigail Adams raised her voice: Remember women in your choice. Enslaved people could clearly see The contradiction with liberty.

[17] Native peoples also faced Loss of land as borders changed. The nation's promise, broad and bright, Had not yet reached each person's life.

[18] That tension matters even now: A principle can become a vow. A nation may be judged in part By whether actions match its heart.

- [19]** The Constitution formed a plan For government across the land. Yet compromises helped it start That also caused enormous harm.
- [20]** The Three-Fifths Compromise would count Enslaved people for representation's amount, While those same people had no vote, A contradiction history notes.
- [21]** A compromise may move things through, But that alone does not make it true That every person has been served, Or every person's rights preserved.
- [22]** Later, the Bill of Rights made clear Important freedoms people held dear. Speech and religion, courts and law Placed limits on what power saw.
- [23]** Still, written rights require a role For citizens who guard the whole. A right to speak brings duties too: To seek good facts and test what's true.
- [24]** Today a voice can take its place At school, in town, or civic space. A citizen might cast a vote, Attend a meeting, write a note.
- [25]** A student too can make a start, By serving others, doing a part. Young people can research a need, Then use strong evidence before they lead.
- [26]** But louder doesn't equal right; Strong claims require more than might. A rumor shouted through a room Can spread confusion all too soon.
- [27]** An informed voice should stop and check: What source is this? What comes next? Are other trusted sources there? Does evidence make the reasoning fair?
- [28]** A thoughtful citizen also knows That listening helps an idea grow. To hear another point of view May teach us something we never knew.
- [29]** We do not have to all agree To practice strong democracy. Respectful questions help us see Why others think so differently.
- [30]** A nation's story keeps being made By choices people haven't weighed. Each generation gets a say In what it keeps or changes someday.
- [31]** One voice can challenge what seems wrong; Another voice can make it strong. But voices reach their greatest height When facts and listening guide what's right.
- [32]** One voice speaks, then others say, "Let's learn before we choose our way." And when informed voices join each day, One voice can start a lasting wave.

Passage 14: "Try, Learn, Change" (Genre: Poetry; Level 4; Stamina: Very High)

- [1]** Look at the leaves, observe the ground; Important clues are all around. Before you choose what you should do, First stop and see what facts tell you.
- [2]** A challenge tells us something's new, But not exactly what to do. The first response that comes to mind May not be best when facts are found.
- [3]** A turtle breaking through the sand Has no instructor close at hand. Its instinct helps it seek the sea, A born behavior naturally.
- [4]** That quick response can help it live When little time is there to give. A hatchling cannot stop to train Before it crosses danger's plain.
- [5]** An orca's challenge isn't quite The same as that first turtle flight. It watches elders in its pod And learns through practice as they travel abroad.

- [6]** Its complicated hunting skill Develops through observing still. It listens, practices, and grows, Until it understands what elders know.
- [7]** So adaptation has no rule That says each creature needs one tool. A useful response fits the need, The place, the challenge, and the speed.
- [8]** People also have to learn When unfamiliar seasons turn. At Plymouth, English settlers found A different climate, coast, and ground.
- [9]** The Wampanoag had long known How local crops and foods were grown. Their knowledge of that place could show What newcomers did not yet know.
- [10]** Survival required more than will; It also needed local skill. When people listen, learn, adapt, A challenge can reveal a path.
- [11]** Yet history also makes us see That contact is not always equally Helpful, fair, or freely made; Some people lose while others gain.
- [12]** Spanish settlement in Texas too Brought roads and ranching, customs new. But Native peoples also faced Loss of freedom, land displaced.
- [13]** Some cooperated, some would trade; Some resisted choices Spain had made. Different people faced the change From different places in the range.
- [14]** That matters when we judge a plan: We cannot ask just, “Did it stand?” We also ask, “For whom was this A gain, a loss, a benefit?”
- [15]** In Kendrix's garden, leaves grew pale; Her first solution seemed to fail. She added water, sure and fast, But muddy soil appeared at last.
- [16]** The evidence refused to fit The answer she had chosen first. She had a choice: defend her view, Or change because the facts were new.
- [17]** She touched the soil and watched each leaf, Then changed the plan she'd first believed. The plants recovered day by day Because new evidence changed her way.
- [18]** This isn't weakness; this is growth. Good thinking values facts and truth. To change a claim when facts demand Shows stronger thinking, not less stand.
- [19]** Inside a workshop, Edison And many workers carried on. A wire broke, a bulb went black; They studied why, then circled back.
- [20]** They wrote results and checked each test, Compared which materials lasted best. A broken bulb could still provide A clue about what next to try.
- [21]** The light that finally filled a room Did not appear from sudden bloom. It followed testing, notes, mistakes, And many choices teams would make.
- [22]** A government can learn this too; A law may bring results anew. A policy intended well May cause effects no one could tell.
- [23]** A compromise can end debate, Yet leave injustice in its wake. A choice that helps a meeting end May still require repair or amend.
- [24]** So citizens should ask what's changed: Who gained? Who lost? Who was constrained? Did evidence support the plan? Did outcomes match what leaders planned?
- [25]** A community may vote one day To solve a problem in one way. But if new facts appear in sight, It may need to adjust what's right.

[26] Being firm does not require Ignoring facts that change the fire. Wisdom sometimes means we say, “We've learned. Let's choose another way.”

[27] Strong problem solving has a chain: We NOTICE first what brings the strain. We QUESTION what may cause the change, Then GATHER facts within our range.

[28] We COMPARE what sources show, Then DECIDE which way to go. We ACT upon the plan we choose, Then CHECK the outcome for new clues.

[29] And if the outcome isn't right, We do not hide from what is in sight. We learn, revise, and rearrange, Because good thinkers know to change.

