



EXPEDITIONARY
LEARNING

Grade 6: Module 2A: Unit 2: Lesson 5

Looking Closely at Stanza 2—Identifying Rules to Live By Communicated in “If”



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can analyze how a particular sentence, stanza, scene, or chapter fits in and contributes to the development of a literary text. (RL.6.5)

I can compare and contrast how different genres communicate the same theme or idea. (RL.6.9)

I can analyze figurative language, word relationships, and nuances in word meanings. (L.6.5)

Supporting Learning Targets

- I can describe the literal meaning of figurative language in the poem “If.”
- I can paraphrase the second stanza of Rudyard Kipling’s “If” poem.
- I can identify rules to live by communicated in the second stanza of the poem “If.”

Ongoing Assessment

- Notes on Stanza 2 of “If” by Rudyard Kipling—Interpreting Text to Make Meaning note-catcher
- The second stanza of “If” paraphrased on the Analyzing “If” graphic organizer

Agenda

1. Opening
 - A. Unpacking Learning Targets (2 minutes)
2. Work Time
 - A. Analyzing the Meaning of Excerpts of the Second Stanza (23 minutes)
 - B. Paraphrasing the Second Stanza (5 minutes)
 - C. Determining Rules to Live By in the Second Stanza (8 minutes)
3. Closing and Assessment
 - A. Concentric Circles: Connecting “If” with *Bud, Not Buddy* (7 minutes)
4. Homework
 - A. Read Chapter 18 of *Bud, Not Buddy*. Use evidence flags to identify the important details that lead to Bud’s realization that Herman Calloway is not his father but his grandfather.

Teaching Notes

- This lesson is very similar in structure to Lesson 3 and is the second in the two-lesson cycle focused on the second stanza of the poem. In this lesson, students dig deeper into interpreting the meaning of the second stanza, with teacher questioning using the close reading guide.
- Students then determine rules to live by from the poem, discuss how those rules are communicated, and connect those rules to rules or themes in *Bud, Not Buddy*.
- Review Concentric Circles Protocol (Appendix).
- Post: Learning targets.



Lesson Vocabulary	Materials
figurative language, paraphrase	<ul style="list-style-type: none">• “If” (from Lesson 2)• Stanza 2 of “If” by Rudyard Kipling—Interpreting Text to Make Meaning note-catcher (one per student)• Close Reading Guide—Stanza 2 of “If” by Rudyard Kipling (for Teacher Reference)• Analyzing “If” graphic organizer (from Lesson 2)• Equity sticks• Rules to Live By in “If” anchor chart (from Lesson 3)• Conveying Theme in <i>Bud, Not Buddy</i> charts (from Lesson 1)

Opening	Meeting Students’ Needs
<p>A. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Invite students to read the learning targets with you:<ul style="list-style-type: none">* “I can describe the literal meaning of figurative language in the poem ‘If.’”* “I can paraphrase the second stanza of Rudyard Kipling’s ‘If’ poem.”* “I can identify rules to live by communicated in the second stanza of the poem ‘If.’”• Remind students of what <i>figurative language</i> is and what it means to paraphrase and why it is useful.	<ul style="list-style-type: none">• Discussing the homework task from the previous lesson at the beginning of the lesson holds students accountable for doing their homework. It also gives you an opportunity to assess who is reading the novel at home and who isn’t.• Learning targets are a research-based strategy that helps all students, especially challenged learners.• Posting learning targets for students allows them to reference them throughout the lesson to check their understanding. The targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.• Discussing and clarifying the language of learning targets helps build academic vocabulary.



