



EXPEDITIONARY
LEARNING

Grade 6: Module 3B: Unit 2: Overview



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Unit 2: Narrator's Point of View and Evidence of Author's Perspective in *Flush*

In this unit, students are involved in a study of how an author develops point of view and how an author's perspective, based on his or her geographic location, is evident in his or her writing. Students will begin reading Carl Hiaasen's *Flush* (870L), a high-interest novel about a boy whose father has been arrested for sinking a casino boat that was polluting the ocean by pumping sewage into it. As they read the novel, students will also read excerpts of interviews with Carl Hiaasen in order to determine how his geographic location has shaped his perspective, and how his

perspective is evident in *Flush*. Through the close reading of these texts, students will learn multiple strategies for acquiring and using academic vocabulary. At the end of the unit, having read most of the novel, students will analyze an excerpt of text for evidence of Carl Hiaasen's perspective.

Guiding Questions and Big Ideas

- **How does an author develop the narrator's point of view?**
- **How does an author develop the plot of a novel?**
- *The geographic location of an author affects his or her perspective and can be evident in the work he or she produces.*

Mid-Unit 2 Assessment

Analyzing Point of View and Plot Development in *Flush*

This assessment centers on NYSP12 ELA CCLS RL.6.4, RL.6.5, RL.6.6, and L.6.4a. For this assessment, students read a new excerpt of *Flush* and use a graphic organizer to analyze how the author develops the narrator's point of view. They also answer selected response questions about word and phrase meaning, and how a sentence/paragraph fits into the overall structure of the text in the excerpt.

End of Unit 2 Assessment

Finding Evidence of Carl Hiaasen's Perspective in *Flush* and Illustrating Plot

This assessment centers on NYSP12 ELA CCLS RL.6.4a, W.6.11, W.6.11a, W.6.11b, and W.6.11c. Students read an excerpt from *Flush* and fill out a graphic organizer to analyze the evidence of Carl Hiaasen's perspective of Florida in the excerpt, and then use their thinking to write an on-demand response to the questions: "How has being born and raised in Florida affected Carl Hiaasen's perspective of the place and where is the evidence of this perspective in the excerpt you have read today of the novel *Flush*? How does the evidence you have selected show evidence of his perspective?" Students also sketch and label or write about a scene from *Flush*, explaining how it shows evidence of Carl Hiaasen's perspective.



Content Connections

This module is designed to address English Language Arts standards as students read a novel set in the present day about a man polluting the ocean with sewage from a casino boat in Florida and how local people try to stop him. However, the module intentionally incorporates Social Studies practices and themes to support potential interdisciplinary connections to this compelling content. These intentional connections are described below.

Big ideas and guiding questions are informed by the New York State Common Core K–8 Social Studies Framework:

Unifying Themes (pages 6–7)

- Theme 3: Time, Continuity, and Change: History as a formal study that applies research methods. Reading, reconstructing, and interpreting events; analyzing causes and consequences of events and developments; considering competing interpretations of events.
- Theme 4: Geography, Humans, and the Environment: Relationship between human populations and the physical world (people, places, and environments), impact of human activities on the environment, and interactions between regions, locations, places, people, and environments.

Social Studies Practices: Gathering, Using, and Interpreting Evidence, Grades 5–8

- Descriptor 2: Identify, describe, and evaluate evidence of events from diverse sources (including written documents, works of art, photographs, charts and graphs, artifacts, oral traditions, and other primary and secondary sources)
- Descriptor 3: Analyze evidence in terms of content, authorship, point of view, purpose, and format; identify bias; explain the role of bias and audience in presenting arguments or evidence

Central Text

1. Carl Hiaasen, *Flush* (New York: Yearling Publishing, 2010), ISBN: 978-0-3758-6125-3.



This unit is approximately 2.5 weeks or 12 sessions of instruction.

Lesson	Lesson Title	Long-Term Learning Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 1	Learning from the Narrator's Point of View: Introducing <i>Flush</i>	<ul style="list-style-type: none"> I can analyze how an author develops a narrator or speaker's point of view. (RL.6.6) I can make ethical connections between <i>World without Fish</i> and <i>Flush</i>. (RL.6.11) 	<ul style="list-style-type: none"> I can make an ethical connection between <i>World without Fish</i> and <i>Flush</i>. I can identify Noah's point of view of his father's situation using text evidence from the novel. I can explain how Carl Hiaasen develops the point of view of Noah. I can follow Triad Talk expectations when I participate in a discussion. 	<ul style="list-style-type: none"> Point of View anchor chart: Chapter 1 	<ul style="list-style-type: none"> Point of View anchor chart: Chapter 1 Triad Talk Expectations anchor chart
Lesson 2	Analyzing Point of View and Figurative Language: Noah's Point of View of the <i>Coral Queen</i> and <i>Dusty Muleman</i>	<ul style="list-style-type: none"> I can determine the meaning of literal, connotative, and figurative language (metaphors and similes) in literary text. (RL.6.4) 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. (RL.6.5) I can analyze how an author develops a narrator or speaker's point of view. (RL.6.6) I can use context (e.g., the overall meaning of a sentence or paragraph, a word's position or function in a sentence) to determine the meaning of a word or phrase. (L.6.4a) 	<ul style="list-style-type: none"> I can find the gist of pages 7–9 of <i>Flush</i>. I can analyze how Carl Hiaasen conveys Noah's point of view of the <i>Coral Queen</i> and <i>Dusty Muleman</i>. I can determine the meaning of connotative and figurative language and analyze how the author's choice of words affects tone and meaning. <p>I can explain how Chapter 1 contributes to plot development.</p>	<ul style="list-style-type: none"> Structured notes: Chapter 1 (from homework) Gist annotated on sticky notes Noah's Point of View graphic organizer: pages 7–9 	<ul style="list-style-type: none"> Back-to-Back, Face-to-Face protocol <i>Flush</i> Plot Development anchor chart



Lesson	Lesson Title	Long-Term Learning Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 3	Analyzing Point of View and Figurative Language: Noah's Point of View of Lice Peeking	<ul style="list-style-type: none"> I can determine the meaning of literal, connotative, and figurative language (metaphors and similes) in literary text. (RL.6.4) 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. (RL.6.5) I can analyze how an author develops a narrator or speaker's point of view. (RL.6.6) I can use context (e.g., the overall meaning of a sentence or paragraph, a word's position or function in a sentence) to determine the meaning of a word or phrase. (L.6.4a) 	<ul style="list-style-type: none"> I can analyze how Carl Hiaasen develops Noah's point of view of Lice Peeking. I can determine the meaning of connotative and figurative language and analyze how the author's choice of words affects tone and meaning. I can analyze how Chapters 2 and 3 contribute to plot development. 	<ul style="list-style-type: none"> Structured notes: Chapters 2 and 3 (from homework) Noah's Point of View graphic organizer: pages 17–19 	<ul style="list-style-type: none"> <i>Flush</i> Plot Development anchor chart Plot Development: The Rising Action in <i>Flush</i> anchor chart



Lesson	Lesson Title	Long-Term Learning Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 4	Analyzing Point of View and Figurative Language: Noah's Point of View of Florida	<ul style="list-style-type: none"> I can determine the meaning of literal, connotative, and figurative language (metaphors and similes) in literary text. (RL.6.4) 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. (RL.6.5) I can analyze how an author develops a narrator or speaker's point of view. (RL.6.6) I can use context (e.g., the overall meaning of a sentence or paragraph, a word's position or function in a sentence) to determine the meaning of a word or phrase. (L.6.4a) 	<ul style="list-style-type: none"> I can determine the meaning of connotative and figurative language and analyze how an author's choice of words affects tone and meaning. I can analyze how Carl Hiaasen develops Noah's point of view of the area he lives in. I can analyze how Chapters 4 and 5 contribute to plot development. 	<ul style="list-style-type: none"> Structured notes: Chapters 4 and 5 (from homework) Noah's Point of View graphic organizer: pages 27–29 Exit Ticket: Chapters 4 and 5 plot development 	<ul style="list-style-type: none"> Plot Development: The Rising Action in <i>Flush</i> anchor chart <i>Flush</i> Plot Development anchor chart



Lesson	Lesson Title	Long-Term Learning Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 5	Mid-Unit Assessment: Analyzing Point of View and Plot Development in <i>Flush</i>	<ul style="list-style-type: none"> I can determine the meaning of literal, connotative, and figurative language (metaphors and similes) in literary text. (RL.6.4) 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. (RL.6.5) I can analyze how an author develops a narrator or speaker's point of view. (RL.6.6) I can use context (e.g., the overall meaning of a sentence or paragraph, a word's position or function in a sentence) to determine the meaning of a word or phrase. (L.6.4a) 	<ul style="list-style-type: none"> I can determine the meaning of words and phrases in the text. I can analyze how the word choice affects tone and meaning. I can analyze how Hiaasen develops Noah's point of view. I can explain how a chapter contributes to plot development. 	<ul style="list-style-type: none"> Structured notes: Chapters 6 and 7 (from homework) Mid-Unit 2 Assessment: Point of View, Figurative Language, and Plot Development in <i>Flush</i> <i>Flush</i> Plot Development anchor chart 	<ul style="list-style-type: none"> Plot Development: The Rising Action in <i>Flush</i> anchor chart <i>Flush</i> Plot Development anchor chart
Lesson 6	Carl Hiaasen's Perspective of Florida: Part 1	<ul style="list-style-type: none"> I can explain how an author's geographic location or culture affects his or her perspective. (RL.6.6a) 	<ul style="list-style-type: none"> I can find the gist of an excerpt of "Five Creative Tips from Carl Hiaasen." I can use evidence from the text to answer text-dependent questions. I can infer Carl Hiaasen's perspective of Florida. 	<ul style="list-style-type: none"> Structured notes: Chapter 8 (from homework) Gathering Evidence of Hiaasen's Perspective: Part 1 graphic organizer 	<ul style="list-style-type: none"> <i>Flush</i> Plot Development anchor chart



Lesson	Lesson Title	Long-Term Learning Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 7	Carl Hiaasen's Perspective of Florida: Part 2	<ul style="list-style-type: none"> I can explain how an author's geographic location or culture affects his or her perspective. (RL.6.6a) 	<ul style="list-style-type: none"> I can find the gist of "Florida 'A Paradise of Scandals'" Excerpt 1. I can use evidence from the text to answer text-dependent questions. I can infer Carl Hiaasen's perspective of Florida. 	<ul style="list-style-type: none"> Structured notes: Chapters 9 and 10 (from homework) Gathering Evidence of Hiaasen's Perspective: Part 2 graphic organizer 	<ul style="list-style-type: none"> Concentric Circles protocol
Lesson 8	Carl Hiaasen's Perspective of Florida: Part 3	<ul style="list-style-type: none"> I can explain how an author's geographic location or culture affects his or her perspective. (RL.6.6a) 	<ul style="list-style-type: none"> I can find the gist of "Florida 'A Paradise of Scandals'" Excerpt 2. I can use evidence from the text to answer text-dependent questions. I can infer Carl Hiaasen's perspective of Florida. 	<ul style="list-style-type: none"> Structured notes: Chapters 11 and 12 (from homework) Gathering Evidence of Hiaasen's Perspective: Part 3 graphic organizer 	<ul style="list-style-type: none"> <i>Flush</i> Plot Development anchor chart
Lesson 9	Finding Evidence of Carl Hiaasen's Perspective in <i>Flush</i>	<ul style="list-style-type: none"> I can explain how an author's geographic location or culture affects his or her perspective. (RL.6.6a) 	<ul style="list-style-type: none"> I can identify evidence of Carl Hiaasen's perspective in <i>Flush</i>. 	<ul style="list-style-type: none"> Structured notes: Chapters 13 and 14 (from homework) Finding Evidence of Carl Hiaasen's Perspective in <i>Flush</i> graphic organizer 	<ul style="list-style-type: none"> <i>Flush</i> Plot Development anchor chart
Lesson 10	Illustrating Carl Hiaasen's Perspective of Florida in <i>Flush</i>	<ul style="list-style-type: none"> 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) 	<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. 	<ul style="list-style-type: none"> Structured notes: Chapters 15 and 16 (from homework) Illustrating a Scene Showing Perspective 	<ul style="list-style-type: none"> Concentric Circles protocol <i>Flush</i> Plot Development anchor chart