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

48. Student Annotation Guide

The evidence students learn to identify in each poem. **5.7E**

One Voice Can Start a Wave

TRACKS	Evidence
T Time	Before a revolution; Later; Today
R Reactions	Some praised; others questioned; colonies drew near
A Actions	questioned, protested, boycotted, checked, listened
C Character/ Concept/Creature	colonists, Abigail Adams, enslaved people, Native peoples, democracy
K Key Knowledge	representation, rights, source checking, civic responsibility
S Scenery/Setting	home, shop, bay, school, town, civic space

Try, Learn, Change

TRACKS	Evidence
T Time	Before you choose; Later; day by day
R Reactions	plants recovered; workers circled back; thinkers revise
A Actions	observe, question, gather, compare, decide, act, check
C Character/ Concept/Creature	turtle, orca, Wampanoag, Kendrix, Edison, citizens
K Key Knowledge	instinct, learned behavior, adaptation, evidence-based revision
S Scenery/Setting	sand, sea, pod, Plymouth, garden, workshop, community

49. TRACKS Evidence Highlighting

Preview the poems with students before reading. Students TAP the TRACKS: they hunt for the six kinds of evidence and mark each one. TRACKS marks evidence in the poem; students then use it to weigh source reliability, viewpoints, and consequences. **5.7E**

Use the same six categories, wording, and TRACKS marking in both poems. The color names are labels for matching highlighters, while the categories remain readable in black and white.

Letter	Category	What to Look For	Highlight Color
T	Time	Age, era, dates, cultural details, or historical details. Often adjectives.	Pastel Green
R	Reactions	Reactions, solutions, resolutions, or effects. Often verbs or adverbs.	Pastel Purple
A	Actions	Actions, problems, conflicts, or causes. Often verbs or adverbs.	Pastel Yellow
C	Character, Concept, Creature	Names of characters, people, or animals, or major concepts as the central idea. Often nouns or proper nouns.	Pastel Yellow
K	Key Knowledge	All other important information needed for the meaning of the passage that is not in another TRACKS category.	Pastel Orange
S	Scenery / Setting	Setting characteristics acknowledged or measured through the five senses.	Pastel Green

Poem examples: mark "Before a revolution came" as T, "Some praised" as R, "Protests spread by voice and pen" as A, "Abigail Adams" as C, the question of representation as K, and "home to shop" as S. In the second poem, mark the turtle and orca as C, "day by day" as T, "plants recovered" as R, observe and compare as A, adaptation as K, and sand, sea, garden, or workshop as S.

50. Five-Day GRADUATE Lesson

Use each day's real activities, Teacher Script, student task, embedded check, access support, misconception move, and student product to teach the five-day lesson.

DAY 1 | GATHER AND REVEAL | 15 MINUTES

Day Purpose: gather evidence from both poems, reveal source reliability and consequence questions, and model how TRAILS and LEAVES carry one responsible central idea in different forms.

Standard	Focus
TEKS	5.11A plan a first draft; 5.12A(i) and 5.12A(ii) compose narrative and poetry
ELPS	1E, 2B, 4C

GATHER ■ TEACH

CLASS SLIDE

Slide 2, Meet Our Week! Gather source details, check credibility, listen to viewpoints, ask about consequences, and build complete TRAILS and LEAVES products.

TEACHER SCRIPT

"Should you believe every claim simply because someone says it confidently? Your strong voice needs evidence. When a decision happens, ask yourself: for whom, at what cost, what evidence, and what happened next?"

CLASS SLIDE

Slide 3, Two Poems and One Big Habit. "One Voice Can Start a Wave" and "Try, Learn, Change" both show that a first response should be tested by evidence.

Students DOT unfamiliar words, read both poems once for meaning, and name one source detail, one viewpoint, and one consequence from each. [5.7E](#)

CLASS SLIDE

Today your brain learns how evidence, listening, and reasoning turn a voice into responsible change.

REVEAL ■ TEACH

CLASS SLIDE

Slide 4, Source Check. Identify what a source says, what it leaves out, whose viewpoint appears, and what consequence follows.

CLASS SLIDE

Model question: In the Boston Massacre stanza, why must different accounts and images be checked?

TEACHER SCRIPT

"You can check a loud claim by asking what source it is, what evidence supports it, whose viewpoint may be missing, and what happened next."

Use the poem's exact details: "Different accounts were people's lens" and "Reminding us that sources must be checked." Ask students to name a consequence of accepting an unchecked account.

Modeled Annotation (Teacher Think-Aloud)

CLASS SLIDE

Slide 5, Watch Me! A narrative can show a responsible voice through action, thought, dialogue, relationship, and setting. A poem can show the same idea through lines, emotion, artistic language, voice, sound, and significance.

Point out that a framework is not a label alone. Each element must appear in the writing. Use Kendrix's garden as a model of an evidence-earned change, but quote only the poem's exact details when reading aloud.

TRAILS: a narrative shows a focused experience, the people connected to it, actions and thoughts, an Important Moment, a Lasting Effect, and Setting. **LEAVES:** a poem uses Lines/Layout, Emotion/Experience, Artistic Language, Voice, Echo/Sound, and Significance.

Connect Evidence to Both Forms

CLASS SLIDE

Slide 6, One Experience, Two Forms. The same responsible central idea can become a complete TRAILS narrative and a full LEAVES poem, but the craft choices are different.

CLASS SLIDE

TRAILS: T Topic/Experience; R Relationship; A Actions, Thoughts, and Dialogue; I Important Moment; L Lasting Effect; S Setting.

CLASS SLIDE

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

Point to each element. Require a source detail or reasoning note before students announce a change. **5.7C** **5.7G**

Writing color key: thesis (central idea) and reasons or ways = green; evidence = yellow; explanation = red or pink; reflective / bluebird moment / significant entrance = blue.

EMBEDDED CHECK FOR UNDERSTANDING ○ LEARN

Students name one source detail, one viewpoint, and one consequence, then match each to a possible TRAILS or LEAVES choice.

Misconception / teacher move: if a student treats a poem as prose cut into short lines, return to line choice, sound, and significance. If a student announces change without evidence, ask which detail earned it.

Access without lowering rigor: read the intact poems aloud and allow oral rehearsal; students still choose the evidence, framework elements, and craft decisions. **Student product:** source notes and a two-form planning trace.

DAY 2 | ATTEMPT | 15 MINUTES

Day Purpose: practice checking evidence, weighing viewpoints, and tracing one responsible central idea through both frameworks.

Standard	Focus
TEKS	5.11A planning; 5.11B(i-iv) focused development; 5.12A(i-ii) craft
ELPS	2B, 2E, 3D

ATTEMPT ○ LEARN**CLASS SLIDE**

Slide 7, Source Check Showdown! Draw a poem detail, name its TRACKS category, identify a viewpoint, and ask what consequence follows.

TEACHER SCRIPT

"Your goal is not to make the fastest decision. Your goal is to make the most defensible decision. Revision earns respect when it is supported by evidence."

