

PUBLISHED TEXTS

EXACT TEKS WORDING (FROM TEA)

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

WHAT DOES THIS MEAN TO ME?

Published texts are real stories, poems, and books 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 text teaches or shows.

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

THIS WEEK’S FOCUS

Repetition as a Storytelling Engine

from “How the Camel Got His Hump” by Rudyard Kipling (1902)

Some authors use repetition to drive a story forward. Kipling repeats the same pattern three times: an animal asks the Camel to work, the Camel says “Humph!” and refuses. The repetition builds frustration and makes the reader expect the consequence. This week we study how repetition powers a story.

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

NOTICE → CHOOSE → SHOW → OWN → DEFEND.

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Grade 4 · Prepare Cluster · Published Texts & Mentor Texts

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SLIDE 1 OF 11 ·

Introduce the Week

 ~5 min

“ ” = say word-for-word · ▶ = teacher direction

“This week we study repetition as a storytelling engine.”

▶ Show the cover. Read the TEKS wording aloud.

“Our mentor text is How the Camel Got His Hump.”

▶ Preview the five thinking levels.

PREP & MATERIALS: slide deck for Prepare Cluster Module 1 · “How the Camel Got His Hump” (Rudyard Kipling, 1902) · tracking sheet · pencils

THE MENTOR TEXT

How the Camel Got His Hump · The Fox and the Lion (test)

CHECK FOR UNDERSTANDING

Ask what repetition as a storytelling engine means.

RAISE THE THINKING

Ask how this differs from last week.

Read the published text.

This is an excerpt from a Just So Story. Read it, then read it again. Count the repetitions and notice the pattern.

How the Camel Got His Hump (excerpt)

Presently the Horse came to him on Monday morning and said, “Camel, O Camel, come out and trot like the rest of us.”

“Humph!” said the Camel; and the Horse went away and told the Man.

Presently the Dog came to him and said, “Camel, O Camel, come and fetch and carry like the rest of us.”

“Humph!” said the Camel; and the Dog went away and told the Man.

Presently the Ox came to him and said, “Camel, O Camel, come and plough like the rest of us.”

“Humph!” said the Camel; and the Ox went away and told the Man.

SOURCE · PUBLIC DOMAIN

From *Just So Stories* by Rudyard Kipling, published 1902 (public domain, Project Gutenberg #2781)

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

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Read the Published Text

 ~6 min

“ ” = say word-for-word · ▶ = teacher direction

“This is our published mentor text.”

▶ Read the text aloud twice.

“Notice the craft move.”

▶ Point to the key moment.

“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: See slide.

CHECK FOR UNDERSTANDING

Point to the craft move.

COMMON MISCONCEPTION

Confusing a detail with the craft.

RPLD EVIDENCE & ADVICE

Keep it joyful.

RAISE THE THINKING

What did you notice?

TODAY'S THINKING JOB

NOTICE

"I can notice the pattern the author repeats."

EXACT TEKS WORDING

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

"compose literary texts such as personal narratives and poetry using genre characteristics and craft"

Notice the pattern.

Find the three-part pattern. What stays the same each time? What changes?

Same: "Presently the _____ came... 'Humph!' said the Camel"
Changes: Horse → Dog → Ox. Trot → fetch and carry → plough.

I CAN | I can notice the repeated pattern and what changes each time.

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Monday · NOTICE

 ~4 min

" " = say word-for-word · ▶ = teacher direction

"Today's job is NOTICE."

▶ Read the task.

"Find the craft move."

▶ Students write on NOTICE row.

ANSWER KEY: See slide.

CHECK FOR UNDERSTANDING

Read the craft move aloud.

RPLD EVIDENCE & ADVICE

Foundational level.

RAISE THE THINKING

What do you feel?

TODAY'S THINKING JOB

CHOOSE

"I can choose the part of the pattern that does the most work."

EXACT TEKS WORDING

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

"compose literary texts such as personal narratives and poetry using genre characteristics and craft"

Choose the strongest repetition.

Which repeated element builds the most frustration?

A "Humph!" said the Camel (the same refusal every time)

B "Presently" (the time word)

C "and told the Man" (the report)

I CAN | I can choose the repeated element that builds the most frustration.

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Tuesday · CHOOSE

 ~4 min

" " = say word-for-word · ▶ = teacher direction

"Today's job is CHOOSE."

▶ Read the task.

"Which is the best example?"

▶ Choose privately, share.

ANSWER KEY: A.

CHECK FOR UNDERSTANDING

Why is A strongest?

RPLD EVIDENCE & ADVICE

Developing level.

RAISE THE THINKING

What makes it stronger?

TODAY'S THINKING JOB

SHOW

"I can show how repetition builds toward a consequence."

EXACT TEKS WORDING

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

"compose literary texts such as personal narratives and poetry using genre characteristics and craft"

Show how the repetition builds.

The Camel says "Humph!" three times. How does each refusal make the reader expect a consequence?

**First "Humph!" = annoying. Second = frustrating.
Third = the reader KNOWS something must happen. The repetition builds pressure.**

I CAN | I can show how each repetition builds more pressure toward a consequence.

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Wednesday · SHOW

 ~4 min

" " = say word-for-word · ▶ = teacher direction

"Today's job is SHOW."

▶ Read the task.

"Explain how it works."

▶ Take 2-3 answers.

ANSWER KEY: See slide.

CHECK FOR UNDERSTANDING

Point to the words.

RPLD EVIDENCE & ADVICE

Independent level.

RAISE THE THINKING

What would change without it?

TODAY'S THINKING JOB

OWN

"I can write a three-part repetition pattern."

EXACT TEKS WORDING

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

"compose literary texts such as personal narratives and poetry using genre characteristics and craft"

Own it. Try the craft move.