Work Time	Meeting Students’ Needs
<p>A. Analyzing the Meaning of Excerpts of the Second Stanza (23 minutes)</p> <ul style="list-style-type: none">Remind students that in the previous lesson, they began to look more closely at the second stanza of the poem with notices and wonders about different elements of the poem such as punctuation, word choice, and structure.Ask students to get out their copies of “If” and distribute the Stanza 2 of “If” by Rudyard Kipling— Interpreting Text to Make Meaning Note-catcher. Use the Close Reading Guide—Stanza 2 of “If” by Rudyard Kipling (for Teacher Reference) to guide students through a series of questions about the meaning of excerpts from the second stanza of “If.” Be sure to have equity sticks nearby to use while using the Close Reading Guide. Students discuss the answers to these questions in their triads, write notes to answer the questions on their note-catcher, and then share with the whole class.	<ul style="list-style-type: none">Questioning students about parts of the text encourages students to reread the text for further analysis and ultimately allows for a deeper understanding.Guiding questions provide motivation for student engagement in the topic, and give a purpose to reading a text closely.
<p>B. Paraphrasing the Second Stanza (5 minutes)</p> <ul style="list-style-type: none">Tell students that now that they have analyzed the words and phrases in the stanza more closely and have a deeper understanding of it, they are going to paraphrase the stanza.Ask the class to get into triads to share their paraphrasing.Remind students of the Paraphrased column on their Analyzing “If” graphic organizer from the previous lesson. Tell them to record their paraphrasing of the second stanza in that last column.Use equity sticks to ask students to share their paraphrasing with the whole group.	<ul style="list-style-type: none">Asking students to paraphrase the stanza helps you to check their understanding.



Work Time	Meeting Students’ Needs
<p>C. Determining Rules to Live By in the First Stanza (8 minutes)</p> <ul style="list-style-type: none"> • Refocus the whole group. Give students a few minutes to reread the poem from start to finish. Ask students to discuss in triads: <ul style="list-style-type: none"> * “How does the second stanza fit into the poem as a whole?” • Select volunteers to share their triad discussion with the whole group. Guide students toward the idea that this stanza continues the same rhythm as the first stanza and introduces more rules to live by. • Remind students that this module is all about rules to live by and that, as we have already seen, Bud has rules to live by, Steve Jobs suggested rules to live by, and in “If” Rudyard Kipling suggests rules to live by. • Tell students they should look closely at each “If” statement within the second stanza as well as the stanza as a whole. Ask students to discuss in their triads: <ul style="list-style-type: none"> * “What are some rules to live by that Rudyard Kipling gives us in the second stanza of the poem?” • Select volunteers to share their triad discussion with the whole group. • Record student suggestions of rules on the Rules to Live By in “If” anchor chart. Suggestions could include: <ul style="list-style-type: none"> * Have dreams but don’t let them control you. Live in the real world too. * Don’t overthink things. * Remember that you decide whether something is a triumph or a disaster, so try to control your emotions when things seem really good or bad. * Remember that people will twist what you say, and foolish people will believe them. * Expect people to question and try to destroy/break down what you believe in. • Ask students to discuss in their triads: <ul style="list-style-type: none"> * “How are those rules communicated?” • Use equity sticks to invite students to share their triad discussion with the whole group. • Guide students toward the idea that, as in the first stanza, Rudyard Kipling tells us the rules rather than suggests them and uses figurative language and “If” statements to make it poetic. 	<ul style="list-style-type: none"> • Anchor charts serve as note-catchers when the class is co-constructing ideas.



Closing and Assessment	Meeting Students’ Needs
<p>A. Concentric Circles: Connecting “If” with Bud, Not Buddy (7 minutes)</p> <ul style="list-style-type: none">• Focus students on the five Conveying Theme in Bud, Not Buddy charts from Lesson 1. Remind students that the themes of each of the stanzas of “If” are the rules that the stanza presents.• Give students a minute or so to look at the charts to consider these questions:<ul style="list-style-type: none">* “Which of the rules to live by in ‘If’ connects with a theme from <i>Bud, Not Buddy</i>? How does it connect?”• Concentric Circles:<ol style="list-style-type: none">1. Divide the group in half.2. Have half make a circle.3. Have the other half make a circle around them.4. Tell the inside circle to face the students in the outside circle.5. Give students 2 minutes to share their answer with the person facing them.6. Invite students to thank each other and then tell the inside circle to move 2 people to the right.7. Give students 2 minutes to share their answer with the person facing them.8. Invite students to thank each other.• Cold call students to share their ideas about which of the rules to live by in “If” connects with a theme from <i>Bud, Not Buddy</i>.	<ul style="list-style-type: none">• Use of protocols (like Concentric Circles) allows for total participation of students. It encourages critical thinking, collaboration, and social construction of knowledge. It also helps students to practice their speaking and listening skills.
Homework	Meeting Students’ Needs
<p>A. Read Chapter 18 of <i>Bud, Not Buddy</i>. Use evidence flags to identify the important details that lead to Bud’s realization that Herman Calloway is not his father but his grandfather.</p>	



