

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

Talking to Something as if It Were a Person

from “The Wind” by Robert Louis Stevenson (1885)

A poet can talk directly to something that is not a person. Stevenson speaks to the wind as “you” and asks if the wind is young or old. This craft move is called personification, and it makes the reader feel the wind as a living character.

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

NOTICE → CHOOSE → SHOW → OWN → DEFEND.



PUBLISHED TEXTS

Read the published poem.

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

The Wind

I saw you toss the kites on high
And blow the birds about the sky;
And all around I heard you pass,
Like ladies' skirts across the grass
O wind, a-blowing all day long,
O wind, that sings so loud a song!

I saw the different things you did,
But always you yourself you hid.
I felt you push, I heard you call,

I could not see yourself at all
O wind, a-blowing all day long,
O wind, that sings so loud a song!

O you that are so strong and cold,
O blower, are you young or old?
Are you a beast of field and tree,
Or just a stronger child than me?
O wind, a-blowing all day long,
O wind, that sings so loud a song!

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.

PUBLISHED TEXTS

TODAY'S THINKING JOB

NOTICE

"I can notice where the poet speaks to something as if it were a person."

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 personification.

Find a line where the poet talks to the wind as if it were a person.

"I saw **you** toss the kites on high"

"**O** wind, that sings so loud a song!"

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



PUBLISHED TEXTS

TODAY'S THINKING JOB

CHOOSE

“I can choose the line where personification is strongest.”

EXACT TEKS WORDING

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

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Choose the strongest personification.

Which line best makes the wind feel like a living being?

A “I saw the different things you did”

B “And all around I heard you pass”

C “Are you a beast of field and tree, / Or just a stronger child than me?”

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



PUBLISHED TEXTS

TODAY'S THINKING JOB

SHOW

"I can show how speaking to something as a person changes how the reader feels about it."

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 personification works.

How does asking "are you young or old?" make the wind feel alive?

"O you that are so **strong and cold**,"

"O blower, are you **young or old**?"

I CAN

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



PUBLISHED TEXTS

TODAY'S THINKING JOB

OWN

“I can write lines that speak to something in nature as if it were a person.”

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 something in nature (the sun, the rain, a river). Write two lines that speak to it as “you,” the way Stevenson spoke to the wind.

O _____, I saw you _____.
Are you _____ or _____?

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



PUBLISHED TEXTS

TODAY'S THINKING JOB

DEFEND

"I can defend why talking to something as a person makes the poem come alive."

EXACT TEKS WORDING

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

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Defend the poet's choice.

The poet could have written about the wind without talking to it. Why does speaking to it as "you" make the poem stronger?

"O wind, a-blowing all day long, / O wind, that sings so loud a song!"
The poet calls the wind "you" and asks it questions. Why does that feel different from just describing the wind?

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



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Write your own personification poem.

Choose something in nature. Speak to it as “you.” Ask it questions. Describe what you saw it do, the way Stevenson described the wind.

**Pick something in nature you have watched.
Speak to it as “you” and describe what it does.
Ask it a question, the way Stevenson asked the wind if it was
young or old.**

I CAN | I can write my own poem that speaks to something in nature as if it were a person.



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Answers, across the five thinking levels.

NOTICE The poet speaks to the wind as “**you**” and says “**I saw you toss the kites.**” The wind becomes a character the reader can picture.

CHOOSE C. Asking “are you a beast or a child?” gives the wind a body and an age. That is the strongest personification. B and C use “you” but do not give the wind human traits.

SHOW Asking “are you young or old?” treats the wind like a living being with an age. The reader starts to imagine the wind as a character, not just a force.

OWN Answers vary. One example: “**O sun, I saw you melt the morning frost. Are you a giant or just a golden light?**”

DEFEND Speaking to the wind as “you” creates a conversation. The reader feels like a friend of the wind, not just a watcher. That closeness makes the poem feel alive.

YOUR TURN Answers vary. One example: “**O rain, I watched you drum upon my roof. Were you angry, or were you singing me to sleep?**”

PUBLISHED TEXTS

READ THIS POEM • FROM “MIX A PANCAKE” BY CHRISTINA ROSSETTI (1872)

**“Mix a pancake,
Stir a pancake,
Pop it in the pan;
Fry the pancake,
Toss the pancake,
Catch it if you can.”**

Why does the poet use so many action words (mix, stir, pop, fry, toss, catch)?

- A** To teach the reader how to cook a pancake safely.
- B** To list every step in a recipe.
- C** To show that pancakes are hard to make.
- D** To make the reader feel the speed and energy of making a pancake.



PUBLISHED TEXTS

The answer is D.

A To teach the reader how to cook a pancake safely.

The poem is playful, not instructional. Real recipes do not say “catch it if you can.”

B To list every step in a recipe.

The poet is not writing a recipe. The purpose is to build energy and fun through action words.

C To show that pancakes are hard to make.

The poem makes cooking sound fun, not difficult. The energy is joyful, not frustrated.

D To make the reader feel the speed and energy of making a pancake.

Correct.

Each action word moves faster than the last. The poem builds energy until “catch it if you can” makes the reader feel the excitement.

