

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

A List That Builds a Message

from “Hurt No Living Thing” by Christina Rossetti (1872)

A poet can build a message by listing examples one after another. Each new name adds weight. By the end of the list, the reader feels the message without being told it. This week we notice how repetition and listing create power.

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

NOTICE → CHOOSE → SHOW → OWN → DEFEND.



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Read the published poem.

Read it aloud slowly. Listen to the rhythm and watch for the craft the poet uses.

Hurt No Living Thing

Hurt no living thing:
Ladybird, nor butterfly,
Nor moth with dusty wing,
Nor cricket chirping cheerily,
Nor grasshopper so light of leap,
Nor dancing gnat, nor beetle fat,
Nor harmless worms that creep.

SOURCE · PUBLIC DOMAIN

From *Sing-Song: A Nursery Rhyme Book* by Christina Rossetti, published 1872 (public domain)

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



PUBLISHED TEXTS

TODAY'S THINKING JOB

NOTICE

“I can notice the list the poet builds to carry the message.”

EXACT TEKS WORDING

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Notice the list.

Find the pattern. How many creatures does the poet name?

“Ladybird, nor butterfly, / Nor moth with dusty wing,”

The list names seven creatures, each one smaller and easier to overlook.

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



PUBLISHED TEXTS

TODAY'S THINKING JOB

CHOOSE

“I can choose the line that adds the most weight to the message.”

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Choose the strongest line.

Which line adds the most to the message? All are from the poem.

A “Nor harmless worms that creep.”

B “Hurt no living thing:”

C “Ladybird, nor butterfly,”

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



TODAY'S THINKING JOB

SHOW

“I can show how the list builds from easy examples to harder ones.”

EXACT TEKS WORDING

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Show how the list builds the message.

Why does ending with “harmless worms that creep” make the message stronger?

“Ladybird, nor butterfly” (creatures people like)
“Nor harmless worms that creep” (creatures people often ignore)

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



TODAY'S THINKING JOB

OWN

“I can write a list that builds a message the way the poet did.”

EXACT TEKS WORDING

“explain the author’s purpose and message within a text”

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Own it. Try the craft move.

Write a list poem about something you should protect. Start with things people already care about, then add things they might forget.

**Waste no clean water: not a river, not a pond, not a puddle on the sidewalk,
not _____.**

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



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TODAY'S THINKING JOB

DEFEND

"I can defend why a list builds a stronger message than a single sentence."

EXACT TEKS WORDING

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Defend the poet's choice.

The poet could have just written "Be kind to animals." Why does the long list work better?

"Nor dancing gnat, nor beetle fat, / Nor harmless worms that creep."

Each creature added to the list makes the message bigger. Why does listing beat telling?

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



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Write your own list poem.

Choose something to protect or celebrate. List examples from big to small, the way Rossetti listed creatures from butterflies down to worms.

Choose something to protect or celebrate.

List examples from big and obvious to small and easy to miss.

Let the list itself carry the message without stating it.

I CAN | I can write my own list poem that builds a message.



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Answers, across the five thinking levels.

NOTICE The poet names **seven creatures**, from ladybird down to worms. Each “nor” adds another creature the reader might have overlooked.

CHOOSE A. The worm is the creature most people would skip. Ending with it proves that even the smallest and least loved creature deserves care.

SHOW The list moves from creatures people like (butterflies) to creatures people often ignore (worms). By the end, the reader feels that care reaches every living thing.

OWN Answers vary. One example: “**Waste no clean water: not a river, not a pond, not a puddle, not a single drop.**”

DEFEND Saying “be kind” is one flat sentence. The list lets the reader picture each creature. Each name adds another reason to care. The list makes the message grow.

YOUR TURN Answers vary. One example: “**Thank every helper: the teacher, the coach, the crossing guard, the parent who packs your lunch, the friend who waits for you.**”

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READ THIS POEM EXCERPT • FROM “WHERE GO THE BOATS?” BY ROBERT LOUIS STEVENSON (1885)

**“Dark brown is the river,
Golden is the sand.
It flows along for ever,**

With trees on either hand.

**Green leaves a-floating,
Castles of the foam,”**

Why does the poet call the foam “castles”?

- A** To explain how foam is made in a river.
- B** To help the reader see the foam as something magical and extraordinary.
- C** To show that castles are built near rivers.
- D** To warn children not to play in the water.



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The answer is B.

A To explain how foam is made in a river.

The poem does not explain science. It transforms what the child sees into something magical.

B To help the reader see the foam as something magical and extraordinary.

Correct.

The foam is just bubbles, but calling them “castles” transforms them into something grand. This is the poet’s craft of turning ordinary things into extraordinary images.

C To show that castles are built near rivers.

The castles are not real buildings. They are foam. The poet uses the word to change how we see the foam.

D To warn children not to play in the water.

The poem has no warning. The feeling is wonder, not danger.