EXPEDITIONARY
LEARNING

Grade 6: Module 2A: Unit 2: Lesson 5

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Name: _____

Date: _____

Directions and Questions	Notes
<p>“If you can dream—and not make dreams your master;”</p> <p>1. What does he mean by this?</p>	
<p>“If you can think—and not make thoughts your aim,”</p> <p>2. What does it mean to not make thoughts your aim?</p>	
<p>“If you can meet with Triumph and Disaster And treat those two impostors just the same:”</p> <p>3. What does he mean to treat both triumph and disaster just the same?</p>	
<p>“If you can bear to hear the truth you’ve spoken Twisted by knaves to make a trap for fools,”</p> <p>4. What is “a trap for fools”?</p>	



Directions and Questions	Notes
<p>“Or watch the things you gave your life to, broken, And stoop and build ’em up with worn-out tools;”</p> <p>5. What do you understand from “Or watch the things you gave your life to, broken”? What is broken? Who broke it?</p> <p>6. Why does he describe the tools as “worn- out”? What does this mean?</p>	



Time: 23 minutes

Directions and Questions	Notes
<p>“If you can dream—and not make dreams your master;”</p> <p>1. What does he mean by this?</p>	<p>(4 minutes)</p> <ul style="list-style-type: none"> • Invite students to read the first two lines of the second stanza of the poem with you. • Ask students to discuss in their triads: <ul style="list-style-type: none"> * “What does he mean by ‘dreams’? Does he mean what happens when you go to sleep at night?” * “What dreams do you have?” • Cold call students to share their responses. <p><i>Listen for students to explain that your dreams are things that you hope/wish/want in life. Students don’t have to share their dreams with the whole group if they don’t want to.</i></p> <ul style="list-style-type: none"> * “What does he mean by ‘your master’?” • Cold call students to share their responses. • Students may struggle with this and may need to be guided toward the idea that someone who is your master is someone who controls you. • Ask students Question 1. • Invite them to discuss the question in triads and then record their responses to the question on their note-catcher. • Cold call students to share their responses. <p><i>Listen for them to explain that it means to have dreams but not let your dreams control you.</i></p>



Directions and Questions	Notes
<p>“If you can think—and not make thoughts your aim,”</p> <p>2. What does it mean to not make thoughts your aim?</p>	<p>(4 minutes)</p> <ul style="list-style-type: none">• Invite students to read the next two lines with you.• Ask students to discuss in their triads:<ul style="list-style-type: none">* What does the ‘aim’ mean? What does it mean in this context? <p><i>Listen for them to define “aim” as something you are shooting for. In this context, it means something on which you are completely focused.</i></p> <ul style="list-style-type: none">• Ask students Question 2.• Invite them to discuss the question in triads and then record their responses on their note-catcher.• Cold call students to share their responses.• Students may struggle with this and may need to be guided toward the idea that it means to not overthink things.



Directions and Questions	Notes
<p>“If you can meet with Triumph and Disaster And treat those two impostors just the same:”</p> <p>3. What does he mean to treat both triumph and disaster just the same?</p>	<p>(5 minutes)</p> <ul style="list-style-type: none">• Invite students to read the next two lines with you.• Ask them to discuss in their triads:<ul style="list-style-type: none">* “What is the difference between ‘triumph’ and ‘disaster’?”• Cold call students to share their responses. <p><i>Listen for them to explain that they are opposites. Triumph is a great victory or achievement. Disaster is a sudden event that causes a lot of damage.</i></p> <ul style="list-style-type: none">* “What does it mean to ‘meet with triumph and disaster’?”• Use equity sticks to select students to share their paraphrasing with the whole group.• Students may struggle with this and may need to be guided toward the idea that it means to accept that both triumph and disaster are a part of life.<ul style="list-style-type: none">* “Yesterday you found out that impostors are people who pretend to be something they aren’t. So why does he call triumph and disaster ‘impostors’?”• Cold call students to share their responses.• Students may struggle with this and may need to be guided toward the idea that he calls them imposters because a triumph is a triumph only if you see it that way, and the same is true with disaster. You decide whether something is a triumph or a disaster. For example, some students might see getting a C grade as a disaster, whereas other students may see getting a C grade as a triumph. We decide whether something is a triumph or a disaster.• Ask students Question 3.



