

PUBLISHED TEXTS

EXACT TEKS WORDING (FROM TEA)

*“explain the author’s purpose and message within a text”**“compose literary texts, including personal narratives and poetry, using genre characteristics and craft”*

WHAT DOES THIS MEAN TO ME?

Published texts are real stories written by real authors and published for the world to read.

An author writes with a purpose, and the author’s message is the idea the story teaches.

When I study what an author did, I can try that same craft in my own writing.

THIS WEEK’S FOCUS

Turning the Ordinary into Something Extraordinary

from “The Land of Counterpane” by Robert Louis Stevenson (1885)

A poet can turn a bed and some toys into a whole country. Stevenson shows a child who is in bed and imagines the blankets as hills and the sheets as seas. This week we notice how the poet transforms ordinary things through imagination.

This deck teaches **author craft and composition** across the five RPLD thinking levels:

NOTICE → CHOOSE → SHOW → OWN → DEFEND.

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Grade 3 · Cluster 2 · Published Texts & Mentor Texts

TEKS 3.10(A) · 3.12(A) · Published Texts & Mentor Texts · Week 9 of 36 · Cluster 2 · Module 1 · slide 1 of 11

TEACHER SAYS & DOES · SLIDE 1 OF 11 ·

Introduce the Week

 ~5 min

“ ” = say word-for-word · ▶ = teacher direction (do not read aloud)

“This week we study a published text and notice the craft move called turning the ordinary into something extraordinary.”

▶ Show the cover. Read the exact TEKS wording aloud, then read the What does this mean to me box.

“Our mentor text is The Land of Counterpane. Stevenson turns a bed and toys into a whole country. The child becomes a giant sitting on a pillow-hill.”

▶ Point to the five thinking levels. Preview the week.

PREP & MATERIALS: the Published Texts and Mentor Texts slide deck for Cluster 2 Module 1 · a class copy of “The Land of Counterpane” (Robert Louis Stevenson, 1885, public domain) · the student tracking sheet · pencils

THE MENTOR TEXT

The Land of Counterpane · If All Were Rain (test item)

CHECK FOR UNDERSTANDING

Ask a student what turning the ordinary into something extraordinary means in their own words.

RAISE THE THINKING

Ask how this craft move is different from the one we studied last week.

Read the published poem.

The Land of Counterpane

When I was sick and lay a-bed,
I had two pillows at my head,
And all my toys beside me lay,
To keep me happy all the day.

And sometimes for an hour or so
I watched my leaden soldiers go,
With different uniforms and drills,
Among the bed-clothes, through the hills;

And sometimes sent my ships in fleets
All up and down among the sheets;
Or brought my trees and houses out,
And planted cities all about.

I was the giant great and still
That sits upon the pillow-hill,
And sees before him, dale and plain,
The pleasant land of counterpane.

SOURCE · PUBLIC DOMAIN

From A Child's Garden of Verses by Robert Louis Stevenson, published 1885 (public domain)

I CAN | I can read a published text and notice the author's craft move.

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TEACHER SAYS & DOES · SLIDE 2 OF 11 ·

 ~6 min

Read the Published Text

" " = say word-for-word · ▶ = teacher direction (do not read aloud)

"This is our published mentor text. Listen for the craft move as I read."

▶ Read the source line aloud. Then read the text aloud twice, slowly.

"As you listen, notice the craft move the author uses. Do not call it out yet. Just notice it."

▶ After reading, point to the key craft moment. Ask students to read it once together.

"Now we will take turns reading. I read one sentence, then you read the next sentence. Keep your finger under each word."

▶ Take Turns Reading (Fluency). Model sentence 1 with expression, then pause. The student reads sentence 2 while tracking with a finger or pointer. Keep alternating to the end, and praise expression. (ELPS 3(H), 3(A), 2(A))

ANSWER KEY: The craft move is in the text. Students should notice turning the ordinary into something extraordinary in action.

CHECK FOR UNDERSTANDING

Ask a student to point to where the craft move happens.

COMMON MISCONCEPTION

Students may confuse a detail with the craft move. Redirect to the specific moment.

POSSIBLE STUDENT QUESTION

How is this different from a regular story? The author chose this craft move on purpose to teach or show something.

RPLD EVIDENCE & ADVICE

This slide is the read the published text moment. Keep it joyful.

RAISE THE THINKING

Ask a student what they noticed about the author's choice.