CLASS SLIDE

Sample detail: "The evidence refused to fit / The answer she had chosen first." Explain why that detail can earn an Important Moment or Lasting Effect.

Partners take turns selecting a detail, checking the source, listening to a different interpretation, and tracing the detail into one TRAILS or LEAVES choice. Use the supplied poems and the exact framework wording.

GAME MATERIALS

Prepare the two poems, TRACKS annotation key, viewpoint cards, consequence questions, and a simple movement path before play.

Game Routine and Sample Card (Teacher Reference)

Step	Action	Check
1	Draw an exact detail from either poem.	Read the stanza.
2	Mark the TRACKS category.	Name T, R, A, C, K, or S.
3	Name the source and viewpoint.	Who speaks or is affected?
4	Ask, "For whom?"	Identify who gains.
5	Ask, "At what cost?"	Identify who loses or is constrained.
6	Ask, "What happened next?"	Trace the consequence.
7	Choose a TRAILS element.	Make the experience visible.
8	Choose a LEAVES element.	Make the poem's craft intentional.
9	Explain the evidence-to-craft connection.	Use because, so, or therefore.
10	Revise if a stronger detail appears.	Change is evidence-based.
11	Check the narrative and poem against the frameworks.	No element is label-only.
12	Switch roles and play another turn.	Both partners listen and explain.

Teacher guidance: the sample card and game directions come from slide 7; the step sequence makes source checking and evidence-to-craft reasoning usable for classroom play.

EMBEDDED CHECK FOR UNDERSTANDING ○ LEARN

Before awarding two spaces, listen for an exact source detail, a fair viewpoint, and a consequence connected to a TRAILS or LEAVES choice.

Misconception / teacher move: if a student says a first response must stay unchanged, return to Kendrix's garden and ask what stronger evidence requires.

Access without lowering rigor: allow oral rehearsal and pointing to the TRACKS chart before writing. **Student product:** source annotations and evidence-to-craft notes.

DAY 3 | DISCUSS AND USE | 15 MINUTES

Day Purpose: discuss viewpoints and consequences, then independently plan a complete TRAILS narrative and a full LEAVES poem from evidence.

Standard	Focus
TEKS	5.11B(i-iv) developing; 5.12A(i-ii) composing narrative and poetry
ELPS	2E, 4D, 4F

DISCUSS ○ LEARN

CLASS SLIDE

Slide 8, Talk It Over! Compare the civic poem's source questions with the problem-solving chain in the second poem.

TEACHER SCRIPT

"Which detail supports your thinking? Whose viewpoint appears? Who gains, who loses, or who is constrained? What happened next?"

Expected student response: a responsible voice checks the source, listens to another viewpoint, and weighs the consequence before deciding.

TEACHER SCRIPT

"Your narrative needs an evidence-earned Important Moment. Your poem needs a meaningful turn in lines, sound, image, or voice. Show the detail that earns the change."

CLASS SLIDE

Source detail: "Different accounts were people's lens." Problem-solving chain: NOTICE, QUESTION, GATHER, COMPARE, DECIDE, ACT, CHECK.

PERSONAL CONNECTION QUESTION (DISCUSS) [5.7A](#)

Ask students: "When have you listened to another viewpoint and learned something you did not know?" Invite two or three students to connect before returning to the poems.

Compare the poems' central ideas without treating them as the same text: one follows civic voice and rights; the other follows observation, adaptation, testing, and revision. [5.7B](#) [5.7G](#)

USE (Try It On Your Own!) ✓ ASSESS

CLASS SLIDE

Slide 9, Try It On Your Own! Plan one complete TRAILS narrative and one full LEAVES poem connected by a responsible central idea.

Step 1: Select one evidence-rich moment from either poem. [5.7E](#)

Step 2: Plan Topic/Experience, Relationship, Actions, Thoughts, and Dialogue, Important Moment, Lasting Effect, and Setting.

Step 3: Plan Lines/Layout, Emotion/Experience, Artistic Language, Voice, Echo/Sound, and Significance.

Step 4: Write one sentence explaining the viewpoint and one sentence explaining the consequence. **5.7C**

CLASS SLIDE

A responsible central idea must be earned by evidence and must show what happens next, not just name a topic.

Independent Framework Check

Success criteria: The plan names an exact detail, one viewpoint, one consequence, a visible Important Moment or meaningful poetic turn, all six TRAILS elements, and all six LEAVES elements.

WRITING REQUIREMENT 5.7F

Use at least two vocabulary words from this module's vocabulary list in your narrative and poem.

EMBEDDED CHECK FOR UNDERSTANDING ✓ ASSESS

Collect the TRAILS and LEAVES plans. Check for exact evidence, one viewpoint, one consequence, and a visible Important Moment or meaningful poetic turn.

Misconception / teacher move: a student may list a framework word without showing it. Ask which sentence, line, image, action, or sound proves the element is present.

Access without lowering rigor: offer an oral rehearsal frame, but require the student to choose the evidence and craft decisions independently. **Student product:** complete two-form plan.

DAY 4 | AWARD AND TARGET | 15 MINUTES

Day Purpose: recognize evidence-earned craft, then revise one narrative or poetry choice so it shows a clearer consequence and responsible change.

Standard	Focus
TEKS	5.11C(i-viii) revise for coherence and clarity; 5.12A(i-ii) use genre craft
ELPS	2E, 3D, 4F

AWARD ✓ ASSESS

CLASS SLIDE

Slide 10, The Moment They Figured It Out.

TEACHER SCRIPT

"Step forward if your Important Moment is earned by evidence, your Lasting Effect shows what changed, and your poem uses sound or layout to make that change matter."

CLASS SLIDE

Take a Step Forward If... You named an exact detail, represented a viewpoint fairly, showed a consequence, and made a deliberate narrative or poetry craft choice.

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

TARGET ✓ ASSESS

CLASS SLIDE

Slide 11, What Do I Still Need to Grow? Use the exact detail "The evidence refused to fit / The answer she had chosen first" to show why a first plan may need revision.

Students identify the missing evidence, viewpoint, or consequence, then revise before revealing a possible improvement.

CLASS SLIDE

Possible Revision: add the exact detail that earned the change, show the character's thought or dialogue, and end with a Lasting Effect. In the poem, let a repeated sound or image carry significance.

Embedded check: students underline the evidence, circle the Important Moment, and mark the Lasting Effect. The revised draft must show reasoning, not only announce it.

