



EXPEDITIONARY
LEARNING

Grade 6: Module 3B: Unit 2: Lesson 10

Illustrating Carl Hiaasen's Perspective of Florida in *Flush*



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

I can create and present a text or artwork in response to a literary work. (W.6.11)

I can develop a perspective or theme supported by relevant details. (W.6.11a)

I can recognize and illustrate social, historical, and cultural features in the presentation of literary texts. (W.6.11b)

Supporting Learning Target

- I can illustrate a scene from *Flush* that shows evidence of Carl Hiaasen's perspective of Florida.

Ongoing Assessment

- Structured notes: Chapters 15 and 16 (from homework)
- Illustrating a Scene Showing Perspective



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Engaging the Reader: Chapters 15 and 16 (10 minutes) B. Unpacking Learning Targets (2 minutes) 2. Work Time <ol style="list-style-type: none"> A. Illustrating a Scene from <i>Flush</i> (20 minutes) B. Whole Group Critique (8 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Revising Work (5 minutes) 4. Homework <ol style="list-style-type: none"> A. Read Chapter 17 of <i>Flush</i>. As you read, mark the text with evidence flags to help you answer the focus question in your structured notes. B. Record any new vocabulary on your word-catcher. 	<ul style="list-style-type: none"> • To prepare students to address W.6.11, W.6.11a, and W.6.11b in the End of Unit 2 Assessment in the next lesson, students will illustrate a scene from <i>Flush</i> that shows evidence of Carl Hiaasen's perspective of Florida. In this lesson, the word “illustrate” means students can choose to either sketch and label or write about the scene and how it shows evidence of Carl Hiaasen's perspective, depending on their preferred way of expressing their ideas. • This lesson involves teacher modeling of sketching the scene, so if you are not confident about modeling sketching skills or you are concerned about the amount of time it may take, consider preparing artwork in advance and then model annotating it to describe how the scene you have chosen shows evidence of Carl Hiaasen's perspective of Florida. For example, you could draw a picture of a turtle surfacing in the water with people watching on the shore. You could then label with the caption, “Carl Hiaasen loves nature and wants to protect it. In <i>Flush</i>, Noah and his friends see a turtle in the water, but Noah describes how they leave it alone in case she wants to come ashore and lay eggs, showing evidence of the perspective of loving nature and taking care of it.” • This lesson involves a whole group critique of student work. Take care to select volunteers who are willing to have their work critiqued and ensure that the critique process is done sensitively and carefully to provide volunteers with constructive feedback. • As students are working, consider brief meetings with students who may need additional support in inferring Carl Hiaasen's perspective of Florida or finding evidence of his perspective in <i>Flush</i> (based on the Finding Evidence of Carl Hiaasen's Perspective in <i>Flush</i> graphic organizer collected in the previous lesson). You may also consider working with students who showed low numbers of fingers in the Fist to Five in the Closing and Assessment of the previous lesson. • As students are reading two chapters of this novel per night, consider providing catch-up reading time to ensure all students are at the same place in the text as they go into the End of Unit 2 Assessment in the next lesson. • In advance: <ul style="list-style-type: none"> – Review Concentric Circles protocol (see Appendix). • Post: Learning targets; <i>Flush</i> Plot Development anchor chart.



Lesson Vocabulary	Materials
illustrate	<ul style="list-style-type: none">• <i>Flush</i> Plot Development anchor chart (from Lesson 2)• <i>Flush</i> (book; distributed in Lesson 1; one per student)• Finding Evidence of Carl Hiaasen's Perspective in <i>Flush</i> graphic organizer (collected in Lesson 9)• Illustrating a Scene Showing Perspective (one per student and one for display)• Structured notes (from Lesson 1; one new blank copy per student)• Evidence flags (at least three per student)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Chapters 15 and 16 of <i>Flush</i> (10 minutes)</p> <ul style="list-style-type: none"> • Invite students to refer to their structured notes homework and the answer they wrote to the homework focus question: <ul style="list-style-type: none"> * “What happened in Chapters 15 and 16? How did those events contribute to the plot development?” • Remind students of Concentric Circles protocol: <ol style="list-style-type: none"> 1. Split the group in half. Invite one half to make a circle facing out and the other half to make a circle around them, facing in. 2. Ensure that all students are facing someone opposite them. 3. Ask: “What happened in Chapter 15? How did it contribute to the plot development?” 4. Invite students to share their answers with the person opposite them. 5. Invite students on the inside circle to move two people to the right. 6. Ask: “What happened in Chapter 16? How did it contribute to the plot development?” 7. Invite students to share their answers with the person opposite them. • Refocus whole group. Direct students' attention to the posted <i>Flush</i> Plot Development anchor chart and ask: <ul style="list-style-type: none"> * “Is the action still rising? How do you know? Where are we on the chart now?” • Select volunteers to share their responses. Listen for students to explain that they have reached the climax of the story now. We know because Noah and Abbey did something big by going on the <i>Coral Queen</i> and flushing food dye down the toilets that will help the police to catch Dusty Muleman. • Record a summary of the climax on the <i>Flush</i> Plot Development anchor chart that reads something like: “15 and 16—Noah gets on the <i>Coral Queen</i> and flushes food dye down the toilet. He and Abbey nearly get caught and get stranded at sea for a night until they are rescued by their dad.” 	<ul style="list-style-type: none"> • Reviewing homework holds all students accountable for reading the novel and completing their homework.