Lesson	Lesson Title	Long-Term Learning Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 11	End of Unit 2 Assessment: Finding Evidence of Carl Hiaasen's Perspective in <i>Flush</i> and Illustrating Perspective	<ul style="list-style-type: none"> I can explain how an author's geographic location or culture affects his or her perspective. (RL.6.6a) 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) 	<ul style="list-style-type: none"> I can identify evidence of Carl Hiaasen's perspective in <i>Flush</i>. I can illustrate a scene from <i>Flush</i> that shows evidence of Carl Hiaasen's perspective of Florida. 	<ul style="list-style-type: none"> Structured notes: Chapter 17 (from homework) End of Unit 2 Assessment 	<ul style="list-style-type: none"> <i>Flush</i> Plot Development anchor chart
Lesson 12	Analyzing Plot Development Across <i>Flush</i>	<ul style="list-style-type: none"> 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) 	<ul style="list-style-type: none"> I can explain how Chapters 18–21 contribute to plot development. I can explain how Carl Hiaasen develops the plot across the novel. I can write a Reader's Review of the novel <i>Flush</i>. 	<ul style="list-style-type: none"> Structured notes: end of <i>Flush</i> (from homework) Reader's Review of <i>Flush</i> 	<ul style="list-style-type: none"> <i>Flush</i> Plot Development anchor chart

Optional: Experts, Fieldwork, and Service

Experts:

- Invite local authors to talk with students about how their geographic location has affected their perspective and how that is evident in their work.
- Invite a scientist to speak with students about the causes and effects of water pollution.

Optional: Extensions

- A study of local causes and effects of water pollution



Preparation and Materials

This unit includes a number of routines.

In Lessons 1–11, students read chapters of the book *Flush* for homework. Once the routine is fully implemented (starting in Lesson 1), students will answer a focus question using evidence from the text each night.

Independent Reading

This module introduces a more robust independent reading structure. However, it makes sense to wait until after students have completed *Flush* to launch this—specifically, after the End of Unit 2 Assessment. See two separate stand-alone documents on EngageNY.org: *The Importance of Increasing the Volume of Reading and Launching Independent Reading in Grades 6–8: Sample Plan*, which together provide the rationale and practical guidance for a robust independent reading program. Once students have all learned how to select books and complete the reading log, it takes less class time. After the launch period, the independent reading routine takes about 1/2 class period per week, with an additional day near the end of a unit or module for students to review and share their books. You may wish to review the independent reading materials now to give yourself time to gather texts and to make a launch plan that meets your students' needs. After launching independent reading, resume the second half of the unit, where independent reading is used regularly in homework and during independent reading reviews in the openings of lessons.

1. Reading Calendar

- Students read chapters of the novel *Flush* for homework for Lessons 1–11. Each night, they answer a focus question about point of view (in the first half of the unit) or about plot development (in the second half of the unit).
- Consider providing a reading calendar to help students, teachers, and families understand what is due and when. See Reading Calendar, below.
- *Flush* is a high-interest novel about a boy whose father has been arrested for sinking a casino boat that was polluting the ocean by pumping sewage into. It has been chosen for this unit because there is clear evidence of the author's perspective as a result of his geographic location, and because it links to the module topic of human impact on life in the oceans. It is not a complex text, so students are required to read two chapters of the novel each night for homework. Depending on your students, you may need to allow additional time in lessons for students to catch-up on reading the novel if they have been unable to do so at home. Students must finish the novel by the end of unit.



2. Structured Notes

Structured notes record students' thinking about a focus question specific to what they have been asked to read. Structured notes are organized by chapter and require students to read the excerpt, answer the focus question for the excerpt, and record evidence from the excerpt to support their answers to the questions.

The calendar below shows what is due on each day.

You may modify this document to include dates instead of lessons.

Due at Lesson	Read the chapter/pages below:	Focus Question
2	Chapter 1	<p>Read Chapter 1 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:</p> <p>“What is Noah’s point of view of his father’s crime?”</p> <p>Remember to record any new vocabulary on your word-catcher.</p>
3	Chapters 2 and 3	<p>Read Chapters 2 and 3 of <i>Flush</i>. As you read Chapter 2, mark the text with at least three evidence flags to help you answer this focus question in your structured notes:</p> <p>“What is Noah’s point of view of Jasper? How do you know?”</p> <p>Remember to record any new vocabulary on your word-catcher.</p>
4	Chapters 4 and 5	<p>Read Chapters 4 and 5 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:</p> <p>“What does Noah think about Miles Umlatt? How do you know?”</p> <p>Remember to record any new vocabulary on your word catcher.</p>
5	Chapters 6 and 7	<p>Read Chapters 6 and 7. As you read, mark the text with at least three evidence flags to help you answer this focus question in your structured notes:</p> <p>“What does Shelly think of Lice in Chapter 6? How do you know?”</p> <p>Remember to record any new vocabulary on your word-catcher.</p>
6	Chapter 8	<p>Read the rest of Chapter 8. As you read, mark the text with at least three evidence flags to help you answer this focus question in your structured notes:</p> <p>“What happens in this chapter and how do those events contribute to the plot development?”</p> <p>Remember to record new vocabulary words on your word-catcher.</p>



7	Chapter 9 and 10	<p>Read Chapters 9 and 10 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:</p> <p>“What happens in these chapters and how do those events contribute to the plot development?”</p> <p>Remember to record any new vocabulary on your word-catcher.</p>
8	Chapters 11 and 12	<p>Read Chapters 11 and 12 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:</p> <p>“What happens in these chapters and how do those events contribute to the plot development?”</p> <p>Remember to record any new vocabulary on your word-catcher.</p>
9	Chapters 13 and 14	<p>Read Chapters 13 and 14 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:</p> <p>“What happens in these chapters and how do those events contribute to the plot development?”</p> <p>Remember to record any new vocabulary on your word-catcher.</p>
10	Chapter 15 and 16	<p>Read Chapters 15 and 16 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:</p> <p>“What happens in these chapters and how do those events contribute to the plot development?”</p> <p>Remember to record any new vocabulary on your word-catcher.</p>
11	Chapter 17	<p>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:</p> <p>“What happens in this chapter and how do those events contribute to the plot development?”</p> <p>Remember to record any new vocabulary on your word-catcher.</p>



12	Chapters 18–21	<p>Read to the end 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:</p> <p>“What is the resolution?”</p> <p>Remember to record any new vocabulary on your word-catcher.</p>
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Chapter	Homework Focus Question	Answer with Evidence from the Text (include page number)



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Grade 6: Module 3B: Unit 2: Lesson 1

Learning from the Narrator's Point of View:

Introducing *Flush*



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

I can analyze how an author develops a narrator or speaker's point of view. (RL.6.6)
I can make ethical connections between *World without Fish* and *Flush*. (RL.6.11)

Supporting Learning Targets

- I can make an ethical connection between *World without Fish* and *Flush*.
- I can identify Noah's point of view of his father's situation using text evidence from the novel.
- I can explain how Carl Hiaasen develops the point of view of Noah.
- I can follow Triad Talk expectations when I participate in a discussion.

Ongoing Assessment

- Point of View anchor chart: Chapter 1



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Engaging the Reader: Introducing the Novel (10 minutes) B. Unpacking Learning Targets (3 minutes) 2. Work Time <ol style="list-style-type: none"> A. First Read: Chapter 1 (15 minutes) B. Identifying Noah's Point of View: Chapter 1 (10 minutes) C. Determining Author's Techniques for Developing Point of View (5 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Previewing Homework (2 minutes) 4. Homework <ol style="list-style-type: none"> A. Read Chapter 1 of <i>Flush</i>. As you read, mark the text with evidence flags to help you answer the focus question in your structured notes. 	<ul style="list-style-type: none"> • This lesson introduces students to the primary focus of this unit: point of view (RL.6.6). Students begin to identify the narrator Noah's point of view in <i>Flush</i> and analyze the techniques that Carl Hiaasen uses to develop it. • At the beginning of the lesson, students work in triads to guess the title of the book from visual and sound clues. Prepare pictures of a flushing toilet and a flushed face (can be found via internet searches) to display for students. • In this lesson, students are introduced to the novel by reading pages 1–3. They also revisit the concept of point of view, but this time the point of view of the narrator in a literary text, rather than the author of an informational text as in Unit 1. Together, the class completes an anchor chart as they analyze point of view in the first three pages of the novel. The anchor chart prepares students for the graphic organizer they will use in later lessons to independently analyze point of view. This lesson focuses on the character Noah and his point of view about his father's situation. • Help students distinguish between the basic meaning of “point of view” (e.g., “perspective”) and the literary terms used to describe the point of view of a character (e.g., “first-person,” “third-person”). These literary terms are addressed in a fourth-grade standard (RL.4.6), but may need to be reviewed with students. The basic meaning of point of view will be more heavily emphasized throughout this module. • The homework routine in this unit is similar to that in Unit 1. At the end of the lesson, students are given a structured notes handout on which to record their homework. Post or display the homework focus question at the conclusion of the lesson and instruct students to copy it down. You may prefer to have students copy the question and handout information into a journal rather than use the structured notes. In either case, establishing a routine will be important, as this homework structure will be repeated throughout the unit. The homework focus question is also on the reading calendar. Consider giving each student one baggie with evidence flags, rather than distributing new flags each day. • In advance: <ul style="list-style-type: none"> – Group students into triads who will work together to read, think, talk, and write about <i>Flush</i> and other texts. Be intentional in placing students in groups that are different from their previous triads. – Review pages 1–3 of <i>Flush</i>. Identify Noah's point of view of his father and the evidence from those pages that supports your claims.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">– Prepare the Point of View anchor chart (see supporting materials). Note that part of the chart will be co-created with students in this lesson and part of it will be co-created with students in Lesson 2.– Search the Internet to find an audio of the sound of toilet flushing.– Locate the Triad Talk expectations anchor chart created in Module 1.• Post: Learning targets.