SMALL-GROUP SUPPORT: SLIDE 14

Build It: The first plan was: _____. The new evidence showed: _____. So the thinker changed: _____. Fix It: "The evidence refused to fit the answer she had chosen first" becomes a visible Important Moment and Lasting Effect in the student's narrative. Say It: "The first thought was... The evidence showed... The change was..." Finish together.

Access without lowering rigor: rehearse the evidence and consequence aloud; each student writes and revises the craft choice. **Student product:** an evidence-based Award reflection, a specific Target, and a revised passage or stanza.

DAY 5 | EXPLAIN TO OTHERS | 15 MINUTES

Day Purpose: teach the source-checking habit, explain the TRAILS and LEAVES connection, and transfer evidence-based reasoning into a complete narrative and poem.

Standard	Focus
TEKS	5.11B(i-iv) developing; 5.11D editing; 5.12A(i-ii) composing narrative and poetry
ELPS	1E, 2F, 4F

EXPLAIN ✓ ASSESS [5.7G](#)

CLASS SLIDE

Slide 12, Turn and Teach!

EDUCATE

TEACHER SCRIPT

"Turn to someone near you and teach one TRAILS element and one LEAVES element. Explain the evidence, viewpoint, and consequence that make your choices responsible."

CLASS SLIDE

Use the TRAILS and LEAVES Anchor Chart. Explain how evidence, listening, and reasoning become actions, thoughts, dialogue, images, sound, and significance.

Partners point to each TRAILS and LEAVES element, name the exact evidence that supports it, and explain the connection to the central idea.

Transfer Across Poems [5.7B](#)

CLASS SLIDE

Slide 13, Exit Ticket. Submit the complete TRAILS narrative and full LEAVES poem. Mark the source detail, viewpoint, consequence, Important Moment, Lasting Effect, and significant poetic turn.

Students complete the two-form product independently. Check for a coherent narrative, a poem of at least five four-line stanzas, exact source evidence, a fair viewpoint, a consequence, and revision when warranted.

EMBEDDED CHECK FOR UNDERSTANDING ✓ ASSESS

Ask students to explain how one exact detail supports a narrative choice and one line, image, or sound supports the poem's significance.

Access without lowering rigor: reread the poems and allow oral rehearsal; the student chooses the evidence and craft decisions independently.

CLASS SLIDE

Slide 15, Think Like an Author, Write Like a Scholar. Explain how evidence and listening help a voice create responsible change, and how consequences may require repair or revision.

CLASS SLIDE

Slide 16, My Progress Tracker. As you practice checking evidence and building both forms, look at each skill. If you can do it all by yourself, check the box that matches how you feel. Be honest with yourself; this helps you see how much you are growing!

Return to the Citizenship Connection

Ask one reconnecting question: "What responsibilities come with using our voices and making decisions that affect others?"

Return to the Overarching Question

Students compare their First Thinking (Monday) to their Final Thinking (Friday). Use slides 17-19 and Sections 50-52 to identify how evidence, listening, and reasoning guide a responsible voice. **Student product:** partner teaching explanation, source-check note, complete two-form writing, and progress reflection.

CLOSING ENCOURAGEMENT

"You used exact evidence, a fair viewpoint, and consequence reasoning to make a responsible voice visible."

Student Exemplars

Deck slides 17-19 use the two-form assignment: write a complete TRAILS narrative and a full LEAVES poem showing that a responsible voice uses evidence, listening, and reasoning.

51. Low / Developing Exemplar

Field	Detail
Student response	A loud claim is not always right.
What the student did successfully	States a defensible idea about a loud claim.
What is missing	An exact detail from the poem and an explanation of how it supports the response.
Why it falls at this level	The response names the idea but does not yet connect it to passage evidence or explain the thinking.
Exact next instructional step	Name an exact detail from the poem and explain how it supports the response.

52. Medium / Approaching Exemplar

Field	Detail
Student response	The poem says, "A rumor shouted through a room / Can spread confusion all too soon." This shows why a citizen should check a source.
What the student did successfully	Names an exact detail and connects it to source checking.
What is missing	A larger explanation of the quoted detail rather than a stopping point at retell.
Why it falls at this level	The response begins evidence-based thinking but does not yet explain the larger meaning of the detail.
Exact next instructional step	Explain the larger meaning of the quoted detail rather than stopping at a retell.

53. High / Secure Exemplar

Part	Example
High exemplar	The Level 4 poem argues that a responsible voice combines speaking with evidence and listening. Its warning that "louder doesn't equal right" is followed by source-checking questions and respectful attention to another point of view. The poem's problem-solving chain also requires a thinker to check outcomes and revise when new facts appear.
Why it works	It explains the responsible voice with evidence, listening, source checking, attention to another viewpoint, checking outcomes, and revision when new facts appear.

Additional Secure Exemplars

Type	Clue Word	Strong Thesis (central idea)	Why It Works
Passage 13 transfer	Source and viewpoint	"Different accounts were people's lens" supports a narrative moment in which the speaker checks a source before acting.	Uses exact evidence and a consequence question.
Passage 14 transfer	Revision		Shows why changing a plan is stronger thinking.

		"The evidence refused to fit / The answer she had chosen first" supports an evidence-earned Important Moment and Lasting Effect.	
--	--	--	--

Secure Response: Evidence and Explanation (Deck Slide 19)

Response Part	Text from the Secure Model	Why It Works
Evidence	"A thoughtful citizen also knows / That listening helps an idea grow."	Gives exact proof that listening is part of responsible voice.
Explanation	The detail earns a narrative choice in which the speaker hears another viewpoint before deciding. The connected poem can repeat a listening sound or image and end with significance.	Connects source evidence to both forms and shows reasoning.

Assessment & Evidence

54. Teacher Answer Guidance & Evidence Notes

What an adequate final understanding should include: a student who understands this module can (1) locate exact evidence in both poems, (2) evaluate a claim by checking source credibility and another viewpoint, (3) ask who is affected and what happens next, (4) write a complete TRAILS narrative, and (5) create a full LEAVES poem. Accept varied wording when the framework elements and evidence-based reasoning are visible.

