***“If” and “Trial By Ice” (p.83-86): Word Choice/Tone/Theme (Steps 1-5)***

**NAME:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ BLOCK: \_\_\_\_\_\_\_ DATE:\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Assignment FOCUS:** Multiple standard synthesis activity (Quarter 2 wrap up)

**1. WARM UP:**

**a.**This famous poem is Sir Ernest Shackleton’s favorite poem. It is the guidance and advice a father provides to his son. Based on what you know of Shackleton, BEFORE reading the poem, what kinds of values and advice do you think he might deem important to pass on to his own son? (p.44-82)

*Example: Be honest.*

**b.** When you picture a parent giving advice to their child, what different types of tone might they use to convey this important information? (Use your Tone Words List if you need help.)

***2.* READING TASK: POEM PARAPHRASING*:***

\*\*\*You may listen to an audio recording of the poem on: [http://www.poetryfoundation.org](http://www.poetryfoundation.org/poem/175772) and/or you may view a video with the poem read aloud (with visuals) on the class website (Quarter 3): mchone1617.weebly.com

***a.*** As you read the poem, **paraphrase** (put in your own words) each line.

***b.*** Pick two highlighters (or you can circle and underline). In one color, mark all the positive words/phrases used; in the

 other color mark all the negative words/phrases used. KEY: \_\_\_\_\_\_\_\_\_ = positive \_\_\_\_\_\_\_\_ = negative

***c.*** This is a **didactic** poem. (Word part breakdown… di (prefix) = two, dac (root) = to teach, ic (suffix) = of or pertaining to)

 Didactic works are intended to teach, particularly to impart moral instruction. Notice how the author goes back and

 forth between positive and negative words, like a duel, to show contrast (a comparison to show differences).

 Picturing this as a duel (a contest or fight between two people), which side wins - positive or negative? \_\_\_\_\_\_\_\_\_\_\_\_\_\_

 What is the overall tone of the poem? (Tone = attitude of the author toward his subject) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

 What effect does this didactic structure have on the poem’s meaning? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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If—

BY [RUDYARD KIPLING](http://www.poetryfoundation.org/bio/rudyard-kipling)

 (‘Brother Square-Toes’*—Rewards and Fairies*)

|  |  |  |
| --- | --- | --- |
| 1234 |  If you can keep your head when all about you       Are losing theirs and blaming it on you,    If you can trust yourself when all men doubt you,    But make allowance for their doubting too;    If you can wait and not be tired by waiting,    Or being lied about, don’t deal in lies, Or being hated, don’t give way to hating,    And yet don’t look too good, nor talk too wise: | 1 If you can stay calm when everyone else is going crazy,2 If you believe in yourself when others don’t, but consider there may be truth to it34 |
| 5678 |  If you can dream—and not make dreams your master;       If you can think—and not make thoughts your aim;    If you can meet with Triumph and Disaster    And treat those two impostors just the same;    If you can bear to hear the truth you’ve spoken    Twisted by knaves to make a trap for fools, Or watch the things you gave your life to, broken,    And stoop and build ’em up with worn-out tools: | 5678 |
| 9101112 |  If you can make one heap of all your winnings    And risk it on one turn of pitch-and-toss, And lose, and start again at your beginnings    And never breathe a word about your loss; If you can force your heart and nerve and sinew    To serve your turn long after they are gone,     And so hold on when there is nothing in you    Except the Will which says to them: ‘Hold on!’ | 9101112 |
| 13141516 |  If you can talk with crowds and keep your virtue,       Or walk with Kings—nor lose the common touch,  If neither foes nor loving friends can hurt you,    If all men count with you, but none too much;  If you can fill the unforgiving minute    With sixty seconds’ worth of distance run,    Yours is the Earth and everything that’s in it,       And—which is more—you’ll be a Man, my son! | 13141516 |

**3. *Critical Thinking: Poetry Analysis***

*SHORT ANSWER (Prep. for constructed response)****:*** Answer in 1 – 3 complete sentences and FULLY explain your thoughts.

***Example:***

**Q:** The following is a quotation from Rudyard Kipling. "I keep six honest serving men, (They taught me all I knew) their names are What and Where and When And How and Why and Who." How would you define the character of the speaker based on just that line?

**A:** The speaker is of good character. He prides himself on staying grounded instead of focusing on drama because he talks about the honesty found in facts (5 W’s and Why).

3a.) According to the speaker, what qualities must a man possess to be considered a "real" man?

3b.) What words and phrases in each stanza help us better understanding the meaning of the last line of the poem?

3c.) What do the lines "If you can fill the unforgiving minute/With sixty seconds' worth of distance run" express about life?

3d.) Sir Ernest Shackleton said that "If" is his favorite poem. Based on what you know of his life as an explorer and leader, why does this poem seem like a fitting choice for Shackleton?

3e.) How does the phrase "If you can talk with crowds and keep your virtue, Or walk with Kings — nor lose the common touch" impact the tone of the poem?

3f.) How does the phrase "If you can dream — and not make dreams your master; If you can think — and not make thoughts your aim" impact the meaning of the poem?

**4. Making Connections: “Trial By Ice” p.83-86**

Independently read *Trial by Ice* pp. 83-86, write an objective summary about this section, and identify two phrases from this section that connect to the poem "If.” (An objective summary puts the writing into your own words without personal opinions or feelings.)

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2. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*SELF CHECK: RUBRICS\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\***

**RUBRIC FOR MAKING INFERENCES AND PROVIDING TEXTUAL REFERENCES**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 4 | 3 | 2 | 1 | 0 |
| Makes an accurate inference and effectively elaborates on text support | Makes an accurate inference and provides adequate support from text to justify answer | Makes an accurate inference and provides some text support to justify answer | Makes an inference but provides no text support | Unable to make an accurate inference |

|  |
| --- |
| **Rubric for Summarizing** |
|  | **Ineffective** | **Satisfactory** | **Excellent** |
| 1 | 2 | 3 |
| **Originality** | Summary uses exact language of the text  | Summary is mostly stated in my owns words  | Summary is stated in my owns words  |
| **Main Idea** | Summary includes information that are not main ideas | Summary identifies some main ideas with one or more of the following:* some are insignificant
* some are inaccurate
* somewhat lengthy
 | Summary identifies main ideas accurately and concisely |
| **Details** | Summary includes unnecessary and insignificant details | Summary includes:* more details than necessary
* some relevant but insignificant details
 | Summary includes:* a minimal use of details
* only relevant & significant details
 |
| **Organization** | Ideas in the summary are not well organized, logical, or connected | Ideas in the summary are somewhat organized, logical, and connected | Ideas in the summary are well organized, logical, and connected |

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**5. Essential Question/Constructed Response** (Answer your constructed response in one paragraph using ACES format):

How do specific words and phrases impact the tone and meaning of the poem "If," and

how do these words and phrases connect to what we know about Shackleton in Trial by Ice?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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