Lesson Vocabulary	Materials
flush, point of view, evidence, first person, third person, omniscient, technique, synopsis, pitiful, smuggling, bail (1)	<ul style="list-style-type: none">• Triad Talk Expectations anchor chart (from Module 1, Unit 1, Lesson 2)• Lined paper (one sheet per triad)• Image of a flushing toilet (one for display; see Teaching Notes)• Image of a flushed face (one for display; see Teaching Notes)• Sound of a flushing toilet (audio; to play for the whole group)• <i>Flush</i> by Carl Hiaasen (book; one per student)• Questions to Introduce <i>Flush</i> (one for display)• Questions to Introduce <i>Flush</i> (answers, for teacher reference)• Equity sticks• <i>Flush</i> word-catcher (one per student)• Dictionary (at least one per triad)• Point of View anchor chart (new; co-created with students during Work Time B; see supporting materials)• Point of View anchor chart (answers, for teacher reference)• Thought, Word, Action symbols (one for display)• Blue markers/pencils (one per student and one for teacher use)• Structured notes (one per student and one for display)• Evidence flags (at least three per student)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Introducing the Novel (10 minutes)</p> <ul style="list-style-type: none">• Post the list of new triads and invite students to get into their groups. Tell them that they will work with these students for the duration of this unit.• Review the Triad Talk Expectations anchor chart (from Module 1, Unit 1, Lesson 2).• Tell students that you are going to give them three clues to the title of the novel they are going to read. Tell students that the novel has a one-word title and they are going to try to guess what it is based on the clues. Distribute a piece of lined paper to each triad so they can record the words they think are possible titles, based on the clues they are given.• First show students the image of a flushing toilet. Ask students to discuss in triads:<ul style="list-style-type: none">* “What do you see?”• Give triads time to discuss what they see and record possible single-word titles.• Next show the image of a flushed face. Ask students to discuss in triads:<ul style="list-style-type: none">* “What do you see?”• Give triads time to discuss what they see and record possible single-word titles.• Next play the sound of a flushing toilet. Ask students to discuss in triads:<ul style="list-style-type: none">* “What do you hear?”• Give triads time to discuss what they hear and record possible single-word titles.• Invite triads to discuss the images and the sound bite and choose a single word that they think might be the title of the novel. Cold call triads to share their ideas with the whole group. Congratulate those who guessed correctly!• Write the title of the novel <i>Flush</i> on the board and ask students to discuss in triads:<ul style="list-style-type: none">* “You’ve just seen some images and heard some sounds that relate to the word <i>flush</i>. What does the word ‘flush’ mean?”* “Given this title and the work you did in Unit 1 about the ocean and fish depletion, what do you think this novel might be about?”• Cold call students to share their responses. Listen for students to explain that flush can mean to clean something, like flushing a toilet or flushing an illness out of your body, or it can also mean to go red, to have a flushed face. Student ideas about the novel have no right or wrong answer at this stage, as long as students can justify why they think the way they do based on the meaning of the word.	<ul style="list-style-type: none">• Heterogeneous groups support students in discussing and answering questions about texts.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> Distribute the novel <i>Flush</i> by Carl Hiaasen to each student. Focus students on the cover of the book. Ask them to discuss in triads: <ul style="list-style-type: none"> * “Based on the cover, what do you think this book will be about now? Why?” Select volunteers to share their ideas with the whole group. Invite students to look at the synopsis of the book on the back cover. Explain that a <i>synopsis</i> gives the reader an overview of what the book is going to be about. Read the synopsis aloud and ask students to follow along silently in their heads. Display the Questions to Introduce <i>Flush</i>. Ask triads to discuss each question using text evidence from the synopsis. Cold call a few triads to share their answers with the whole group. Use the Questions to Introduce <i>Flush</i> (answers, for teacher reference) to guide student responses. Ask students to discuss in triads: <ul style="list-style-type: none"> * “What problems do you think might arise from flushing human waste into the ocean?” Select students to share their responses. Listen for students to suggest something like: “It’s dangerous for humans to swim in and dangerous for sea life.” 	
<p>B. Unpacking Learning Targets (3 minutes)</p> <ul style="list-style-type: none"> Invite students to read the learning targets aloud with you: <ul style="list-style-type: none"> * “I can make an ethical connection between <i>World without Fish</i> and <i>Flush</i>.” * “I can identify Noah’s point of view of his father’s situation using text evidence from the novel.” * “I can explain how Carl Hiaasen develops the point of view of Noah.” * “I can follow Triad Talk expectations when I participate in a discussion.” Ask triads to discuss: <ul style="list-style-type: none"> * “What are the important words or phrases in the learning targets? Why do you think those are important?” Cold call students to share their responses and circle the words and phrases they suggest. Make sure <i>point of view</i> and <i>evidence</i> are circled. Focus students on the term “point of view.” Ask triads to discuss: <ul style="list-style-type: none"> * “What does ‘point of view’ mean? Consider using equity sticks to select students to share their responses. Listen for them to explain that people have different ways of looking at things, and your point of view is your way of looking at things. 	<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.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Tell students that in literature, every story is told from a point of view. It can be a first-person point of view, where the narrator is in the story and is the “I” or “me” telling the story; a third-person limited point of view, in which an author appears to know the thoughts and feelings of only one of the characters in a story, or a third-person omniscient point of view, in which an author captures the points of view of all the characters.	
Work Time	Meeting Students' Needs
<p>A. First Read: Chapter 1 (15 minutes)</p> <ul style="list-style-type: none">• Explain to students that Carl Hiaasen is a well-known author from Florida. He is known for writing adventurous stories that often make you laugh out loud. In <i>Flush</i>, he gets us thinking about pollution in the oceans with a clever tale of crime and mystery.• Ask students to follow along silently as you read the first few paragraphs and opening dialogue on page 1 up to, “Thanks, Noah,” he said.”• Ask triads to discuss:<ul style="list-style-type: none">* “What do we know so far?”* “Who is the narrator of the story?”* “Is this first-person, third-person, or omniscient narration? How do you know?”• Refocus whole class and use equity sticks to call on a few students. Listen for students to explain that <i>Flush</i> is written in first-person because the narrator Noah speaks from the perspective of “I” as he tells the story.• Invite students to follow along silently as you read aloud to the bottom of page 3, up to, “Dad smiled. ‘I believe you are, Noah.’” Ask triads to discuss:<ul style="list-style-type: none">* “What do we know now?”• Select volunteers to share their responses with the whole group.• Distribute a <i>Flush</i> word-catcher to each student. Students should be familiar with word-catchers, but they may need to be reminded how to fill it out. Invite students to add any unfamiliar words from the first few pages of the novel to the word-catcher.	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Refocus whole group. Focus students on the word <i>pitiful</i>. Ask: <ul style="list-style-type: none"> * "What root word can you see and hear in the word 'pitiful'?" • Cold call students to share their responses. Listen for students to say "pity." Ask: <ul style="list-style-type: none"> * "What does the word 'pity' mean?" • Consider using equity sticks to select students to share their responses. Listen for students to explain that when you pity someone or something, you feel sorry for them. Ask: <ul style="list-style-type: none"> * "So what do you think the word 'pitiful' means?" • Select volunteers to share their responses. Listen for students to explain that the word pitiful means in a sorry state. When someone is pitiful, it makes you feel sorry for him or her. • Students may also struggle with the words <i>smuggling</i> and <i>bail</i>, as they may not be able to figure out what they mean from context. Ensure that each triad has a dictionary and remind students that looking up words is another strategy for understanding the meaning of words you don't know when you are reading. 	
<p>B. Identifying Noah's Point of View: Chapter 1 (10 minutes)</p> <ul style="list-style-type: none"> • Remind students of the learning target: <ul style="list-style-type: none"> * "I can identify Noah's point of view of his father's situation using text evidence from the novel." • Explain that you want students to pay attention to Noah's point of view of his father's situation in what they have read so far. Ask students to discuss in triads: <ul style="list-style-type: none"> * "What is his father's situation?" • Select volunteers to share their responses. Listen for students to explain that his father is in jail because he sunk someone's boat. • Post this question and ask students to discuss in triads: <ul style="list-style-type: none"> * "What is Noah's point of view of his father's situation? How do you know? What does he do or say in the text to make you think that?" 	<ul style="list-style-type: none"> • Giving students the opportunity to discuss answers to questions in small groups before asking them to share with the whole group can ensure that all are able to contribute to the whole group discussion. • Anchor charts serve as note-catchers when the class is co-constructing ideas.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Refocus whole group. Display the Point of View anchor chart. Focus students on the first two columns, Claim and Evidence. Explain that in their triads, students have already begun to make a claim about Noah's point of view of his father. They have also identified what he does or says in the text to make them think that, which is finding evidence. • Invite each triad to briefly orally share their claims and evidence with the whole group. • Record appropriate claims in the first column of the anchor chart and evidence cited in the middle column. Refer to Point of View anchor chart (answers, for teacher reference) for guidance. 	
<p>C. Determining Author's Techniques for Developing Point of View (5 minutes)</p> <ul style="list-style-type: none"> • Draw students' attention to the final column on the Point of View anchor chart, Technique. Explain that <i>technique</i> is about how the author, Carl Hiaasen, develops point of view. Tell students that now that they have identified Noah's point of view of his father's situation, they are going to consider how Hiaasen conveyed that point of view. Review the learning target: <ul style="list-style-type: none"> * "I can explain how Carl Hiaasen develops the point of view of Noah." • Ask students to look at the first claim on the anchor chart and the evidence that goes along with it and then discuss with their triads: <ul style="list-style-type: none"> * "How did Carl Hiaasen develop this point of view? How is that point of view conveyed so that we understand it?" * "Is it through the narrator's words, thoughts, or actions? Is it through another character's words or actions?" • Select volunteers to share their responses. Listen for students to explain that in this excerpt we mostly understand Noah's point of view through what he says to his dad. • Display the Thought, Word, Action symbols and explain that we can color and text-code the Point of View anchor chart so that we can quickly see how Carl Hiaasen developed that point of view. • Explain that you are going to use blue when it is Noah, the narrator saying, thinking or doing something. If it were someone else saying, thinking, or doing something, we would use a different color to make it easy to see at a glance how the author has developed point of view. • In the Evidence column, underline the evidence in blue. • In the Technique column, draw word bubbles in blue and explain that you are doing so because they are Noah's words – what he is saying. See Point of View anchor chart (answers, for teacher reference) for guidance. 	



Closing and Assessment	Meeting Students' Needs
<p>A. Previewing Homework (2 minutes)</p> <ul style="list-style-type: none">Preview homework and distribute structured notes and evidence flags.Tell students that each night they will have a point of view focus question for homework, based on the chapter they are reading. They are to record the chapter number, the question, the answer to the question, and evidence to support their answer in the appropriate columns.Model for students how to fill in the focus question and chapter number for today's homework. (For example, write, "What is Noah's point of view of his father's crime?" in the Homework Focus Question column and write, "1" in the Chapter column).	<ul style="list-style-type: none">Writing the focus question at the top of the structured notes will support students to recall their purpose for reading.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">Read Chapter 1 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 is Noah's point of view of his father's crime?"Remember to record any new vocabulary on your word-catcher.	



EXPEDITIONARY
LEARNING

Grade 6: Module 3B: Unit 2: Lesson 1

Supporting Materials



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Questions to Introduce *Flush*

1. What is the book mainly going to be about?
2. What connections can you make to the cover of the book now?
3. What was the *Coral Queen* “dumping illegally”?
4. Is dumping this in the ocean waterways an ethical or unethical action—a right or wrong choice? Use evidence from the text to explain your answer.



Questions to Introduce *Flush*
(Answers, for Teacher Reference)

1. What is the book mainly going to be about?

This book is going to be about Noah trying to catch the “fiendish flusher,” who is dumping raw sewage in the ocean.