TODAY'S THINKING JOB

NOTICE

"I can notice where the poet turns an ordinary thing into something extraordinary."

EXACT TEKS WORDING

"explain the author's purpose and message within a text"

"compose literary texts, including personal narratives and poetry, using genre characteristics and craft"

Notice the transformation.

Find a line where the poet turns something ordinary into something extraordinary.

"Among the *bed-clothes*, through the *hills*"
The blankets become hills. The sheets become a country.

I CAN | I can notice the craft move the author uses.

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Grade 3 • Cluster 2 • Published Texts & Mentor Texts • Monday

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TEACHER SAYS & DOES • SLIDE 3 OF 11 •

Monday • NOTICE • Foundational

 ~4 min

" " = say word-for-word • ▶ = teacher direction (do not read aloud)

"Today's thinking job is NOTICE. I can notice the craft move the author uses."

▶ Read the I can statement aloud, then the task on the slide.

"Look at the text on the slide. Find where the author uses the craft move."

▶ Read the key lines aloud twice. Give think time, then have students write on the NOTICE row.

ANSWER KEY: See slide for the specific answer.

CHECK FOR UNDERSTANDING

Ask a student to read the craft move aloud and point to it.

COMMON MISCONCEPTION

Students may copy too much or too little. Redirect to the specific moment.

POSSIBLE STUDENT QUESTION

Is this the only place the author uses this move? Sometimes it appears more than once. Focus on the best example.

RPLD EVIDENCE & ADVICE

NOTICE at Foundational is about finding the craft move. Keep the demand at this level.

RAISE THE THINKING

Ask a student what they see or feel when they read the craft move.

TODAY'S THINKING JOB

CHOOSE

"I can choose the line that best shows the transformation."

EXACT TEKS WORDING

"explain the author's purpose and message within a text"

"compose literary texts, including personal narratives and poetry, using genre characteristics and craft"

Choose the strongest transformation.

Which line best shows an ordinary thing becoming something new?

- A** "I was the giant great and still / That sits upon the pillow-hill"
- B** "I had two pillows at my head"
- C** "When I was sick and lay a-bed"

I CAN | I can choose the best example of the craft move.

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Tuesday • CHOOSE • Developing

 ~4 min

" " = say word-for-word • ▶ = teacher direction (do not read aloud)

"Today's thinking job is CHOOSE. I can choose the best example of the craft move."

▶ Read the I can statement aloud, then the task.

"All three choices are from the text. Only one is the best example of the craft move. Ask yourself which one shows it most clearly."

▶ Have students choose privately, then share with a partner.

ANSWER KEY: A. See slide for the specific answer.

CHECK FOR UNDERSTANDING

Ask a student to say why their choice is the best example.

COMMON MISCONCEPTION

Students may pick a choice because it sounds interesting. Interesting is not the same as strongest craft move.

POSSIBLE STUDENT QUESTION

Can two choices both show the craft move? Sometimes, but one is always stronger. Find the strongest.

RPLD EVIDENCE & ADVICE

CHOOSE at Developing is about selecting the best example.

RAISE THE THINKING

Ask a student to explain what makes the right answer stronger than the others.

TODAY'S THINKING JOB

SHOW

"I can show how a word or image transforms something ordinary into something extraordinary."

EXACT TEKS WORDING

"explain the author's purpose and message within a text"

"compose literary texts, including personal narratives and poetry, using genre characteristics and craft"

Show how the transformation works.

How does calling himself "the giant great and still" change how the reader sees the child?

"I was the **giant great and still**"
"That sits upon the **pillow-hill**"

I CAN | I can explain how the craft move works in the story.

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Grade 3 · Cluster 2 · Published Texts & Mentor Texts · Wednesday

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Wednesday · SHOW · Independent

 ~4 min

" " = say word-for-word · ▶ = teacher direction (do not read aloud)

"Today's thinking job is SHOW. I can show how the craft move works in the text."

▶ Read the I can statement aloud, then the task.

"The author chose this craft move on purpose. Explain how it works and what it does for the reader."

▶ Take two or three answers. Push students to connect the craft move to its effect on the reader.

ANSWER KEY: See slide for the specific answer.

CHECK FOR UNDERSTANDING

Ask a student to point to the words that make the craft move work.

COMMON MISCONCEPTION

Students may describe what happens without explaining why the craft move works. Push for the why.

POSSIBLE STUDENT QUESTION

Does every author use this move? Many do. Recognizing it helps you understand how authors write.