55. Standards Evidence Trail

Evidence ID	Location	Role	What It Demonstrates
T1	Day 1 Gather	■ TEACH	Source details, viewpoints, and consequence questions identified in both poems.
T2	Day 1 Reveal	■ TEACH	Source reliability, consequence questions, and complete TRAILS and LEAVES elements modeled.
L3	Day 2 Attempt	○ LEARN	Source Check Showdown annotations connected to viewpoints and consequences.
L4	Day 3 Discuss	○ LEARN	Students compare the poems and explain how listening and evidence guide a responsible voice.
A5	Day 3 Use	✓ ASSESS	Independent TRAILS and LEAVES plans with exact evidence, viewpoint, and consequence.
A6	Day 4 Award	✓ ASSESS	Student names a demonstrated strength with evidence.
A7	Day 4 Target	✓ ASSESS	Student revises a weak framework choice to show evidence and consequence.
A8	Day 5 Explain	✓ ASSESS	Student teaches the skill back accurately.
A9	Day 5 Transfer	✓ ASSESS	Complete TRAILS narrative and full LEAVES poem with evidence, viewpoint, consequence, and revision.

56. Assessment Opportunities

Field	Detail
Purpose	Determine whether students can check source reliability, identify viewpoints and consequences, and use evidence in both writing forms.
Who Administers It	The classroom teacher during the lesson.
Materials Needed	Student notebooks, source-check cards, pencils, the TRACKS key, and both provided poems.
Related TEKS Breakout	[5.11A] planning; [5.11B(i-iv)] developing; [5.12A(i-ii)] narrative and poetry craft; [5.11C] revising.
Task	

	Students annotate TRACKS, name a source and viewpoint, ask who is affected and what happens next, and revise one TRAILS or LEAVES choice for clarity.
Expected Response	The response identifies exact evidence, explains a viewpoint and consequence, and makes the evidence visible in an Important Moment, Lasting Effect, or poetic significance.

Informal Assessment. During Days 1-2, watch students annotate TRACKS and listen as they identify a source, viewpoint, and consequence before writing during Source Check Showdown.

Formative Assessment. The Day 3 independent framework check is the formative check. Students select one exact detail from either poem, explain whose viewpoint it represents, and show how it earns an Important Moment or poetic turn.

Exit Ticket Assessment. The Day 5 exit ticket asks students to submit the complete TRAILS narrative and full LEAVES poem. Review the exact evidence, viewpoint, consequence, Important Moment, Lasting Effect, and significance.

Assessment Prompt Bank (Teacher Reference)

Prompt	Prompt Type	Expected Thesis (central idea)
How should a responsible voice respond when accounts differ?	Source reliability	A responsible voice checks the source, listens to another viewpoint, and tests what is true before choosing.
What questions should a citizen ask before supporting a decision?	Consequences	A citizen should ask for whom the decision works, at what cost, and what happened next.
How does new evidence change a response in "Try, Learn, Change"?	Evidence and revision	New evidence can require a thinker to revise a first plan because changing with facts is stronger thinking.

Formal Module Assessment Addendum

57. Student Exit Ticket (Printable Page)

Name: _____ **Date:** _____

TEKS: 5.11B(i-iv); 5.12A(i-ii) | **Student-Friendly Target:** I can use evidence and listening to create a complete TRAILS narrative and a full LEAVES poem.

Directions: Read the relevant stanzas of "One Voice Can Start a Wave" and "Try, Learn, Change." Mark source reliability, viewpoints, consequences, and the detail that changes or complicates a first conclusion.

Prompt: Write a complete TRAILS narrative and a full LEAVES poem showing how an informed voice uses evidence, listening, and reasoning to create responsible change.

1. Source check. Name one exact detail, its TRACKS category, and the source poem. (2 points)

2. Constructed response. In one sentence, state the poem's message about how a responsible voice should use evidence, listening, and reasoning: (4 points)

3. Explain the viewpoint. Who gains, loses, or is constrained by the decision? (2 points)

4. Transfer / application. Explain what happened next and whether the response should stay or change: _____ (2 points)

Total Score: _____ / 10

58. Exit Ticket Answer Key

Item	Answer	Expected Thinking	Points	TEKS Evidence
1	Source check. Name the source, one exact detail, and its TRACKS category.	Locates exact evidence and identifies its source and category.	2	<u>5.7C</u> ; <u>5.7E</u>
2	A strong response states the poem's message about how a responsible voice should use evidence, listening, and reasoning.	Names a responsible voice and connects the message to evidence, listening, and reasoning.	4	<u>5.11B(i-iv)</u> ; <u>5.12A(i-ii)</u>
3	A strong response identifies who gains, loses, or is constrained by the decision and explains that viewpoint fairly.	Explains how the decision affects people or groups differently.	2	<u>5.7G</u>
4	A strong response explains what happened next and supports keeping or changing the response with	Connects evidence to a consequence and to the decision to keep or revise a response.	2	<u>5.7C</u> ; <u>5.7G</u>

	an exact detail from one of the poems.			
--	--	--	--	--

59. Scoring Principle

Score the primary TEKS, the accuracy of the source check, the fairness of the viewpoint explanation, the consequence reasoning, and the two-form writing. Minor handwriting or convention errors should not remove evidence or framework points if they do not change the meaning. A student who names an exact detail and explains its consequence earns the constructed-response points even when a small spelling or punctuation slip is present.

60. Gradebook Conversion

Raw Score	Percent	Interpretation	Next Instructional Step
9-10	90-100%	Secure	Route to Connect Across Texts enrichment.
7-8	70-89%	Developing	Reteach the missing viewpoint or consequence and revise one framework choice.
5-6	50-69%	Emerging	Small-group Check the Source and Consequence intervention.
0-4	Below 50%	Beginning	Reread one stanza, mark TRACKS, and use evidence-to-craft frames.

61. Recommended Gradebook Label

Gradebook label: "G5 C7 M4 Informed Voices Create Responsible Change."

Module Writing Assignment

62. Writing Assignment (Teacher Scoring Copy)

Field	Detail
Primary TEKS	5.11A , 5.11B(i-iv) , 5.12A(i-ii)
Spiral TEKS	5.11C(i-viii) , 5.11D , 5.7C , 5.7G
Purpose	Students create two connected but distinct forms that show responsible change.
Exact Student Prompt	Write a complete TRAILS narrative and a full LEAVES poem showing how an informed voice uses evidence, listening, and reasoning.
Exact Student Directions	Annotate both poems with TRACKS. Plan Topic/Experience, Relationship, Actions, Thoughts, and Dialogue, Important Moment, Lasting Effect, and Setting. Then plan Lines/Layout, Emotion/Experience, Artistic Language, Voice, Echo/Sound, and Significance. Draft, revise, edit, and explain the choices.
Non-Negotiable Expectations	A 5 to 7 paragraph narrative and a connected poem of at least five four-line stanzas, both grounded in source evidence and showing who is affected, what a decision costs, and what happens next.