2. What connections can you make to the cover of the book now?

The fish is swimming through the toilet bowl ring because the dumping is turning the ocean into a toilet bowl.

3. What was the *Coral Queen* “dumping illegally”?

It was dumping the raw sewage, the human waste from the boat.

4. Is dumping this in the ocean waterways an ethical or unethical decision—a right or wrong choice? Use evidence from the text to explain your answer.

It is unethical because the dumping causes great damage to both human and animal life, and it’s breaking the law.



Flush Word-catcher

Name: _____

Date: _____

Mark literary words with an * (For example: *inference)

A	B	C	D	E
F	G	H	I	J
K	L	M	N	O
P	Q	R	S	T
U	V	W	X	Y
Z	Use this space for notes.			



Point of View Anchor Chart

Name:

Date:

CLAIM	EVIDENCE	TECHNIQUE
What is Noah's point of view of his father's situation?	How do you know? (Choose specific words, phrases, and sentences from the text that support your claim.)	How does he tell us about it? (Thoughts? Words? Actions? By whom?)



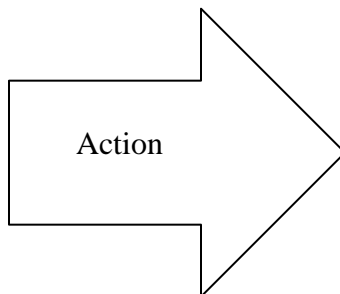
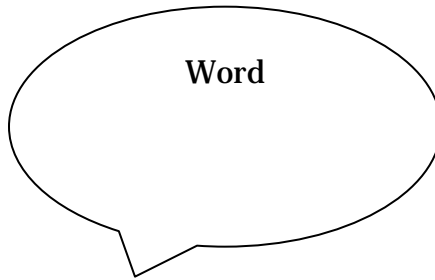
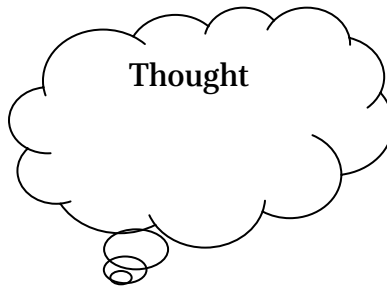
Point of View Anchor Chart
(Answers, for Teacher Reference)

Name:

Date:

CLAIM	EVIDENCE	TECHNIQUE
What is Noah's point of view of his father's situation?	How do you know? (Choose specific words, phrases, and sentences from the text that support your claim.)	How does he tell us about it? (Thoughts? Words? Actions? By whom?)
<ul style="list-style-type: none">He doesn't want his dad to be in jail—he wants him to say sorry and offer to pay for what he did so that he can come out.	<ul style="list-style-type: none">Noah asks his father, "How come you won't let Mom bail you out?" (page 1)Noah asks his father, "Dad, what if you just said you're sorry and offered to pay for what you did?" (page 2)Noah says to his father, "If you just paid to get it fixed, maybe then—" (page 2)	<div>Word</div> <div>Word</div> <div>Word</div>

Thought, Word, Action Symbols





Structured Notes

Name:

Date:

Chapter	Homework Focus Question	Answer to Homework Focus Question with Evidence from the Text (include page numbers)
<hr/>		



EXPEDITIONARY
LEARNING

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

Analyzing Point of View and Figurative Language: Noah's Point of View of the *Coral Queen* and Dusty Muleman



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

I can determine the meaning of literal, connotative, and figurative language (metaphors and similes) in literary text. (RL.6.4)

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. (RL.6.5)

I can analyze how an author develops a narrator or speaker's point of view. (RL.6.6)

I can use context (e.g., the overall meaning of a sentence or paragraph, a word's position or function in a sentence) to determine the meaning of a word or phrase. (L.6.4a)

Supporting Learning Targets

- I can find the gist of pages 7–9 of *Flush*.
- I can analyze how Carl Hiaasen conveys Noah's point of view of the *Coral Queen* and Dusty Muleman.
- I can determine the meaning of connotative and figurative language and analyze how the author's choice of words affects tone and meaning.
- I can explain how Chapter 1 contributes to plot development.

Ongoing Assessment

- Structured notes: Chapter 1 (from homework)
- Gist annotated on sticky notes
- Noah's Point of View graphic organizer: pages 7–9



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Engaging the Reader: Chapter 1 of <i>Flush</i> (5 minutes)B. Unpacking Learning Targets (5 minutes)2. Work Time<ol style="list-style-type: none">A. Rereading for Gist: Pages 7–9 (8 minutes)B. Analyzing Noah's Point of View: Connotative and Figurative Language (13 minutes)C. Analyzing Author's Craft: Point of View, Tone, and Meaning (8 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Analyzing Plot Development: Chapter 1 (6 minutes)4. Homework<ol style="list-style-type: none">A. Read Chapters 2 and 3 of <i>Flush</i>. As you read, mark the text with evidence flags to help you answer the focus question in your structured notes.	<ul style="list-style-type: none">• The primary focus of this unit is point of view, addressing standard RL.6.6. This unit also focuses on RL.6.4, analyzing the meaning and tone of figurative language. In this lesson, students build on their previous work on figurative language from Module 2.• Students are introduced to a Point of View graphic organizer that will support both their analysis of the point of view of Noah and their analysis of the tone and meaning of words. This builds directly on the Point of View anchor chart begun in Lesson 1.• In this lesson, students are reintroduced to the familiar routine of reading for gist and then analyzing the text. This routine will be repeated in Lessons 2–5.• The closing of this lesson focuses students on RL.6.5, asking them to explain how Chapter 1 contributes to the development of plot. Students are reminded of the plot work they did in Module 1 with the narrative story line of the Hero's Journey. Students are introduced to the <i>Flush</i> Plot Development anchor chart, which they will continue adding to in Lessons 3–10.• From this lesson onward, students read two chapters of the novel for homework after each lesson. The volume of reading picks up here because by Module 3 students should have improved their reading stamina. This novel is fast-moving, high-interest, and of a level that sixth-grade students should be comfortable with. This volume of reading will also ensure that students encounter the content necessary to gather evidence to support their claims later on in the unit and will help them see how the author develops the plot from the beginning to the end of the book. Where possible, consider providing students with additional time to read or to catch up on reading the novel.• In advance:<ul style="list-style-type: none">– Read pages 7–9 of <i>Flush</i> as well as the answer key for the Point of View graphic organizer to familiarize yourself with what students will be doing and the answers you will need to guide them toward (see supporting materials).– Review Back-to-Back, Face-to-Face protocol (see Appendix).• Post: Learning targets; Point of View anchor chart; Thought, Word, Action symbols.



Lesson Vocabulary	Materials
literal language, figurative language, connotative language, tone, simile, metaphor, plot, marina, reservation, gambling (8)	<ul style="list-style-type: none">• Equity sticks• <i>Flush</i> word-catcher (from Lesson 1)• <i>Flush</i> (book; distributed in Lesson 1; one per student)• Sticky notes (five per student)• Dictionaries (at least one per triad)• Noah's Point of View graphic organizer: pages 7–9 (one per student and one to display)• Point of View anchor chart (begun in Lesson 1)• Noah's Point of View graphic organizer: pages 7–9 (answers, for teacher reference)• Thought, Word, Action symbols (one for display; from Lesson 1)• Colored pencils or markers (blue and one other color; one of each color per student)• <i>Flush</i> Plot Development anchor chart (new, co-created with students during Closing and Assessment A; see supporting materials)• 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: Chapter 1 of <i>Flush</i> (5 minutes)</p> <ul style="list-style-type: none">• Direct students to retrieve their structured notes homework.• Tell students that they will engage in Back-to-Back, Face-to-Face protocol:<ol style="list-style-type: none">1. With their structured notes in hand, invite students to pair up with someone.2. Invite pairs to stand back-to-back.3. Ask students: "What are the main scenes or actions that happen in Chapter 1?"4. Give students a minute to think before asking them to turn face-to-face with their partner to share the answer.5. Invite pairs to stand back-to-back again.6. Ask students the homework focus question: "What is Noah's point of view of his father's crime?"7. Give them a minute to think and refer to the answers and evidence they wrote in their structured notes before asking them to turn face-to-face with their partner to share the answer.• Direct students to return to their seats. Use equity sticks to call on a student to share Noah's point of view of his father's crime and one piece of evidence that supports that claim. Listen for students to explain that he thought his dad had messed up by committing the crime because he says, "Even for him this was a major screw-up," and he also describes the sunken ship—the scene of the crime—as "bad."	<ul style="list-style-type: none">• Opening the lesson by asking students to share their homework makes them accountable for completing it. It also gives you the opportunity to monitor which students are not doing their homework.



Opening (continued)	Meeting Students' Needs
<p>B. Unpacking Learning Targets (5 minutes)</p> <ul style="list-style-type: none"> • Invite students to get into triads and read the learning targets with you: <ul style="list-style-type: none"> * "I can find the gist of pages 7–9 of <i>Flush</i>." * "I can analyze how Carl Hiaasen conveys Noah's point of view of the <i>Coral Queen</i> and Dusty Muleman." * "I can determine the meaning of connotative and figurative language and analyze how the author's choice of words affects tone and meaning." * "I can explain how Chapter 1 contributes to plot development." • Explain to students that the first two learning targets are linked because figurative language and the tone of words both contribute to the point of view we understand from a text. • Remind students that they should be familiar with gist from their work in Modules 1 and 2, and with point of view from the previous lesson's learning target. • Circle the italicized words below and ask triads to discuss each of these questions in turn: <ul style="list-style-type: none"> * "What is <i>literal language</i>?" * "What is <i>figurative language</i>?" * "What is <i>tone</i>?" * "What is <i>connotative language</i>?" • Refocus whole class and ask for volunteers to share their responses. Listen for and guide students to recall that "literal language" means exactly what it says, "figurative language" is describing something by comparing it to something else, and "tone" is the author's or narrator's attitude toward something in the novel. • Explain that "connotative language" is the meaning or association connected to a word. For example, you could trudge through the snow or you could stroll through the snow. Both suggest a similar pace, but trudge brings a sense of a negative association like it is something you really don't want to do, whereas stroll sounds leisurely and fun. • Direct students to add these terms to their <i>Flush</i> word-catchers, as they will be referring to them throughout the unit. 	<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.