Write a three-part pattern where a character refuses three different requests the same way.

"Clean your room," said Mom. "Later," said the boy.
"Do your homework," said Dad. "Later," said the boy.
"Feed the dog," said his sister. "Later," said the boy.
Then _____.

I CAN | I can write a three-part repetition that builds toward a consequence.

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Thursday · OWN

 ~4 min

" " = say word-for-word · ▶ = teacher direction

"Today's job is OWN."

▶ Read the task.

"Try the craft move."

▶ Two minutes writing.

ANSWER KEY: Answers vary.

CHECK FOR UNDERSTANDING

Scan for the move.

RPLD EVIDENCE & ADVICE

Advanced level.

RAISE THE THINKING

Where did you use it?

TODAY'S THINKING JOB

DEFEND

"I can defend why repetition is stronger than listing."

EXACT TEKS WORDING

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

"compose literary texts such as personal narratives and poetry using genre characteristics and craft"

Defend the author's choice.

Kipling could have written "The Camel refused to help the Horse, the Dog, and the Ox." Why does the three-part pattern work better?

"Humph!" "Humph!" "Humph!"
vs. "The Camel refused three times." Which one makes the reader feel the stubbornness?

I CAN | I can defend why showing the same refusal three times is stronger than summarizing it.

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Friday · DEFEND

 ~4 min

" " = say word-for-word · ▶ = teacher direction

"Today's job is DEFEND."

▶ Read the task.

"Why does this move make it stronger?"

▶ Write a because statement.

ANSWER KEY: See slide.

CHECK FOR UNDERSTANDING

Explain why.

RPLD EVIDENCE & ADVICE

Reflective level.

RAISE THE THINKING

Name another text with this move.

Write your own repetition story.

Choose a character who does the same thing three times despite being asked to stop. Build the pattern, then show the consequence.

Choose a character who repeats the same mistake three times.

**Build the pattern with the same structure each time.
End with the consequence the repetition earned.**

I CAN | I can write my own story where repetition drives the plot toward a consequence.

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YOUR TURN

 ~6 min

“ ” = say word-for-word · ▶ = teacher direction

“Your turn.”

▶ Read the task.

“Use the craft move.”

▶ Circulate.

ANSWER KEY: Answers vary.

CHECK FOR UNDERSTANDING

Scan for the move.

RPLD EVIDENCE & ADVICE

Independent practice.

RAISE THE THINKING

Check your move.

Answers, across the five thinking levels.

NOTICE The pattern repeats three times: an animal asks, the Camel says “**Humph!**”, and the animal reports to the Man. The same structure, three times.

CHOOSE A. “Humph!” is the core of the pattern. The word itself never changes, which makes the stubbornness feel absolute.

SHOW Each refusal adds pressure. By the third “Humph!” the reader expects a consequence. The repetition earns the consequence that comes next in the story.

OWN Answers vary. One example: **Then the dog sat by his empty bowl, whining. “Later” had run out.**

DEFEND A summary tells the reader what happened. The three-part pattern lets the reader feel the frustration growing. Each “Humph!” adds weight until the reader is ready for the consequence.

YOUR TURN Answers vary. One example: “Bring an umbrella,” said the teacher. “I will be fine,” said the girl. Three times she said it. Then it rained.

SLIDE 9 OF 11 ·

Review the Answers

 ~4 min

“ ” = say word-for-word · ▶ = teacher direction

“Check our work.”

▶ Reveal answers.

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

▶ Celebrate explanations.

ANSWER KEY: See slide.

CHECK FOR UNDERSTANDING

Explain how it works.

RPLD EVIDENCE & ADVICE

OWN turns into DEFEND.

RAISE THE THINKING

What would change?

READ THIS PASSAGE EXCERPT · FROM “THE FOX AND THE LION” (AESOP, TRANS. TOWNSEND, 1867)

“When a Fox who had never yet seen a Lion, fell in with him by chance for the first time in the forest, he was so frightened that he nearly perished with fear. On meeting him for the second time, he was still much alarmed, but not to the same extent as at first. On seeing him the third time, he so increased in boldness that he went up to him and commenced a familiar conversation with him.”

What message does the author want the reader to learn?

- A** Lions are not actually dangerous.
- B** Familiarity takes away fear.
- C** Foxes are braver than other animals.
- D** The forest is a safe place to meet strangers.

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Show What You Know

 ~4 min

“ ” = say word-for-word · ▶ = teacher direction

“Test on ‘The Fox and the Lion.’”

▶ Read text and question.

“Read all four choices.”

▶ Choose privately.

ANSWER KEY: B.

CHECK FOR UNDERSTANDING

Choose by purpose.

RPLD EVIDENCE & ADVICE

DEFEND in action.

RAISE THE THINKING

Why is each wrong?

The answer is B.

A **Lions are not actually dangerous.**
The story does not say the Lion is safe. It says the Fox got used to the Lion. The danger may still be real.

B **Familiarity takes away fear.**
Correct.
The Fox was terrified the first time, less afraid the second, and bold the third. The gradual change shows that getting used to something removes the fear. The three meetings prove the pattern.

C **Foxes are braver than other animals.**
The story is about how familiarity works, not about which animals are bravest.

D **The forest is a safe place to meet strangers.**
The forest is just the setting. The message is about how repeated exposure reduces fear.

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The Answer, and Why

 ~4 min

" " = say word-for-word · ▶ = teacher direction

"The answer is B."

▶ Reveal reasons.

"Each wrong choice does not match."

▶ Write one sentence.

ANSWER KEY: See slide.

CHECK FOR UNDERSTANDING

Explain why B fits.

RPLD EVIDENCE & ADVICE

Highest DEFEND move.

RAISE THE THINKING

Write a new question.