- Invite them to discuss the question in triads and then record their responses on their note-catcher.
- Use equity sticks to select students to share their ideas with the whole group.
- Students may struggle with this and may need to be guided toward the idea that he means to be aware that both are of our own making—we decide whether something is a triumph or a disaster.
- Ask students to paraphrase these “If” lines—to put them into their own words.
- Use equity sticks to select students to share their paraphrasing with the whole group.

Listen for students to say something like: “If you can remember that we decide whether something is a triumph or a disaster, we have the control to make something better or worse than it really is. Don’t overreact to any of life’s events, good or bad.”



Directions and Questions	Notes
<p>“If you can bear to hear the truth you’ve spoken Twisted by knaves to make a trap for fools,”</p> <p>4. What is “a trap for fools”?</p>	<p>(4 minutes)</p> <ul style="list-style-type: none">• Invite students to read the next two lines with you.• Ask them to discuss in their triads:<ul style="list-style-type: none">* “In the last lesson you found out that knaves are people who are dishonest. So what does he mean when he says, ‘Twisted by knaves’? What is being twisted? What does twisted mean?”• Use equity sticks to select students to share their ideas with the whole group. <p><i>Listen for students to explain that dishonest people use the true things that you say in a bad way—they twist them so that they mean something else.</i></p> <ul style="list-style-type: none">• Ask students Question 4.• Invite them to discuss the question in triads and then record their responses on their note-catcher.• Cold call students to share their responses.• Students may struggle with this and may need to be guided toward the idea that it means that foolish people will believe the twisted things that dishonest people say.• Ask students to paraphrase these “If” lines.• Use equity sticks to select students to share their paraphrasing with the whole group. <p><i>Listen for students to say: “If you can bear to hear the true things that you say twisted by dishonest people and believed by foolish people.”</i></p>



Directions and Questions	Notes
<p>“Or watch the things you gave your life to, broken, And stoop and build ’em up with worn-out tools;”</p> <p>5. What do you understand from “Or watch the things you gave your life to, broken”? What is broken? Who broke it?</p> <p>6. Why does he describe the tools as “worn-out”? What does this mean?</p>	<p>(6 minutes)</p> <ul style="list-style-type: none"> • Invite students to read the next two lines with you. • Ask them to discuss in their triads: <ul style="list-style-type: none"> * “What does it mean to give your life to something? Does it literally mean to give your life?” * Use equity sticks to select students to share their ideas with the whole group. <p><i>Listen for students to explain that to give your life means to dedicate yourself to something or to have a strong belief that guides the way you live.</i></p> <ul style="list-style-type: none"> • Ask students Question 5. • Invite them to discuss the question in triads and then record their responses on their note-catcher. • Cold call students to share their answers with the whole group. Students may struggle with this and may need to be guided toward the idea that people will always try to destroy/question what you believe in and what is important to you: physical things that you create, and ideas or beliefs that you have. <ul style="list-style-type: none"> * “What ‘tools’ does he mean?” • Cold call students to share their answers with the whole group. • Students may struggle and may need to be guided toward the idea that the “tools” are your thoughts and ideas. •



Directions and Questions	Notes
	<ul style="list-style-type: none">• Ask students Question 6.• Invite them to discuss the question in triads and then record their responses on their note-catcher.• Use equity sticks to select students to share their ideas with the whole group.• Students may need to be guided toward the idea that they are worn out from having to constantly rebuild over and over again because people are constantly destroying what they build.