Work Time	Meeting Students' Needs
<p>A. Rereading for Gist: Pages 7–9 (8 minutes)</p> <ul style="list-style-type: none"> • Ask students to keep their word-catchers out, and also take out Flush. Distribute about five sticky notes to each student. Tell them they are going to reread pages 7–9 of the novel for gist. • Remind students that they read for gist a lot in <i>World without Fish</i> in Unit 1. Remind them that the sticky notes are for them to annotate the text as they read. Also remind students to ask questions as they read. • Ensure that each triad has a dictionary. Tell students that where possible, you would like them to read around unfamiliar words, looking for context clues to figure out what they mean; however, if they can't figure out the meaning from the context, encourage them to look the word up. If they aren't sure what the word means after looking for context clues and looking in the dictionary, they should leave the definition to be discussed with the whole group later on. • Explain to students that they are going to reread from the top of page 7, from "The <i>Coral Queen</i> had gone down stern-first" to the end of page 9. Tell them to work with their triads to read for gist, annotate sticky notes, and record unfamiliar words on their word-catchers. Note to students that in this narrative there is a lot of dialogue. As they chunk the text for gist, they might want the group the dialogue into one section. (For example on Page 9 there is a discussion between Abbey and Noah which goes on for approximately 10 lines that could be group into one paragraph). • Circulate and support students as they read. For those who need more support, ask them to practice telling you the gist of a section before they write it on a sticky note. • Refocus whole group and focus students on the word <i>marina</i>. Ask students to discuss in triads: <ul style="list-style-type: none"> * "What root word can you see in the word 'marina'?" * "Think back to <i>World without Fish</i>. What does the word 'marine' mean?" • Cold call students to share their responses. Listen for students to explain that marine means relating to the ocean or sea. Ask students to discuss in triads: <ul style="list-style-type: none"> * "So what is a marina? You know it is something to do with the sea or ocean, so knowing that and looking at the sentence around the word, what does 'marina' mean?" • Select students to share their responses. Listen for students to explain that a marina is a dock with places to tie up boats. • Focus students on the word <i>reservation</i>. Ask students to discuss in triads: <ul style="list-style-type: none"> * "What does 'reservation' mean? Is there more than one meaning?" 	<ul style="list-style-type: none"> • Asking students to identify challenging vocabulary helps them monitor their understanding of a complex text. • ELLs may be unfamiliar with more vocabulary words than are mentioned in this lesson. Check for comprehension of general words that most students would know.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Cold call students to share their responses. Listen for students to explain that there is more than one meaning. One meaning is to reserve something or to save a space, for example a table at a restaurant or a room in a hotel. Another meaning, as in this example, is a protected area of land managed by someone. For example, in <i>Flush</i> the reference is to an American Indian reservation—an area of land protected by a Native American tribe. • Invite students to share any unfamiliar vocabulary words they found on pages 7–9. If students were unable to work out the definition from the context or find it in a dictionary, encourage other students to assist them with the definition. To keep things moving, if no one else knows what the word means, define it for the class. • Consider probing students to make sure they understand that the law allows Native American tribes to operate casinos only on reservation land, and that the Miccosukee's had bought a marina to be part of reservation land. This allowed Dusty to operate a casino there. • Ensure that students understand what the word <i>gambling</i> means. • Remind students to record new words on their word-catchers. 	
<p>B. Analyzing Noah's Point of View: Connotative and Figurative Language (13 minutes)</p> <ul style="list-style-type: none"> • Refocus whole class. Ask a volunteer to reread the point of view learning target to the class: <ul style="list-style-type: none"> * "I can analyze how Carl Hiaasen conveys Noah's point of view of the <i>Coral Queen</i> and Dusty Muleman." • Display and distribute Noah's Point of View graphic organizer: pages 7–9. • Explain that for the next several lessons, students are going to work on analyzing Noah's point of view using this graphic organizer. Remind students that they began examining Noah's point of view of his father's situation in the previous lesson and for homework. Direct students' attention to the posted Point of View anchor chart from Lesson 1. Ask students to discuss in triads: <ul style="list-style-type: none"> * "How are the anchor chart and your new graphic organizer similar? How are they different?" • Use equity sticks to call on students and listen for them to explain that they are similar because the first two columns ask for a claim and evidence to support the claim. The third columns are different since the anchor chart focused on author technique and the graphic organizer focuses on tone and meaning. • Focus the class on the three paragraphs at the bottom of page 7 in <i>Flush</i>. Invite them to reread those paragraphs silently in their heads as you read them aloud. 	<ul style="list-style-type: none"> • Graphic organizers and recording forms engage students more actively and provide scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning. • When reviewing graphic organizers or recording forms, consider using a document camera to display the document for students who struggle with auditory processing. • Providing models of expected work supports all learners, especially challenged learners.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Explain that you are going to think aloud as you model how to analyze Noah's point of view of the boat the <i>Coral Queen</i> and Dusty Muleman on this graphic organizer. Direct students to pay attention to your thinking and analysis process. • The think-aloud should sound something like this: <ul style="list-style-type: none"> * "As I look over the paragraphs, I think that Noah didn't like the <i>Coral Queen</i> very much and thought it was big and ugly." • Record this in the first column of the displayed graphic organizer and invite students to do the same on their own copy. Continue with the think-aloud: <ul style="list-style-type: none"> * "Column 2 of the organizer asks me what words or phrases really support my claim about Noah's point of view. As I look back at page 7 in the book, I see evidence in paragraph 2 where it says, 'It was like a big ugly apartment building had fallen out of the sky and landed in the basin.'" • Record this in the middle column of the displayed graphic organizer and invite students to do the same on their own copy. • Invite students to work in triads to repeat this process for the rest of pages 7–9. • Circulate to support students as they work. Refer to Noah's Point of View graphic organizer: pages 7–9 (answers, for teacher reference). As you circulate, refocus students as necessary by asking: <ul style="list-style-type: none"> * "What is Noah's point of view of the boat and Dusty Muleman?" * "How do you know? What does he say? What does he do to make you think that?" * "Where can you see that in the text?" • Refocus whole class. • Tell students that <i>Flush</i> uses figurative language such as <i>similes</i> and <i>metaphors</i> to help us better understand how things look and what characters think and feel. • Invite the class to reread the figurative language learning target with you: <ul style="list-style-type: none"> * "I can determine the meaning of connotative and figurative language and analyze how the author's choice of words affects tone and meaning." • Direct students to look back at the evidence they recorded in the middle column of their graphic organizers and ask triads to discuss: <ul style="list-style-type: none"> * "Can you identify any figurative language in the notes you have taken? Remember that figurative language is when you describe something by comparing it to something else." 	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Use equity sticks to select students to share their responses. Listen for them to point out: "It was like a big ugly apartment building had fallen out of the sky and landed in the basin." Circle this example on your displayed model and invite students to do the same on their own copies.• Ask triads to discuss:<ul style="list-style-type: none">* "What kind of figurative language is this example? How do you know?"• Use equity sticks to call on students for their responses. Listen for them to explain that it is a simile, because similes often use "like" or "as" to compare two things.• Ask triads to discuss:<ul style="list-style-type: none">* "What do these phrases literally mean? Does it mean that the boat is an apartment building?"• Use equity sticks to select students to share their responses. Listen for them to explain that it means the boat looked huge and the part of the boat that looked like a boat was under water, with just the cabins showing above water. As a result, it looked like an apartment building.• Ask triads to discuss:<ul style="list-style-type: none">* "So why did Hiaasen use figurative language here?"• Cold call students to share their responses. Listen for students to explain that it paints a picture in the reader's mind of what the <i>Coral Queen</i> looked like submerged, as some people may never have seen a half-sunk boat to be able to picture what it looks like.• Focus students on the phrase, "'He's lost his marbles,' Abbey muttered."• Ask triads to discuss:<ul style="list-style-type: none">* "So what does this literally mean? Did Noah's dad really lose his marbles?"• Select volunteers to share their responses. Listen for students to explain that it means to go insane.• Ask triads to discuss:<ul style="list-style-type: none">* "So why did Hiaasen use figurative language here?"• Cold call students to share their responses. Listen for students to explain that this is a common saying that is an informal way of saying someone has gone insane, and it's something that a child like Abbey is more likely to say.	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> Remind students that another focus of the learning target was connotative language. Focus students on the phrase, "I locked my bike to a buttonwood tree and walked down to the charter docks, Abbey trailing behind." Focus students particularly on the word "trailing" and ask them to discuss in triads: <ul style="list-style-type: none"> * "What connotation does the word trailing suggest?" * "What words could have been used instead with a different connotation?" Consider using equity sticks to select students to share their responses. Listen for students to explain that trailing suggests Abbey didn't want to keep up and that she was purposely hanging back. "Following" could have been used to create a sense of her wanting to keep up willingly, but being just slightly behind. 	
<p>C. Analyzing Author's Craft: Point of View, Tone, and Meaning (8 minutes)</p> <ul style="list-style-type: none"> Refocus whole class. Continue with the think-aloud using the example started on the displayed graphic organizer: <ul style="list-style-type: none"> * "This third column is new to us. As I read over the top of it, I ask myself, what tone and meaning I can infer from the evidence I have recorded? As I read a back over this text evidence, the words 'big' and 'ugly' stand out to me. I don't think Noah likes the <i>Coral Queen</i>, so the tone I infer from this is dislike." Record "dislike" in the final column of the organizer. Invite students to work in triads to do the same for the evidence they have recorded in the second column of their organizers. Circulate to support students as they work. Refer to Noah's Point of View graphic organizer: pages 7–9 (answers, for teacher reference) as needed. As you circulate, refocus students as necessary by asking: <ul style="list-style-type: none"> * "What tone can you infer from what he says or thinks here? Does he seem disappointed? Angry? Excited?" As students begin to finish refocus whole class. Refer to the posted Thought, Word, Action symbols and remind students that an author can develop a point of view using the narrator's or another character's thoughts, words, or actions. Pick up a blue pen/marker and continue with the think-aloud: 	<ul style="list-style-type: none"> Asking students to color code and add symbols to their text provides a clear visual reference for analysis.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">* "We still want to identify how Carl Hiaasen developed point of view. As I look back at Column 2, I see that this is from Noah, not another character. Remember that we determined in Lesson 1 that we would use blue to represent Noah's point of view. So I will draw a blue line under the evidence in Column 2. Next, I notice these are Noah's thoughts, not an action or a conversation. So I'm going to draw a thought bubble next to the evidence."• Distribute colored pencils or markers. Direct students to copy the blue you just drew onto their Noah's Point of View graphic organizer: pages 7–9 and to make sure they have row 1 completed as you modeled it.• Invite students to work in triads to do the same with the rest of the evidence they have recorded in the second column of their organizer. Remind students to underline the rest of the evidence they have recorded as follows:<ul style="list-style-type: none">– Noah's own thoughts, actions, and feelings—blue– The words and actions of others—another color• Remind students to then code each piece of evidence as a thought, word, or action.• Circulate to support students as they work. Refer to Noah's Point of View graphic organizer: pages 7–9 (answers, for teacher reference) as needed. As you circulate, refocus students as necessary by asking:<ul style="list-style-type: none">* "Is this something Noah is saying? Something he is thinking? Something he is doing?"• "How do you know?"	



Closing and Assessment	Meeting Students' Needs
<p>A. Analyzing Plot Development: Chapter 1 (6 minutes)</p> <ul style="list-style-type: none">• Read aloud the learning target about plot:<ul style="list-style-type: none">* "I can explain how Chapter 1 contributes to plot development."• Display the <i>Flush Plot Development anchor chart</i>. Remind students that they worked on <i>plot</i> in Module 1 when they created their narrative story lines for the Hero's Journey. Remind students of what each of the words in the boxes means:<ul style="list-style-type: none">– Exposition: introduces the theme, setting and character– Rising Action: what happens in the story to lead toward the main event– Climax: the main event– Resolution: what happens after the main event• Explain that you want students to determine how Chapter 1 exposes the plot—the exposition. Post the following questions and invite students to discuss them with their triads:<ul style="list-style-type: none">* "Who did we meet and how are they connected to each other?"* "Where is the story taking place?"* "What plot does the beginning of the story set up?"• Refocus whole class and use equity sticks to call on a few triads. As students share their answers, write the gist of who, where, and what under "Exposition." Listen for students to share:<ul style="list-style-type: none">– Who: Noah, his Dad, Abbey, his Mom, and Dusty Muleman. The first four are family. Dusty is the owner of the casino boat.– Where: The story is taking place in Key West, Florida, near the ocean.– What: The main conflict is that Dusty Muleman is dumping sewage into the waterway from his boat and the family wants to stop it.	<ul style="list-style-type: none">• Capturing ideas on an anchor chart can ensure quick reference later on and can also enable students to quickly see how the plot has developed throughout a novel.



