



EXPEDITIONARY  
LEARNING

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

## Notices, Wonders, and Vocabulary of the Third Stanza of “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 an author’s word choice affects tone and meaning in a literary text. (RL.6.4)
- I can analyze how a particular sentence, stanza, scene, or chapter fits in and contributes to the development of a literary text. (RL6.5)
- I can compare and contrast how reading a text is different from watching a movie or listening to a literary text. (RL.6.7)

**Supporting Learning Targets**

- I can describe the structure of the poem “If.”
- I can identify the meaning of unfamiliar vocabulary from the context.
- I can compare the experience of listening to an audio version of the poem to reading the poem.

**Ongoing Assessment**

- Notices and wonders of the third stanza on the Analyzing “If” graphic organizer
- Exit ticket: Venn diagram—Comparing Listening to and Reading “If”

**Agenda**

1. Opening
  - A. Engaging the Reader: Chapter 18 of *Bud, Not Buddy* (8 minutes)
  - B. Unpacking Learning Targets (2 minutes)
2. Work Time
  - A. Notices and Wonders of Third Stanza (10 minutes)
  - B. Digging Deeper into the Third Stanza: Vocabulary (15 minutes)
  - C. Comparing the Audio Version to the Written Poem (5 minutes)
3. Closing and Assessment
  - A. Exit Ticket: Venn Diagram Comparing Listening to and Reading “If” (5 minutes)
4. Homework
  - A. Read Chapter 19 of *Bud, Not Buddy*. Complete the Tracking Bud’s Rules graphic organizer for any rules you encounter in Chapter 19.

**Teaching Notes**

- In this lesson, students will continue the two-lesson cycle. Students read the third stanza from the poem “If” and continue to develop knowledge of the structure of the poem and the use of punctuation. A new word replacement vocabulary strategy is introduced in this lesson to give students more options when working out the meaning of unfamiliar vocabulary.
- In this lesson, students compare the experience of listening to an audio version of the poem and reading the poem in preparation for the mid-unit assessment. If technology is not available to play an audio version of the text, you will need to read it aloud in a performance style.
- In advance: Read the poem “If,” focusing on Stanza 3, and review vocabulary students that might struggle with.
- Post: Learning targets.



Lesson Vocabulary	Materials
<p>heap, winnings, pitch-and-toss, sinew, serve your turn, will</p>	<ul style="list-style-type: none"> <li>• <i>Bud, Not Buddy</i> (book; one per student)</li> <li>• “If” (from Lesson 2)</li> <li>• Document camera</li> <li>• Analyzing “If” graphic organizer (from Lesson 2)</li> <li>• Equity sticks</li> <li>• Word Replacement note-catcher (one per student and one to display)</li> <li>• “If ” audio recording (from Lesson 2)</li> <li>• Word-catcher (from Unit 1, Lesson 1)</li> <li>• Exit Ticket: Venn Diagram: Comparing Reading and Listening to “If” (one per student)</li> </ul>

Opening	Meeting Students’ Needs
<p><b>A. Engaging the Reader: Chapter 18 of <i>Bud, Not Buddy</i> (8 minutes)</b></p> <ul style="list-style-type: none"> <li>• Invite students to get into triads. Remind them that for homework they were to use evidence flags to identify the important details that lead to Bud’s realization that Herman Calloway is not his father but his grandfather.</li> <li>• Ask students to share the evidence they marked with their triad and to justify why they chose each piece of evidence.</li> <li>• Circulate to listen in on triads to ensure that all students are participating in the discussion.</li> <li>• Cold call students to share the evidence they selected with the whole group.</li> </ul>	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
<p><b>B. Unpacking Learning Targets (2 minutes)</b></p> <ul style="list-style-type: none"> <li>• Invite students to read the learning targets with you:               <ul style="list-style-type: none"> <li>* “I can describe the structure of the poem ‘If.’”</li> <li>* “I can identify the meaning of unfamiliar vocabulary from the context.”</li> <li>* “I can compare the experience of listening to an audio version of the poem to reading the poem.”</li> </ul> </li> <li>• Remind students that they should be familiar with the first two targets from their work in Lessons 2 and 4.</li> <li>• Focus students on the third target. Ask them to Think-Pair-Share:               <ul style="list-style-type: none"> <li>* “What do you think you are going to be doing in this lesson that you haven’t done previously? Why?”</li> </ul> </li> <li>• Select volunteers to share their pair discussion with the whole group. Listen for students to explain that they are probably going to be listening to an audio version of the poem and comparing the audio version to the experience of reading it.</li> </ul>	<ul style="list-style-type: none"> <li>• Learning targets are a research-based strategy that helps all students, especially challenged learners.</li> <li>• 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.</li> <li>• Discussing and clarifying the language of learning targets helps build academic vocabulary.</li> </ul>