RPLD EVIDENCE & ADVICE

SHOW at Independent is about explaining how the craft move works.

RAISE THE THINKING

Ask a student what would change if the author had not used this move.

TODAY'S THINKING JOB

OWN

"I can write lines that turn an ordinary place into something extraordinary."

EXACT TEKS WORDING

"explain the author's purpose and message within a text"

"compose literary texts, including personal narratives and poetry, using genre characteristics and craft"

Own it. Try the craft move.

Pick an ordinary place (your desk, a bathtub, a closet). Write two lines that transform it into something extraordinary.

My desk is _____ and I am _____.

I CAN | I can try the craft move in my own writing.

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Grade 3 · Cluster 2 · Published Texts & Mentor Texts · Thursday

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Thursday · OWN · Advanced

 ~4 min

" " = say word-for-word · ▶ = teacher direction (do not read aloud)

"Today's thinking job is OWN. I can try the craft move in my own writing."

▶ Read the I can statement aloud, then the task.

"Read the practice prompt on the slide. Try the craft move the way the author did."

▶ Give two minutes of quiet writing time. Have students write on the OWN row, then share two strong examples.

ANSWER KEY: Answers vary. See slide for an example.

CHECK FOR UNDERSTANDING

Scan for writing that uses the craft move, not just writing that tells what happened.

COMMON MISCONCEPTION

Students may write without using the craft move. Redirect to the specific technique.

POSSIBLE STUDENT QUESTION

Can my version be different from the author's? Yes. The craft is the move, not the exact words.

RPLD EVIDENCE & ADVICE

OWN at Advanced is the first try at the craft move.

RAISE THE THINKING

Ask a student to read their writing and point to where they used the craft move.

TODAY'S THINKING JOB

DEFEND

"I can defend why turning ordinary things into something extraordinary makes a poem stronger."

EXACT TEKS WORDING

"explain the author's purpose and message within a text"

"compose literary texts, including personal narratives and poetry, using genre characteristics and craft"

Defend the poet's choice.

The poet could have said "I played with my toys in bed." Why is the transformation stronger?

"The pleasant land of counterpane."

A counterpane is just a blanket. Why does calling it a land make the poem come alive?

I CAN | I can defend why the author chose this craft move.

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TEACHER SAYS & DOES • SLIDE 7 OF 11 •

Friday • DEFEND • Reflective

 ~4 min

" " = say word-for-word • ▶ = teacher direction (do not read aloud)

"Today's thinking job is DEFEND. I can defend why the author chose this craft move."

▶ Read the I can statement aloud, then the task.

"The author could have written it differently. Why does this craft move make the text stronger?"

▶ Have students write a because statement on the DEFEND row, then share two strong answers.

ANSWER KEY: See slide for the specific answer.

CHECK FOR UNDERSTANDING

Ask a student to explain why the craft move is stronger than the alternative.

COMMON MISCONCEPTION

Students may say it sounds better without explaining why. Push for the specific reason.

POSSIBLE STUDENT QUESTION

Is this the best craft move for every story? No. Different stories need different moves. This one fits this text.

RPLD EVIDENCE & ADVICE

DEFEND at Reflective is about justifying the author's craft choice.

RAISE THE THINKING

Ask a student to name another story or poem that uses this same craft move.

Write your own transformation poem.

Pick an ordinary place. Use your imagination to turn it into somewhere extraordinary, the way Stevenson turned his bed into a country.

**Pick an ordinary place you know well.
Name what is really there (pillows, blankets, toys).
Transform each thing into something bigger and more
exciting.**

I CAN | I can write my own poem that transforms an ordinary place into something extraordinary.

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Independent Practice · YOUR TURN

 ~6 min

“ ” = say word-for-word · ▶ = teacher direction (do not read aloud)

“Now it is your turn to write like the author.”

▶ Read the Your Turn task. Students work independently on the tracking sheet.

“Use the craft move we studied all week. Show that you own it.”

▶ Circulate and note who can carry the craft move independently.

ANSWER KEY: Answers vary. See slide for an example.

CHECK FOR UNDERSTANDING

Scan for students who use the craft move, not just write a story.

COMMON MISCONCEPTION

Students may write without the craft move. Require it.

POSSIBLE STUDENT QUESTION

How long should my writing be? A few sentences are enough. The craft move is what matters.

RPLD EVIDENCE & ADVICE

Independent practice shows who owns the craft.