WRITING REQUIREMENT [5.7F](#)

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

63. Student Planning Frame

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

Success criteria: The plan names an exact source detail, its viewpoint and consequence, all six TRAILS elements, all six LEAVES elements, and how evidence earns the change.

1. DOT unfamiliar words and annotate one exact detail with the TRACKS key.
2. Name the source, viewpoint, and consequence connected to the detail.
3. Write a thesis (central idea) that names the responsible voice or change you will show.
4. Plan all six TRAILS elements for the narrative. [5.12A\(i\)](#)
5. Plan all six LEAVES elements for the poem. [5.12A\(ii\)](#)
6. Plan how the evidence earns the Important Moment, Lasting Effect, or poetic significance. [5.7G](#)

64. Writing Assignment Rubric

Five criteria, four levels, converting to 20 points. The framework rows assess complete TRAILS and LEAVES development, evidence use, revision, and conventions.

Criterion	4 Secure	3 Developing	2 Emerging	1 Beginning
Evidence and source check 5.7C	Exact poem details are checked, categorized with TRACKS, and used purposefully.	Relevant details are present and mostly accurate.	Details are weakly connected or not checked.	No usable evidence.
Thesis (central idea)	Clear responsible-voice idea connects evidence, listening, and reasoning.	Clear idea with one connection thin.	Retells details without stating the responsible idea.	Names only a topic.
Evidence 5.7C	Exact poem detail supports the narrative or poem.	Detail present and mostly relevant.	Detail weakly related.	No text evidence.
Explanation and significance 5.7G	Explains who is affected, at what cost, and what happens next; significance is clear in both forms.	Explains the link; one consequence or significance is thin.	Restates evidence without explaining its consequence.	No explanation.
Conventions and vocabulary 5.7F	Complete sentences and intentional lines; uses two module vocabulary words.	Mostly complete; one vocabulary word.	Some fragments; no target vocabulary.	Meaning unclear.

65. Writing Gradebook Conversion

Rubric Score	Percent	Instructional Interpretation	Next Step
18-20	90-100%	Secure two-form writer	Enrichment: connect one source detail to a TRAILS Important Moment and a LEAVES significance choice.
14-17	70-89%	Developing	Confer on the weakest criterion; re-draft one part.
10-13	50-69%	Emerging	Intervention on thesis (central idea) and evidence.
Below 10	Below 50%	Beginning	Reread one stanza, mark TRACKS, and use evidence-to-craft frames.

66. Teacher Feedback Shortcuts

- Strength: "You checked the source and used an exact detail to support your thinking."
- Strength: "You represented a viewpoint and showed what happened next."
- Target: "Return to the TRACKS key. Which exact detail earns your Important Moment or poetic turn?"
- Target: "Ask, 'For whom? At what cost?' Then revise your consequence."
- Evidence: "You chose relevant evidence. Now explain how it supports your thesis (central idea)."
- Vocabulary: "Add one more module vocabulary word to strengthen your response."

Response to Student Need

67. Intervention: Check the Source and Consequence

Field	Detail
Purpose	Support students who need help checking a source, identifying a viewpoint, considering a consequence, or showing evidence in a complete writing choice.
Group Size	Small group (3-6 students)
Time	10-12 minutes
Materials	TRACKS key, source-and-viewpoint chart, dry erase boards, Build It / Fix It / Say It frames, and both provided poems
Relevant TEKS Breakout	5.11A planning; 5.11B(i-iv) developing; 5.11C(i-viii) revising
Relevant ELPS	2B, 3D

Step 1: Name the Evidence. Students select one exact detail from a poem, mark its TRACKS category, and name the source.

CLASS SLIDE

This detail comes from _____. It shows _____, and the viewpoint is _____.

TEACHER SCRIPT

"Read the exact detail. Name the source. Tell whose viewpoint we hear and what evidence supports it."

Use one detail at a time. Have students touch the TRACKS category, identify who gains or loses, and name what happened next before writing.

Step 2: Build a Thesis (central idea).

CLASS SLIDE

Explain how a responsible voice responds when a claim, source, or policy has consequences.

Use the Build It frame: "The evidence was: _____. The viewpoint was: _____. The consequence was: _____. So the responsible voice: _____." Help students name a source detail and complete a TRAILS or LEAVES choice.

Step 3: Fix It. Give students a first response that announces a change without evidence. Ask which exact detail, viewpoint, or consequence should be added. Revise the passage so the Important Moment is evidence-earned and the Lasting Effect shows what changed.

Step 4: Say It. Students turn to a partner and rehearse: "The evidence shows... The consequence is... That matters because..." Each student then says and writes a complete framework element.

Small Group Teacher Table: Ask "What source is this?" "Whose viewpoint is present?" "Who gains or loses?" and "What happened next?" Keep the poem detail intact and return the final decision and writing to the student.

68. Embedded Checks & Student Support

Teacher Move	Expected Response	Common Misconception	Teacher Response
Ask students to name the source of a detail.	Students identify Passage 13 or Passage 14 and a TRACKS category.	Students report a detail without its source.	Ask, "Which poem contains that exact evidence?"
Ask students to name a viewpoint.	Students explain who speaks, acts, benefits, loses, or is constrained.	Students treat one viewpoint as everyone's viewpoint.	Return to the stanza and ask whose experience may differ.
Ask students to write a framework element.	Students use evidence to make a TRAILS or LEAVES choice.	Students name a label without showing it.	Ask for the sentence, line, image, action, or sound that proves the element.
Ask what happened next.	Students connect a choice to its consequence and significance.	Students stop at the first result.	Ask, "What happened after that, and for whom?"

69. Student Support Quick Reference

If a student...	Support to Provide
Names a detail but not its source	Use the TRACKS key and require the poem title before the explanation.
Confuses viewpoint with fact	Separate the exact evidence from what a person or group believes about it.
Lists a framework label without showing it	Name the evidence and rehearse "The detail shows ____, so the character or speaker ____" before drafting the complete framework element.
Masters quickly	Route to Connect Across Texts enrichment.