Closing and Assessment (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Ask students to synthesize the information they have just recorded on the <i>Flush</i> Plot Development anchor chart by discussing in triads:<ul style="list-style-type: none">* “How did Chapter 1 contribute to plot development in <i>Flush</i>?”• Select volunteers to share their ideas with the whole group. Listen for students to explain that it introduces the characters and setting and sets up the plot.• Preview homework and distribute structured notes and evidence flags.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read Chapters 2 and 3 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 structures notes:<ul style="list-style-type: none">* “What is Noah’s point of view of Jasper? How do you know?”• Remember to record any new vocabulary on your word-catcher.	



EXPEDITIONARY
LEARNING

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

Supporting Materials



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Noah's Point of View Graphic Organizer: Pages 7–9

Name: _____

Date: _____

Learning Targets:

"I can analyze how an author's word choice affects tone and meaning in a literary text." (RL.6.4)

"I can analyze how an author develops a narrator or speaker's point of view." (RL.6.6)

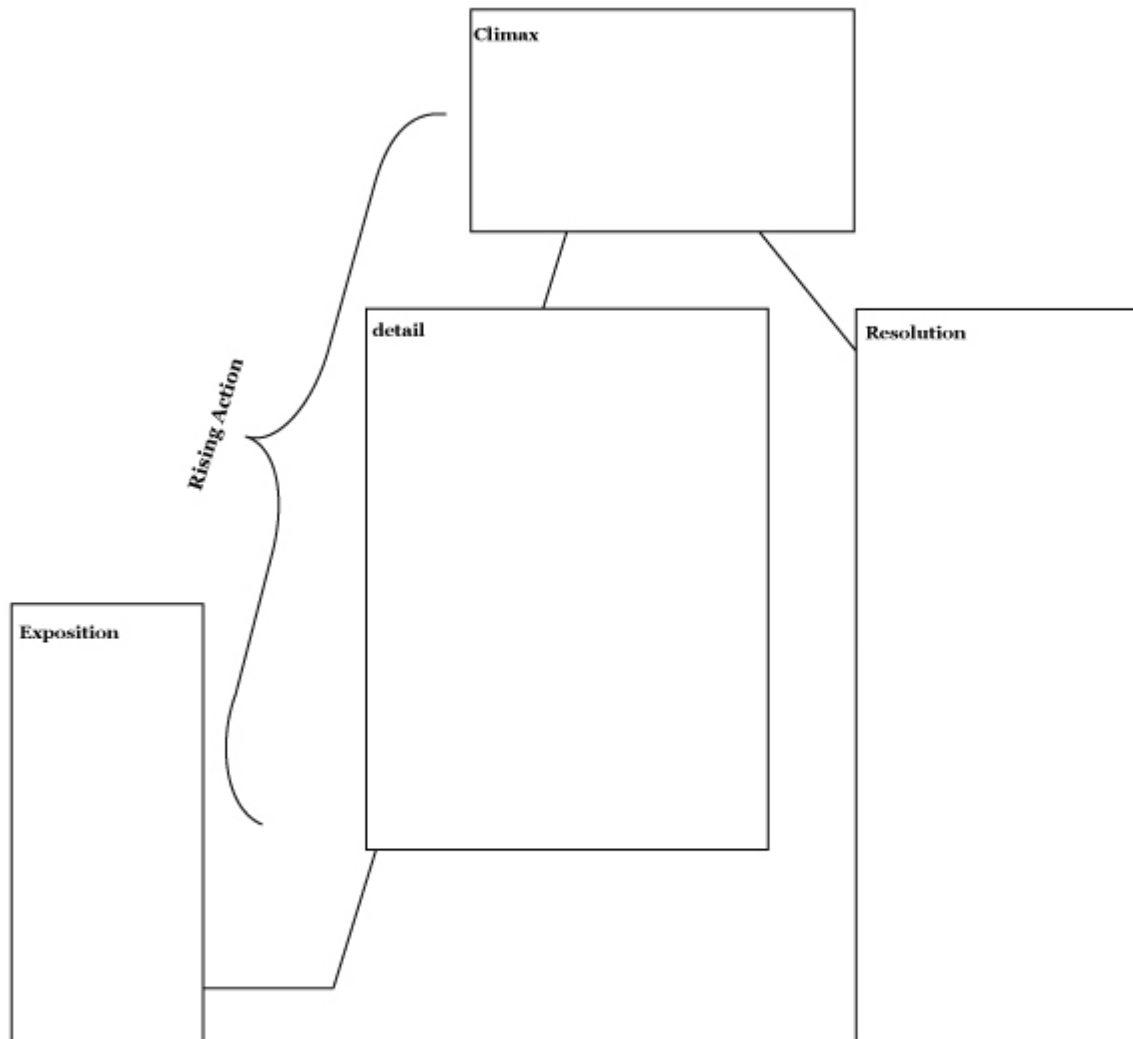
CLAIM What is Noah's point of view of the <i>Coral Queen</i> and Dusty Muleman?	EVIDENCE How do you know? How did Hiaasen develop Noah's point of view of the <i>Coral Queen</i> and Dusty Muleman? (Use specific words, phrases, and sentences from the text.) Circle figurative language.	WORD CHOICE Describe the tone of the text with one word. (for example, angry or sad)

Noah's Point of View Graphic Organizer: Pages 7–9
(Answers, for Teacher Reference)

CLAIM	EVIDENCE	WORD CHOICE
What is Noah's point of view of the <i>Coral Queen</i> and Dusty Muleman?	How do you know? How did Hiaasen develop Noah's point of view of the <i>Coral Queen</i> and Dusty Muleman? (Use specific words, phrases, and sentences from the text.) Circle figurative language.	Describe the tone of the text with one word. (for example, angry or sad)
Noah sees the <i>Coral Queen</i> as a big, ugly boat.	<i>It was like a big ugly apartment building had fallen out of the sky and landed in the basin. (page 7) THOUGHT</i>	<i>Dislike</i>
Noah supports his father because sees Dusty's actions as disgusting.	<i>"He's lost his marbles," Abbey muttered. "Who—Dad? No way," I said. "Then why did he do it?" "Dusty Muleman has been dumping his holding tank into the water," I said. Abbey grimaced. "Yuck. From the toilets?" "Yep. In the middle of the night, when there's nobody around." "...That's so gross." (page 9) WORDS OF NOAH AND ABBEY</i>	<i>Sickened; revulsion</i>
Noah's sees Dusty as a greedy criminal	<i>"And totally illegal," I said. "He only does it to save money." (page 9) WORDS</i>	<i>Upset; angry</i>



Flush Plot Development anchor chart





EXPEDITIONARY
LEARNING

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

Analyzing Point of View and Figurative Language: Noah's Point of View of Lice Peeking



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

I can determine the meaning of literal, connotative, and figurative language (metaphors and similes) in literary text. (RL.6.4)

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. (RL.6.5)

I can analyze how an author develops a narrator or speaker's point of view. (RL.6.6)

I can use context (e.g., the overall meaning of a sentence or paragraph, a word's position or function in a sentence) to determine the meaning of a word or phrase. (L.6.4a)

Supporting Learning Targets

- I can analyze how Carl Hiaasen develops Noah's point of view of Lice Peeking.
- I can determine the meaning of connotative and figurative language and analyze how the author's choice of words affects tone and meaning.
- I can analyze how Chapters 2 and 3 contribute to plot development.

Ongoing Assessment

- Structured notes: Chapters 2 and 3 (from homework)
- Noah's Point of View graphic organizer: pages 17–19



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Engaging the Reader: Chapters 2 and 3 of <i>Flush</i> (5 minutes)B. Unpacking Learning Targets (2 minutes)2. Work Time<ol style="list-style-type: none">A. Rereading Pages 17–19 for Unfamiliar Vocabulary (6 minutes)B. Analyzing Point of View, Figurative Language, and Tone: Pages 17–19 (15 minutes)C. Determining Author's Techniques: Point of View, Tone, and Meaning (8 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Analyzing Plot Development in Chapters 2 and 3 (9 minutes)4. Homework<ol style="list-style-type: none">A. Read Chapters 4 and 5 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 words on your word-catcher.	<ul style="list-style-type: none">• In preparation for the mid-unit assessment, this lesson begins to gradually release students to work more independently. They work in triads without any teacher modeling to analyze an excerpt of <i>Flush</i> for point of view, figurative language, tone, and meaning.• At the end of Work Time C, collect Noah's Point of View graphic organizer: pages 17–19 to check students' understanding of making a claim, selecting text evidence, and determining tone. Consider making a list of students who need extra support, noting what they are doing well and what concrete next steps will lead to improvement.• In advance:<ul style="list-style-type: none">– Read pages 17–19 of <i>Flush</i> and Noah's Point of View graphic organizer: pages 17–19 (answers, for teacher reference) to familiarize yourself with what students will be doing and the answers you will need to guide them toward (see supporting materials).– Review Plot Development: The Rising Action in <i>Flush</i> graphic organizer to familiarize yourself with what students will be doing in the Closing and Assessment (see supporting materials).– Review Mix and Mingle Checking for Understanding technique (see Appendix) and have music ready to use for the opening of this lesson.• Post: Learning targets; Thought, Word, Action symbols.



Lesson Vocabulary	Materials
rising action, snuffed (17), accustomed (18)	<ul style="list-style-type: none">• Equity sticks• <i>Flush</i> (book; distributed in Lesson 1; one per student)• <i>Flush</i> word-catcher (from Lesson 1)• Noah's Point of View graphic organizer: pages 17–19 (one per student)• Noah's Point of View graphic organizer: pages 17–19 (answers, for teacher reference)• Thought, Word, Action symbols (from Lesson 1)• Colored pencils or markers (blue and one other color; one of each color per student)• <i>Flush</i> Plot Development anchor chart (from Lesson 2)• Plot Development: The Rising Action in <i>Flush</i> anchor chart (new; co-created with students in Closing and Assessment)• Plot Development: The Rising Action in <i>Flush</i> anchor chart (answers, for teacher reference)• 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 2 and 3 of <i>Flush</i> (5 minutes)</p> <ul style="list-style-type: none"> • Ask students to retrieve their structured notes homework and remind them of how Mix and Mingle works. • Mix and Mingle: <ol style="list-style-type: none"> 1. Play music. Invite students to move around the room with their structured notes homework. 2. After 15 seconds, stop the music. 3. Invite students to share their answer to the following question with the person standing closest to them: "What happens in Chapter 2?" 4. Repeat Steps 1 and 2. 5. Invite students to share their answer to the following question with the person standing closest to them: "What happens in Chapter 3?" 6. Repeat Steps 1 and 2. 7. Invite students to share their answer to the following question with the person standing closes to them: "What is Noah's point of view of Jasper and how do you know?" • Refocus whole class and direct students to sit in their triads as they return to seats. 	<ul style="list-style-type: none"> • Opening the lesson by asking students to share their homework makes students accountable for completing it. It also gives you the opportunity to monitor which students have not been completing their homework.
<p>B. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none"> • Invite students to read the learning targets aloud with you: <ul style="list-style-type: none"> * "I can analyze how Carl Hiaasen develops Noah's point of view of Lice Peeking." * "I can determine the meaning of connotative and figurative language and analyze how the author's choice of words affects tone and meaning." * "I can analyze how Chapters 2 and 3 contribute to plot development." • Students should be familiar with these learning targets from previous lessons. Remind students of vocabulary they have explored in previous lessons: gist, connotative language, figurative language, tone, point of view, and plot. 	<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.