Work Time	Meeting Students' Needs
<p><b>A. Notices and Wonders of Third Stanza (15 minutes)</b></p> <ul style="list-style-type: none"><li>• Display the “<b>If</b>” poem. Invite students to follow along as you read Stanza 3 aloud.</li><li>• Ask students to discuss in their triads:<ul style="list-style-type: none"><li>* “So what is this stanza mostly about?”</li></ul></li><li>• Select volunteers to share their triad discussion with the whole group. Students will not have a precise understanding of the meaning or themes; you are listening for students’ initial ideas.</li><li>• Pair students up. Remind them of the <b>Analyzing “If” graphic organizer</b>. Tell students they are going to work in pairs to discuss what they notice and what they wonder about the third stanza. They will continue to record their notices and wonders about the third stanza of “If” on this organizer.</li><li>• Remind students to ignore the Paraphrased column for now. They will work on this later in the lesson.</li><li>• Write the following questions on the board for students to refer to as they complete their notices and wonders:<ul style="list-style-type: none"><li>* What do you notice and wonder about the structure?</li><li>* What do you notice and wonder about punctuation?</li><li>* What do you notice and wonder about the word choice? Are there any words or phrases that really stand out to you? Why?</li></ul></li><li>• Tell students to reread the third stanza, follow the prompts, discuss with their partner, and then record their notices and wonders on their organizer.</li><li>• Invite students to pair up with someone else to share their notices and wonders. Encourage them to record any new learning about notices and wonders on their graphic organizers.</li><li>• Refocus the group. Use <b>equity sticks</b> to call on students to share their notices and wonders with the whole group. If students have wonders about the meaning of vocabulary words or what phrases mean, remind them that they will address those next as they dig deeper into the stanza.</li></ul>	<ul style="list-style-type: none"><li>• Consider partnering ELL students who speak the same home language when discussion of complex content is required. This can allow students to have more meaningful discussions and clarify points in their native language.</li><li>• Using equity sticks to select students to share responses encourages students to participate in discussions, as they don’t know whether they will be the ones selected to share their responses.</li></ul>