Support for These Checks: Use the TRACKS key, source-check questions, TRAILS and LEAVES anchor chart, sentence frames, exemplar writing, and My Progress Tracker.

70. Enrichment: Connect Across Texts

Field	Detail
Purpose	Challenge students who use the frameworks accurately to connect one exact source detail to a narrative Important Moment and a poetic significance choice across both poems.
Group Size	Pairs or small groups
Materials	Both rendered poems, notebooks, TRACKS chart, source-check cards, and framework plans
Relevant TEKS Breakout	[5.12A(i-ii)] genre characteristics and craft; [5.11C(i-viii)] revising; [5.7B] compare across sources
Relevant ELPS	2E, 4D

Part 1: Find the Evidence. Compare the source reliability, viewpoints, and consequences in the two poems. **[5.7B]**

CLASS SLIDE

Explain how an informed voice should respond when accounts differ and consequences are unequal.

Use the two poems' dual lens: check evidence and listen to another viewpoint, then ask for whom a choice works, at what cost, and what happens next. Students mark exact details and connect them to a writing choice.

Part 2: Write a Matching Thesis (central idea). Students state a responsible central idea: "An informed voice should check evidence, listen to other viewpoints, and revise when consequences show that a choice has caused harm." Partners check the thesis (central idea) against both poems.

Part 3: Develop and Transfer. Use the complete TRAILS framework to plan a narrative about a responsible voice. Use the full LEAVES framework to create a connected poem. Make the evidence, viewpoint, consequence, Important Moment, Lasting Effect, and significance visible.

Expert Reflection: have students explain how exact evidence, viewpoints, and consequences helped them make a responsible craft choice in each form.

Success criteria: The connection uses an exact source detail, explains a viewpoint and consequence, and shows how the detail supports both a narrative Important Moment and a poetic significance choice.

71. Additional Writing Opportunity: Plan and Draft

Writing Prompt: Write a complete TRAILS narrative and a full LEAVES poem showing how an informed voice uses evidence, listening, and reasoning to create responsible change.

Connection to This Module: this week you learned to annotate TRACKS, weigh source reliability, listen to a viewpoint, and ask who is affected, at what cost, and what happens next. Use that reasoning to develop TRAILS and LEAVES from either poem.

Planning Support

1. DOT unfamiliar words and annotate one exact detail with the TRACKS key.
2. Name the source and the viewpoint shown by the detail.
3. Ask, "For whom? At what cost? What happened next?" and record the consequence.
4. Write a thesis (central idea) that names the responsible voice or change you will show.
5. Plan all six TRAILS elements for the narrative. [5.12A(i)]
6. Plan all six LEAVES elements for the poem. [5.12A(ii)]
7. Plan an explanation of how the evidence earns the Important Moment, Lasting Effect, or poetic significance. [5.7G]

WRITING REQUIREMENT [5.7F]

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

Drafting Space: write your Extended Constructed Response. Start with your thesis (central idea), then add a reason or way, evidence, explanation, and significance.

Success Criteria

- I annotate relevant evidence with the TRACKS key and name its source.
- I identify a viewpoint and consider who gains, loses, or is constrained.
- My complete TRAILS narrative includes all six exact elements.
- My full LEAVES poem includes all six exact elements.
- I explain what happened next and revise when stronger evidence requires a change.

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

Revise. Read your narrative and poem aloud. Improve one sentence, line break, image, sound choice, or transition for clarity and significance (TEKS [5.11C(i-viii)]).

Edit. Check for complete sentences, capitalization, punctuation, subject-verb agreement, and correctly spelled grade-appropriate high-frequency words.

Share. Read your narrative and poem to a partner. Your partner identifies the source evidence, viewpoint, consequence, and one TRAILS or LEAVES craft choice.

Success criteria: The revision improves a sentence, line break, image, sound choice, or transition, and the share identifies source evidence, viewpoint, consequence, and one TRAILS or LEAVES craft choice.

Engagement & Home Connection

73. Auditory Engagement Moments

Give every learner a chance to hear and say the thinking, not only read it. These moments are built around this module's work: checking evidence, listening to viewpoints, considering consequences, and explaining a TRAILS or LEAVES choice.

- Read one exact poem detail aloud. Students name the source and its TRACKS category.
- "Say whose viewpoint": partners explain who speaks, benefits, loses, or is constrained.
- Read a consequence card aloud; students answer, "For whom? At what cost? What happened next?"
- A student reads a framework choice aloud; the class listens for the evidence that earns it.

74. Pause Points

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

PAUSE POINT: BEFORE WRITING

What source, viewpoint, and consequence will guide my writing? Say it in your own words before you write.

PAUSE POINT: MIDWAY

Have I marked exact evidence and shown who gains, loses, or is constrained? Does my thesis (central idea) guide both forms? Revise any missing part.

PAUSE POINT: BEFORE YOU FINISH

Does my narrative show all six TRAILS elements? Does my poem show all six LEAVES elements? Mark the exact evidence that supports the change and the significance of the ending.

75. At-Home Connection

These at-home tasks turn a student into a source checker and responsible-voice writer. They need little or no materials and each ends in a short conversation, not a worksheet. Time: a few minutes each. Materials: none needed.

Task Card 1: Four Questions Before a Decision. Choose a small family decision. Ask: "For whom? At what cost? What evidence? What happened next?" Explain whether the first plan should stay or change. **Success criteria:** Ask all four questions, offer one perspective, and explain whether the plan should stay or change. Family signature: _____

Task Card 2: Source Check. Share two short accounts of the same event. Identify what each person observed, what may be missing, and what further information would make a conclusion more reliable. **Success criteria:** Name what each person observed, identify what may be missing, and name further information to check. Family signature: _____

Task Card 3: Two Forms. Tell a short narrative about a decision that changed after evidence appeared, then say one poetic line or image that shows its significance. Name one TRAILS element and one LEAVES element. **Success criteria:** Show a decision changed by evidence, explain the poetic line or image, and name one TRAILS element and one LEAVES element. Family signature: _____

Student Ownership

76. My Progress Tracker

TEACHER SCRIPT

"Use this tracker as a private reflection tool. After you practice each skill, color or check one response. Be honest with yourself so you can see your growth."