Work Time	Meeting Students' Needs
<p>A. Rereading Pages 17–19 (6 minutes)</p> <ul style="list-style-type: none">• Ask students to take out their copies of Flush. Invite two students to read the parts of Noah and Lice, and invite the rest of the class to read along silently in their heads from, “Mr. Peeking?” I said. His real name was Charles,” on page 17 to the end of page 19.• Ask students to take out their Flush word-catchers. As students have already read this section of <i>Flush</i> for homework and should have already recorded unfamiliar vocabulary on their word-catchers, invite them to work in triads to share any unfamiliar vocabulary words they found on pages 17–19, along with the definition. If they were unable to work out the definition from the context or find it in a dictionary, encourage other students to assist them with the definition.• Focus students on the word <i>snuffed</i> on page 17. Invite them to read the sentence around the word to see if they can work out what it means from the context. Ask:<ul style="list-style-type: none">* “What word or words could you use in place of snuffed in this sentence?”• Cold call students to share their responses. Listen for students to explain that they could use the words “put out” or “extinguished” because that is what snuff means.• Focus students on the word <i>accustomed</i> on page 18. Again invite them to read the sentence around the word to see if they can work out what it means from the context. Ask:<ul style="list-style-type: none">* “What word or words could you use in place of accustomed in this sentence?”• Consider using equity sticks to select students to share their responses. Listen for students to explain that they could use the words “used to” or “familiar with” because that is what accustomed means.• Remind students to record new words on their word-catchers.	<ul style="list-style-type: none">• Asking students to identify challenging vocabulary helps them to monitor their understanding of a complex text.• ELLs may be unfamiliar with more vocabulary words than are mentioned in this lesson. Check for comprehension of general words that most students would know.



Work Time (continued)	Meeting Students' Needs
<p>B. Analyzing Point of View, Figurative Language, and Tone: Pages 17–19 (15 minutes)</p> <ul style="list-style-type: none"> • Distribute Noah's Point of View graphic organizer: pages 17–19 and remind students that they filled out a similar organizer in Lesson 2 to analyze Noah's point of view of the <i>Coral Queen</i> and Dusty Muleman. • Invite students to read through the directions at the top of the organizer with you and encourage them to ask questions if they don't understand. Explain that they are to leave the final column empty for now, as they will consider word tone and meaning later in the lesson. • Circulate to assist students with analyzing the text for point of view, language, and tone. Refer to Noah's Point of View graphic organizer: pages 17–19 (answers, for teacher reference) to guide students. As you circulate, ask probing questions such as: <ul style="list-style-type: none"> * "What is Noah's point of view about Lice Peeking?" * "How do you know? Which specific words, phrases, and sentences from the text support your claim about Noah's point of view?" • Refocus whole class. • Remind students that <i>Flush</i> uses figurative language such as similes and metaphors to help us better understand how things look and what characters think and feel. • Invite the class to reread the figurative language learning target aloud with you: <ul style="list-style-type: none"> * "I can determine the meaning of connotative and figurative language and analyze how the author's choice of words affects tone and meaning." • Direct students to look back at the evidence they recorded in the middle column of their graphic organizers and ask them to discuss in triads: <ul style="list-style-type: none"> * "Can you identify any figurative language in the notes you have taken? Remember that figurative language is when you describe something by comparing it to something else." • Invite students to circle figurative language on their graphic organizers. • Use equity sticks to select students to share their responses. Listen for students to point out: "He looked like a sick iguana." If this isn't suggested, draw students' attention to it on page 19 and ask triads to discuss: <ul style="list-style-type: none"> * "So what kind of figurative language is this example? How do you know?" 	<ul style="list-style-type: none"> • Graphic organizers and recording forms engage students more actively and provide the necessary scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning. • When reviewing graphic organizers or recording forms, consider using a document camera to display the document for students who struggle with auditory processing.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Use equity sticks to call on students for their responses. Listen for them to explain that it is a simile, because similes often use “like” or “as” to compare two things.• Ask triads to discuss:<ul style="list-style-type: none">* “Why does Hiaasen use figurative language here? What does it do for the reader?”• Listen for students to explain that it helps the reader create a mental picture of what Lice Peeking looked like and his character.• Focus students on the name “Lice.” Ask students to discuss in triads:<ul style="list-style-type: none">* “What connotation does that name have?”• Select volunteers to share their responses. Listen for students to explain that it suggests something dirty that no one wants or likes because lice are generally associated with dirtiness and are never wanted.• Focus students on the phrase, “Lice Peeking propped himself against the wall of the trailer.”• Ask students to discuss in triads:<ul style="list-style-type: none">* “What connotation does the word ‘propped’ have? What does it make you think?”* “What words could have been used instead with a different connotation?”• Cold call students to share their responses. Listen for students to explain that the word propped has the connotation that he was unable to stand and that the wall stopped him from falling over. “Leaned” could have been used instead, but that would suggest that instead of stopping him from falling over, the wall was just helping to relieve the weight on his feet.	



Work Time (continued)	Meeting Students' Needs
<p>C. Determining Author's Techniques: Point of View, Tone, and Meaning (8 minutes)</p> <ul style="list-style-type: none">• Refer to the posted Thought, Word, Action symbols and remind students of the ways authors can develop point of view.• Tell students that now they are going to continue to work in triads to analyze how the author has developed point of view by looking at the evidence from the text recorded in the middle column of their Noah's Point of View graphic organizer: pages 17–19. Distribute colored pencils or markers and remind students to underline evidence as follows:<ul style="list-style-type: none">– Noah's own thoughts, actions, and feelings—blue– The words and actions of others—another color• Remind students to then code each piece of evidence as a thought, word, or action.• Refocus whole group. Ask students:<ul style="list-style-type: none">* “So what techniques does Hiaasen use most often to develop Noah's point of view of Lice Peeking in this excerpt?”• Cold call students to share their responses with the whole group. Listen for students to explain that in this excerpt, most of Noah's point of view comes from his own thoughts.• Invite students to focus on the Tone column of the graphic organizer. Ask triads to share the words they chose and to justify why they infer that tone.• Remind students that the tone helps to determine the point of view because it gives us an idea of what the narrator thinks of or feels about the subject.• Collect students' Noah's Point of View graphic organizers: pages 17–19 to check for understanding.	<ul style="list-style-type: none">• Asking students to color code and add symbols to their text provides a clear visual reference for analysis.• Collecting students' graphic organizers allows a quick check for understanding of the learning targets so that instruction can be adjusted or tailored to students' needs during the lesson or before the next lesson.



Closing and Assessment	Meeting Students' Needs
<p>A. Analyzing Plot Development in Chapters 2 and 3 (9 minutes)</p> <ul style="list-style-type: none">• Ask a student to read aloud the learning target about plot:<ul style="list-style-type: none">* “I can analyze how Chapters 2 and 3 contribute to plot development.”• Display the <i>Flush</i> Plot Development anchor chart begun in Lesson 2.• Focus students on the words <i>rising action</i> along the left side diagonal line. Explain that the bulk of a novel is the rising action. Ask triads to discuss:<ul style="list-style-type: none">* “What is rising action?”• Refocus whole class and listen for students to share something like: “It is how the action, tension, or conflicts grow or increase throughout the book.”• Explain that something in each chapter is going to cause the action to rise or an increase in conflict or tension. It is like a drum solo building up to a really big and fast pattern. Tell students you want them to determine how Chapter 2 contributes to the rising action of the plot.• Display Plot Development: The Rising Action in <i>Flush</i> anchor chart and read aloud the headings in Row 1. Emphasize that in order to analyze the rising action, students first need to determine the main events in the chapters, determine how each event impacted the conflict or tension, and then explain how they know this. Ask students to discuss in triads:<ul style="list-style-type: none">* “What were the main events in Chapter 2?”• Select volunteers to share their answers with the whole group. Listen for and list each event in the second column. For suggested answers, see Plot Development: The Rising Action in <i>Flush</i> anchor chart (answers, for teacher reference).• Ask students to discuss in triads:<ul style="list-style-type: none">* “What were the main events in Chapter 3?”• Select volunteers to share their answers with the whole group. Listen for and list each event in the second column. For suggested answers, see Plot Development: The Rising Action in <i>Flush</i> anchor chart (answers, for teacher reference).	<ul style="list-style-type: none">• Graphic organizers and recording forms engage students more actively and provide the necessary scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning• When reviewing graphic organizers or recording forms, consider using a document camera to display the document for students who struggle with auditory processing.



Closing and Assessment (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Explain that the events help to develop the plot by introducing new characters, information, conflicts, or tensions, or by adding one that has already been introduced. Ask students to discuss in their triads:<ul style="list-style-type: none">* “How do the events in Chapter 2 contribute to the plot development? Do they provide/build on conflict or tension?”• Select volunteers to share their answers with the whole group. Listen for and list student responses in the final column. For suggested answers, see Plot Development: The Rising Action in <i>Flush</i> (answers, for teacher reference).• Ask students to discuss in their triads:<ul style="list-style-type: none">* “How do the events in Chapter 3 contribute to the plot development? Do they provide/build on conflict or tension?”• Select volunteers to share their answers with the whole group. Listen for and list student responses in the final column. For suggested answers, see Plot Development: The Rising Action in <i>Flush</i> (answers, for teacher reference).• Ask students to synthesize information:<ul style="list-style-type: none">* “So how did Chapters 2 and 3 contribute to the rising action of the plot in <i>Flush</i>?”• Refocus whole class and use equity sticks to call on a few triads to share their answer. On the <i>Flush</i> Plot Development anchor chart, record next to the Rising Action line something similar to: “Chapters 2 and 3 introduce: Lice, who might help; conflicts with Jasper; and tension between Noah’s mom and dad.”• Preview homework and distribute structured notes and evidence flags.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read Chapters 4 and 5 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 does Noah think about Miles Umlatt? How do you know?”• Record any new vocabulary on your word-catcher.	



EXPEDITIONARY
LEARNING

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

Supporting Materials



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Noah's Point of View Graphic Organizer: Pages 17–19

Name:

Date:

Learning Targets:

"I can analyze how an author's word choice affects tone and meaning in a literary text." (RL.6.4)

"I can analyze how an author develops a narrator or speaker's point of view." (RL.6.6)

Directions:

1. Reread pages 17–19 of *Flush* from "Mr. Peeking?" I said. His real name was Charles," on page 17 to the end of page 19.
2. In triads, discuss the question: What is Noah's point of view of Lice Peeking? Use evidence from the text to support your answer.
3. Record your claims in the first column of the organizer.
4. Record evidence from the text to support those claims in the middle column. Remember to use quotation marks and to include the page number.
5. Choose one word to describe the tone of the evidence you have recorded and record it in the final column.