Opening (continued)	Meeting Students' Needs
<p>B. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Invite students to follow along silently as you read the learning target aloud:<ul style="list-style-type: none">* “I can illustrate a scene from <i>Flush</i> that shows evidence of Carl Hiaasen’s perspective of Florida.”• Explain that <i>illustrate</i> means to either draw or write about the scene. Tell students that today they are going to illustrate a scene from <i>Flush</i> that shows evidence of Carl Hiaasen’s perspective.	<ul style="list-style-type: none">• Learning targets are a research-based strategy that helps all students, especially challenged learners.• Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning 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. Illustrating a Scene from <i>Flush</i> (20 minutes)</p> <ul style="list-style-type: none"> Return Finding Evidence of Carl Hiaasen's Perspective in <i>Flush</i> graphic organizer collected at the end of Lesson 9. Display and distribute Illustrating a Scene Showing Perspective. Tell students that they are going to select a scene from <i>Flush</i> that clearly shows evidence of Carl Hiaasen's perspective of Florida. Remind them that in the previous lesson they found evidence of his perspective in <i>Flush</i>, so it would be a good idea to choose a scene that one of those pieces of evidence was taken from. Model this with the class and emphasize choosing something they think they will be able to sketch or write about. Using a completed Finding Evidence of Carl Hiaasen's Perspective in <i>Flush</i> graphic organizer, do a think-aloud. For example: <ul style="list-style-type: none"> * "The claim I have made states that Carl Hiaasen's perspective of Florida is "As a result of being born in Florida, Carl Hiaasen's perspective is that he loves and cares about the state and sees it as a special place. He thinks it is "gorgeous" and loves the natural, unspoiled side of Florida, including the water and the fish, but he doesn't like the way it is being developed and exploited" * "All of these pieces of evidence should show evidence of that perspective. I think I want to sketch rather than write and there are a lot of people in this scene and I'm not very good at drawing a lot of people. There is a turtle in the water in this scene. I think I can draw that." Model using the page numbers recorded on the organizer to go back and reread the scene in the book. Do a think-aloud of what you might draw after reading the scene. For example: <ul style="list-style-type: none"> * "In this scene on pages 28-29, the three boys are standing on the shore watching the turtle as it surfaces. So I would need to draw the water with the turtle head poking out and then the shore with three boys standing on it." Complete a sketch of the scene on the spot or use a sketch created prior to the lesson and model how to caption the artwork. Think aloud as you caption your artwork. For example: <ul style="list-style-type: none"> * "Just like when I was choosing evidence yesterday, my caption needs to describe how this shows evidence of Carl Hiaasen's perspective of <i>Flush</i>. So something like: 'In this scene, Noah and his friends are watching from the shore as a turtle surfaces on the water. Noah describes how they stay away from the turtle just in case it wants to come ashore to lay eggs. This shows evidence of Carl Hiaasen's perspective of Florida because Carl Hiaasen loves the natural, unspoiled side of Florida and wants to protect it, which is reflected in Noah's thoughts and actions.'" 	<ul style="list-style-type: none"> Modeling a process for students with a think-aloud can guide students in how to do something and it can also provide them with expectations for their work.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> Record some sentence starters that students could use on the board: <ul style="list-style-type: none"> – In this scene ... – This shows evidence of Carl Hiaasen's perspective of Florida because ... Explain that students who don't like to sketch can write using the same sentence starters. Rather than sketch the scene, they will describe the scene in their own words and then explain how it shows evidence of Carl Hiaasen's perspective. Model how to do this with the same scene that was sketched. Invite students to work independently to illustrate a scene from <i>Flush</i>. Circulate to support students in choosing their scene, drawing their artwork, and labeling it. Ask guiding questions: <ul style="list-style-type: none"> * "How does this scene show Carl Hiaasen's perspective of Florida?" "Who is doing what in this scene? Why?" 	
<p>B. Whole Group Critique (8 minutes)</p> <ul style="list-style-type: none"> Refocus whole group. Seek two volunteers—one who has completed a sketch and one who has used writing—who would like to share their work with the whole group and engage in a critique. First ask the students to share which scene they have chosen and why. Ensure that students explain how their scene shows evidence of Carl Hiaasen's perspective of Florida. Invite the students to read the scenes they have chosen from <i>Flush</i> to the whole group and then share their sketch of (or description of) the scene. Ask the group: <ul style="list-style-type: none"> * "How can (s)he improve his/her work to make the scene clearer? Is there anything in the scene that is missing from the work?" * "Is there anything that could be more clear?" * "What about the label—does it clearly explain what is happening in the scene and how it shows evidence of Carl Hiaasen's perspective?" Invite students to make suggestions sensitively and invite the volunteer students to either make notes about revisions to work on later or to make those revisions in real time as the class provides them with suggestions. 	<ul style="list-style-type: none"> A whole class critique can provide all students with ideas and suggestions for improving their own work.



Closing and Assessment	Meeting Students' Needs
<p>A. Revising Work (5 minutes)</p> <ul style="list-style-type: none">• Invite students to revise their work based on pointers given to the volunteer students in the whole group critique.• Inform students that in the next lesson they are going to be completing their end of unit 2 assessment in which they will look for evidence of Carl Hiaasen's perspective in a new excerpt and they will also illustrate a scene showing evidence of Carl Hiaasen's perspective, just as they have in this lesson.• Preview homework and distribute structured notes and evidence flags.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read Chapter 17 of <i>Flush</i>. As you read, mark the text with at least three evidence flags to help you answer this focus question in your structured notes:<ul style="list-style-type: none">* "What happens in this chapter and how do those events contribute to the plot?"• Record any new vocabulary on your word-catcher.	



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Supporting Materials



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Illustrating a Scene Showing Perspective

Name:

Date:

Learning Targets:

- “I can create and present a text or artwork in response to a literary work.” (W.6.11)
- “I can develop a perspective or theme supported by relevant details.” (W.6.11a)
- “I can recognize and illustrate social, historical, and cultural features in the presentation of literary texts.” (W.6.11b)

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