Directions: This tracker is for YOU. As you practice using evidence, listening to viewpoints, building TRAILS and LEAVES, and revising, check the box that matches how you feel. Be honest with yourself. This helps you see your growth.

I Can...	Not Yet	Getting It	I've Got It!
Identify an exact detail and its TRACKS category.			
Check whether a source is reliable and note what may be missing.			
Name another viewpoint fairly.			
Ask, "For whom? At what cost? What happened next?"			
Use all six TRAILS elements in my narrative.			
Use all six LEAVES elements in my poem.			
Show an evidence-earned Important Moment and Lasting Effect.			
Use line, image, voice, or sound to make significance clear.			
Revise when stronger evidence warrants a change.			

77. Student Award

What can I already do? One TRAILS or LEAVES choice I made successfully, and the evidence in my work:

78. Student Target

I can: I can use evidence, listen to another viewpoint, consider consequences, and revise my narrative or poem when stronger evidence appears.

My next step: One TRAILS or LEAVES element I want to strengthen:

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

Teacher Closure & Reviewer Evidence

79. Teacher Closure Script

TEACHER SCRIPT

"Today, you used evidence, listening, and reasoning to make a responsible voice visible. You built a complete TRAILS narrative and a full LEAVES poem. You asked who is affected, at what cost, and what happens next, and you revised when stronger evidence appeared."

80. Essential / Overarching Question, Answered

What responsibilities come with using our voices and making decisions that affect others?

Informed voices gather facts, check credible sources, listen to differing viewpoints, consider consequences, and revise when stronger evidence appears.

81. Teacher Reflection

- Which students located reliable evidence and named a viewpoint or consequence accurately?
- Which students used all six TRAILS elements and all six LEAVES elements as actual craft choices?
- Did students show an evidence-earned Important Moment and a meaningful Lasting Effect?
- Who demonstrated mastery, and who showed partial understanding?
- Who needs Name the Thinking intervention, and who is ready for Connect Across Texts enrichment?
- Which evidence should I preserve?

Teacher Notes:

82. Teacher Artifacts of Effectiveness

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

- Student TRACKS annotations and source reliability notes
- Day 3 complete TRAILS plans and LEAVES plans
- Day 5 complete narrative and poem products with evidence marked
- Revised passages or stanzas showing responsible change
- The Module 4 My Progress Tracker
- Exit tickets at each level (still developing, approaching, and secure) so a reviewer can see the range of the class

Production & Implementation Support

83. Module Slide Deck Build Sheet

The actual 19-slide Module 4 deck, listed in physical slide order. Physical slide 2 carries the internal label Module Slide 1.

Slide	Title	Required Content	Lesson Location
1	Informed Voices Create Responsible Change	Module 4; Grade 5 Cluster 7; Week 4; Very High Stamina; Narrative Writing and Poetry	Cover
2	Meet Our Week!	Five I Will statements and four I Can statements; labeled Module Slide 1 in the deck	Learning Destination; Day 1
3	A Problem & A Discovery	Read both poems; notice source reliability, viewpoints, and consequences; DOT unknown words	Day 1 Gather
4	Source Check	Use TRACKS; ask what source this is, whose viewpoint appears, and what evidence supports it	Day 1 Reveal
5	Watch Me!	Model evidence, listening, reasoning, and a consequence question; reveal the responsible voice	Day 1 Reveal
6	One Experience, Two Forms	TRAILS narrative and LEAVES poem, both grounded in evidence and responsible change	Day 1 Reveal
7	Source Check Showdown!	Draw a poem detail; mark TRACKS; name a viewpoint and consequence; connect it to TRAILS or LEAVES	Day 2 Attempt
8	Talk It Over!	Compare source reliability, viewpoints, and consequences across the two poems	Day 3 Discuss
9	Try It On Your Own!	Plan the complete TRAILS narrative and full LEAVES poem from one evidence-rich moment	Day 3 Use
10	The Moment They Figured It Out	Take a step forward for evidence-earned craft, a fair viewpoint, and a visible consequence	Day 4 Award
11	What Do I Still Need to Grow?	Weak craft announces change without evidence; revision adds viewpoint, consequence, and lasting effect	Day 4 Target
12	Turn and Teach!	Teach one TRAILS element and one LEAVES element, then explain the evidence	Day 5 Explain + Educate
13	Exit Ticket		Day 5 Transfer

		Complete TRAILS narrative and full LEAVES poem; mark evidence, viewpoint, consequence, and significance	
14	Build It, Fix It, Say It	Evidence leads to viewpoint, then to consequence; revise a framework choice; rehearse the reasoning	Small-group support; Day 4
15	Think Like an Author, Write Like a Scholar	Evidence, listening, reasoning, consequences, and responsible change across both forms	Enrichment; Day 5
16	My Progress Tracker	Reflect honestly on evidence, framework elements, revision, and craft	Day 5 reflection
17	Let's Look at an Answer!	LOW: a topic is named, but TRAILS and LEAVES elements, evidence, viewpoint, and consequence are missing	Section 50
18	Let's Look at Another Answer!	MEDIUM: change is named, but evidence, viewpoint, consequence, and craft are underdeveloped	Section 51
19	Our Strongest Answer!	HIGH: complete TRAILS and LEAVES products use exact evidence and show responsible change	Section 52

Daily routine: Keep retrieval, the overarching question, citizenship reconnection, source checks, and framework modeling in the lesson. Use Slide 7 for source checking, and assess the complete TRAILS and LEAVES products on Day 5.

84. Virtual / Online Adaptation

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

Element	Adaptation
Shared-screen adaptation	Share one student's TRACKS annotation and framework plan for live, whole-class feedback.
Annotation	Students mark the six TRACKS categories on a shared document or slide, then add a viewpoint and consequence note.
Breakout discussion	Send pairs to breakout rooms to compare the poems, ask who is affected, and rehearse one TRAILS element and one LEAVES element.
Oral response	Students explain the evidence-to-craft connection aloud on camera before typing.
Asynchronous option	Students submit a source check, complete TRAILS narrative, and full LEAVES poem; a partner responds with one evidence-based question.
LMS submission	Collect the two-form writing through a shared document so the teacher can give the same framework and evidence feedback as in person.
Digital tracking	Keep the Pause Points; a few seconds of quiet think-time works the same on camera. Students update My Progress Tracker digitally.

PART XIX

Teacher Reflection

85. Teacher Reflection (This Module)

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

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

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