Work Time	Meeting Students’ Needs
<p><b>B. Digging Deeper into the Third Stanza: Vocabulary (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Tell students that, as they did with the first and second stanzas, they are now they are going to dig even deeper into the poem by identifying vocabulary that they are not familiar with.</li> <li>• Give students 2 minutes to reread the third stanza and to circle the words they are not familiar with.</li> <li>• Display and distribute <b>Word Replacement note-catcher</b>. Tell students that sometimes readers can use the strategy of word replacement to better understand the meaning of unknown words and phrases. Circle <i>sinew</i> in Stanza 3.</li> <li>• Invite students to discuss answers to the following prompts with an elbow partner. Ask:             <ul style="list-style-type: none"> <li>* “What does the word <i>sinew</i> mean?”</li> </ul> </li> <li>• Cold call students to share their responses. Listen for them to mention a muscle, a body part that can break, or a tendon. Students may struggle with this—in this situation, invite a student to look up the word in a dictionary and to share the definition with the whole group. Direct students to paraphrase this definition on their Word Replacement note-catcher.</li> <li>• Guide students to understand that the author may be using the word <i>sinew</i> figuratively in this context.             <ul style="list-style-type: none"> <li>* “What words could you replace <i>sinew</i> with that would mean the same figuratively?”</li> </ul> </li> <li>• Cold call students to share their responses. Listen for them to mention strength, muscle, or physical energy. Explain that this word replacement strategy can help readers comprehend unfamiliar vocabulary.</li> <li>• Model recording word replacements for <i>sinew</i> on the Word Replacement note-catcher and invite students to do the same.</li> <li>• Ask students to work in triads to complete the Word Replacement note-catcher. Remind them to use a dictionary when they don’t know the meaning of a word. Tell them that they can also use the blank rows at the end to record any other unfamiliar words they find.</li> <li>• Reconvene students and cold call different triads to share their thinking with the whole group. Students may struggle with the phrases <i>serve your turn</i> and <i>pitch-and-toss</i>. As students will not be able to find these phrases in the dictionary, you may need to explain what they mean and then invite them to revise/add to their note-catcher. In this context, <i>serve your turn</i> means to continue the work you started and keep your name alive. <i>Pitch-and-toss</i> was an old game played with coins—players threw a coin at a target, and the winner was the one who was closest to the target and so won all of the coins.</li> <li>• Remind students to record new vocabulary on their <b>word-catcher</b>.</li> </ul>	<ul style="list-style-type: none"> <li>• Asking students to identify challenging vocabulary helps them to monitor their understanding of a complex text. When students annotate the text by circling these words, it can also provide a formative assessment for the teacher.</li> <li>• ELLs may be unfamiliar with more vocabulary words than are mentioned in this lesson. Check for comprehension of general words (e.g., <i>law</i>, <i>peace</i>, etc.) that most students would know.</li> </ul>
<p><b>C. Comparing the Audio Version to the Written Poem (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to reread the third stanza of the poem silently.</li> <li>• Play the “<b>If</b>” <b>audio recording</b> of the third stanza of the poem. Ask students to listen WITHOUT reading along on their text.</li> <li>• Invite students to discuss in triads:             <ul style="list-style-type: none"> <li>* “How is the experience of reading the poem different from hearing it?”</li> <li>* “How is the experience of reading it similar to hearing it?”</li> </ul> </li> <li>• Select volunteers to share their triad discussions with the whole group. Listen for students to explain that when listening, you hear more emphasis on certain words and phrases, and you hear the rhythm of the poem more clearly than when you read it to yourself. On an audio version there may be music or sound effects, which help to set a certain tone by emphasizing a word or phrase.</li> </ul>	



Closing and Assessment	Meeting Students’ Needs
<p><b>A. Exit Ticket: Venn Diagram Comparing Listening to and Reading “If” (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• Distribute the Exit Ticket: Venn Diagram: Comparing Reading and Listening to “If”. Ask students:               <ul style="list-style-type: none"> <li>* “How is the experience of reading the poem different from the experience of listening to an audio version?”</li> <li>* “How is it similar?”</li> </ul> </li> <li>• Invite students to record the similarities in the middle and the factors that are unique to listening and unique to reading on the appropriate side of the diagram.</li> </ul>	<ul style="list-style-type: none"> <li>• Using exit tickets allows you to get a quick check for understanding of the learning target so that instruction can be adjusted or tailored to students’ needs during the lesson or before the next lesson.</li> </ul>
Homework	Meeting Students’ Needs
<p>A. Read Chapter 19 of <i>Bud, Not Buddy</i>. Complete the Tracking Bud’s Rules graphic organizer for any rules you encounter in Chapter 19.</p>	



EXPEDITIONARY  
LEARNING

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

## 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.



<b>Name:</b>		<b>Date:</b>	
--------------	--	--------------	--

- How is the experience of reading the poem different from the experience of listening to an audio version?
- How is it similar?

Unfamiliar word or phrase	Paraphrase definition	Word replacement (literal or figurative)
<i>serve your turn</i>		
<i>sinew</i>		
<i>heap</i>		
<i>pitch-and-toss</i>		
<i>will</i>		



Name:		Date:	
-------	--	-------	--

- How is the experience of reading the poem different from the experience of listening to an audio version?
- How is it similar?

Listening

Reading