RAISE THE THINKING

Ask an early finisher to check whether their craft move works the same way the author's did.

Answers, across the five thinking levels.

NOTICE The poet turns “**bed-clothes**” into “**hills**” and himself into “**the giant great and still.**” Ordinary things become a whole country.

CHOOSE **A.** The child as a giant is the strongest transformation. B and C describe the real setting without transforming it.

SHOW Calling himself a giant makes the reader see the child as powerful, not small and sick. The pillow becomes a hill, and the whole bed becomes a kingdom.

OWN Answers vary. One example: “**My desk is a castle wall, and I am the queen who guards the gate.**”

DEFEND Saying “I played with toys” is flat. Turning the bed into a land lets the reader enter the imagination. The transformation is what makes the poem a poem.

YOUR TURN Answers vary. One example: “**The bathtub is an ocean wide, and I am captain of the tide.**”

TEACHER SAYS & DOES · SLIDE 9 OF 11 ·

Review the Answers

 ~4 min

“ ” = say word-for-word · ▶ = teacher direction (do not read aloud)

“Let’s check our work across the five thinking levels.”

▶ Reveal the answer slide one row at a time. Have students check their tracking sheets.

“If you missed one, that is where your learning is.”

▶ Celebrate students who explained how the craft move works, not only students who found it.

ANSWER KEY: See slide for all answers.

CHECK FOR UNDERSTANDING

Students can explain how the craft move works.

COMMON MISCONCEPTION

Naming the move without explaining why it works.

POSSIBLE STUDENT QUESTION

Why do we study craft moves? So we can use them in our own writing.

RPLD EVIDENCE & ADVICE

Reviewing is where OWN turns into DEFEND.

RAISE THE THINKING

Ask a student what would change if the author had used a different craft move.

READ THIS POEM · FROM “IF ALL WERE RAIN” BY CHRISTINA ROSSETTI (1872)

**“If all were rain and never sun,
No bow could span the hill;
If all were sun and never rain,
There’d be no rainbow still.”**

What message does the poet want the reader to understand?

- A** Rain is more important than sunshine.
- B** Rainbows only appear on hilltops.
- C** Children should play outside in all weather.
- D** You need both hard times and good times to make something beautiful.

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TEACHER SAYS & DOES · SLIDE 10 OF 11 ·

Show What You Know

 ~4 min

“ ” = say word-for-word · ▶ = teacher direction (do not read aloud)

“Here is a test-style question on a different published text, ‘If All Were Rain.’”

▶ Read the text and the question aloud.

“Read all four choices before you decide.”

▶ Give think time. Students choose privately and bubble their letter.

ANSWER KEY: The answer is D.

CHECK FOR UNDERSTANDING

Students choose by the author’s purpose, not by a word they like.

COMMON MISCONCEPTION

Choosing by guess. Check the answer against the whole text.

POSSIBLE STUDENT QUESTION

Two choices seem close. Ask which answer the text truly supports.

RPLD EVIDENCE & ADVICE

A clean test item is DEFEND in action under assessment conditions.

RAISE THE THINKING

Ask why each wrong choice is wrong.

The answer is D.

- A Rain is more important than sunshine.**
The poem says you need both. Neither one is more important.
- B Rainbows only appear on hilltops.**
The poem uses the hill as a setting, not as a science fact about rainbows.
- C Children should play outside in all weather.**
The poem never mentions children or playing. It is about needing both rain and sun.
- D You need both hard times and good times to make something beautiful.**
Correct.
The poet says you need rain AND sun for a rainbow. Neither one alone is enough. The message is that both are needed.

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The Answer, and Why

 ~4 min

" " = say word-for-word · ▶ = teacher direction (do not read aloud)

"The correct answer is D. The most important part is understanding why."

▶ Reveal each choice's reason. Spend the most time on the wrong answers.

"Each wrong choice sounds reasonable, but it does not match what the text actually does."

▶ Have students write one sentence explaining why D is right.

ANSWER KEY: See slide for full answer and why.

CHECK FOR UNDERSTANDING

Students can explain why D fits.

COMMON MISCONCEPTION

Knowing the answer but not why. Insist on the reason.

POSSIBLE STUDENT QUESTION

Why are the wrong answers wrong? Each one misses the craft move or the author's purpose.

RPLD EVIDENCE & ADVICE

Explaining the distractors is the highest DEFEND move of the week.

RAISE THE THINKING

Ask a student to write a new question about the same text.