Noah's Point of View Graphic Organizer: Pages 17–19

CLAIM What is Noah's point of view of Lice Peeking?	EVIDENCE How do you know? How did Hiaasen develop Noah's point of view of Lice Peeking? (Use specific words, phrases, and sentences from the text.) Circle figurative language.	WORD CHOICE Describe the tone of the text with one word. (for example, angry or sad)



Noah's Point of View Graphic Organizer: Pages 17–19
(Answers, for Teacher Reference)

CLAIM What is Noah's point of view of Lice Peeking?	EVIDENCE How do you know? How did Hiaasen develop Noah's point of view of Lice Peeking? (Use specific words, phrases, and sentences from the text.) Circle figurative language.	WORD CHOICE Describe the tone of the text with one word. (for example, angry or sad)
<i>Noah sees Lice as dirty and unkempt.</i>	<i>"Everyone called him Lice, for obvious reasons.... It didn't look like his bathing habits had improved much since then." (page 17) – THOUGHT</i>	<i>Disgusted; repelled</i>
<i>Noah sees Lice as mean.</i>	<i>"Lice Peeking started laughing so hard, I thought he might have an asthma attack and fall on the floor. Obviously the news about my father had brightened his day." (page 17) – THOUGHT</i>	<i>Sad; disappointed</i>
<i>Noah sees Lice as selfish and greedy.</i>	<i>"Dad had warned me that Lice Peeking wasn't accustomed to doing something because it was decent and right. He predicted that Lice Peeking might demand something in return." (page 18) – THOUGHT</i>	<i>Disgusted; disappointed</i>



Noah's Point of View Graphic Organizer: Pages 17–19
(Answers, for Teacher Reference)

CLAIM What is Noah's point of view of Lice Peeking?	EVIDENCE How do you know? How did Hiaasen develop Noah's point of view of Lice Peeking? (Use specific words, phrases, and sentences from the text.) Circle figurative language.	WORD CHOICE Describe the tone of the text with one word. (for example, angry or sad)
<i>Noah sees Lice as weak and sickly.</i>	<i>To keep from wobbling, Lice Peeking braced himself with both arms.... His face was pasty in the sunlight, and his eyes were glassy and dim. He looked like a sick old iguana, ... yet only twenty-nine. It was hard to believe." (page 19) – THOUGHT</i>	<i>Pitying</i>



Plot Development: The Rising Action in *Flush* Anchor Chart

Name: _____

Date: _____

Learning Target: “I can analyze how each chapter contributes to plot development.”

Chapter	Main Events in Chapter	How do these events contribute to the plot development? (Do they introduce a new character? Provide/build on conflict or tension?)

Plot Development: The Rising Action in *Flush* Anchor Chart
(Answers, for Teacher Reference)

Learning Target: “I can analyze how each chapter contributes to plot development.”

Chapter	Main Events in Chapter	How do these events contribute to the plot development? (Do they introduce a new character? Provide/build on conflict or tension?)
Chapter 2	<ol style="list-style-type: none"> <i>Noah and Abbey go to the marina and run into Jasper.</i> <i>Noah goes to Lice Peeking’s trailer to ask for his help.</i> <i>Noah goes home and talks with Mom.</i> 	<ol style="list-style-type: none"> <i>Introduces a conflict with a new character, Jasper, because he is angry with Noah because of what Noah’s dad did to Jasper’s dad’s boat.</i> <i>Introduces a new character, Lice Peeking, who may possibly help Noah get his dad out of jail.</i> <i>Develops more tension around Dad being in jail, because Mom is angry and it hints that their family might break apart.</i>
Chapter 3	<ol style="list-style-type: none"> <i>Noah visits his father in jail.</i> <i>Noah visits Thunder Beach with his friends</i> <i>Noah visits Lice but mostly talks to Shelly.</i> 	<ol style="list-style-type: none"> <i>Develops more tension about Dad staying in jail because they talk about sacrificing the skiff and Paine being away from the family.</i> <i>Illustrates how wildlife is being affected by the pollution from Dusty Muleman’s casino boat.</i> <i>Develops more tension about Noah trying to solve this crime for his dad, because he is trying to get Lice to help but Shelly makes him nervous.</i>



EXPEDITIONARY
LEARNING

Grade 6: Module 3B: Unit 2: Lesson 4

Analyzing Point of View and Figurative Language: Noah's Point of View of Florida



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

I can determine the meaning of literal, connotative, and figurative language (metaphors and similes) in literary text. (RL.6.4)

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. (RL.6.5)

I can analyze how an author develops a narrator or speaker's point of view. (RL.6.6)

I can use context (e.g., the overall meaning of a sentence or paragraph, a word's position or function in a sentence) to determine the meaning of a word or phrase. (L.6.4a)

Supporting Learning Targets

- I can determine the meaning of connotative and figurative language and analyze how an author's choice of words affects tone and meaning.
- I can analyze how Carl Hiaasen develops Noah's point of view of the area he lives in.
- I can analyze how Chapters 4 and 5 contribute to plot development.

Ongoing Assessment

- Structured notes: Chapters 4 and 5 (from homework)
- Noah's Point of View graphic organizer: pages 27–29
- Exit Ticket: Chapters 4 and 5 plot development



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Engaging the Reader: Chapters 4 and 5 of <i>Flush</i> (5 minutes) B. Unpacking Learning Targets (2 minutes) 2. Work Time <ol style="list-style-type: none"> A. Rereading Pages 27–29 for Unfamiliar Vocabulary (6 minutes) B. Analyzing Point of View, Figurative Language, and Tone: Pages 27–29 (14 minutes) C. Determining Author's Techniques: Point of View, Tone, and Meaning (10 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Exit Ticket: Chapters 4 and 5 Plot Development (8 minutes) 4. Homework <ol style="list-style-type: none"> A. Read Chapters 6 and 7. As you read, mark the text with evidence flags to help you answer the focus question in your structured notes. 	<ul style="list-style-type: none"> • This lesson is similar in structure to Lesson 3: students work in triads without any teacher modeling to analyze an excerpt of <i>Flush</i> for point of view, figurative language, tone, and meaning. This time, the focus of the analysis is Noah's point of view of the area he lives in. Students go back to Chapter 3 in the book for this analysis. The reason for this is that Noah's point of view of the area he lives in is important in the second half of the unit, when students look for evidence of Carl Hiaasen's perspective of where he lives to address standard RI.6.6a. • Instead of filling out the anchor chart to track plot development in this lesson, students fill out an exit ticket that looks exactly like the anchor chart to practice for the upcoming mid-unit assessment. • As students are reading two chapters of this novel per night, consider providing catch-up reading time to ensure that all students are at the same place in the text as they go into the mid-unit assessment in the next lesson. • In advance: <ul style="list-style-type: none"> – Read pages 27–29 and Noah's Point of View graphic organizer (answers, for teacher reference) to familiarize yourself with what students will be doing and the answers you will need to guide them toward (see supporting materials). – Informally assess Noah's Point of View graphic organizer: pages 17–19, collected in Lesson 3. Look for students' ability to make a claim, select text evidence, and appropriately determine tone. Consider making a list of students who need extra support and providing them with descriptive feedback (one thing they did well and one thing they can improve upon with concrete next steps). Pre-determine if you will reteach these students as a small group or circulate to them individually during Work Time B. • Post: Learning targets; Thought, Word, Action symbols.



Lesson Vocabulary	Materials
Everglades, mangroves (27), squall, hunkered (28)	<ul style="list-style-type: none">• <i>Flush</i> (book; distributed in Lesson 1; one per student)• Equity sticks• <i>Flush</i> word-catcher (from Lesson 1)• Dictionaries (at least one per triad)• Noah's Point of View graphic organizer: pages 27–29 (one per student)• Noah's Point of View graphic organizer: pages 27–29 (answers, for teacher reference)• Thought, Word, Action symbols (from Lesson 1; one for display)• Colored pencils or markers (blue and one other color; one of each color per student)• Plot Development: The Rising Action in <i>Flush</i> anchor chart (from Lesson 3)• Exit Ticket: Chapters 4 and 5 Plot Development (one per student)• Exit Ticket: Chapters 4 and 5 Plot Development (answers, for teacher reference)• <i>Flush</i> Plot Development anchor chart (from Lesson 2)• 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 4 and 5 of <i>Flush</i> (5 minutes)</p> <ul style="list-style-type: none"> • Invite students to take out <i>Flush</i>. Ask students to discuss in triads: <ul style="list-style-type: none"> * "What happened in Chapters 4 and 5?" • Select volunteers to share their answers. Listen for students to explain that Noah helps to sink Jasper's boat, the reporter comes to talk to Noah, Noah goes to visit Lice Peeking again to ask for his help in exchange for his dad's skiff, and Noah and Abbey go to the marina at night to see what Dusty Muleman's people are doing to the <i>Coral Queen</i>. • Invite students to refer to their structured notes homework to discuss the answer to the focus question in triads: "What does Noah think of Miles Umlatt? How do you know?" • Refocus whole class. Select students to share their answers using equity sticks. Listen for students to share something like: "Noah doesn't like him because he makes him nervous." Listen for students to provide evidence like: "He was thin and blotchy, and his nose was scuffed up like an old shoe," (page 40), or "Miles Umlatt wrote that down on his pad, which made me a little nervous. So did the tiny green light blinking on his tape recorder" (page 43). 	<ul style="list-style-type: none"> • Opening the lesson by asking students to share their homework makes students accountable for completing homework. It also gives you the opportunity to monitor which students have not been completing their homework.
<p>B. 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 determine the meaning of connotative and figurative language and analyze how the an author's choice of words affects tone and meaning." * "I can analyze how Carl Hiaasen develops Noah's point of view of the area he lives in." * "I can analyze how Chapters 4 and 5 contribute to plot development." • Students should be familiar with these learning targets from previous lessons. Remind students of vocabulary they have explored in previous lessons: gist, connotative language, figurative language, tone, point of view, and plot. 	<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.



Work Time	Meeting Students' Needs
<p>A. Rereading Pages 27–29 for Unfamiliar Vocabulary (6 minutes)</p> <ul style="list-style-type: none">• Ask students to follow along silently as you read aloud from “In July days get long and stream together,” on page 27 to “Rado took him home while I skated alone down the old road, back toward Lice Peeking’s place,” in the middle of page 29.• Distribute dictionaries to each triad. Remind students that they have already read this chapter and recorded unfamiliar words on their Flush word-catchers for homework. Invite students to share any new vocabulary and definitions with their triad. If they were unable to work out the meaning of a word, encourage other students to assist them with the definition. You may need to explain to students that the <i>Everglades</i> is a large area of wetland in Florida and that <i>mangroves</i> are trees that grow in wetland areas.• Focus students’ attention on the word <i>squall</i>. Invite them to read the sentence containing the word “squall” and the two sentences after to try and figure out what the word means from the context. Ask students to discuss in triads:<ul style="list-style-type: none">* “What do you think a ‘squall’ might be? Why do you think that? What in those sentences suggests that?”• Cold call students to share their responses. Listen for students to explain that a squall must be a storm because it says that they held their skateboards over their heads to keep the raindrops from their eyes and that it took half an hour for the storm to pass. Invite a volunteer to check the meaning of the word in a dictionary and explain to students that squalls are common in the area of Florida that Carl Hiaasen is writing about in <i>Flush</i>.• Focus students’ attention on the word <i>hunkered</i>. Invite a volunteer to look up the word in a dictionary and to share the meaning with the whole group, as this isn’t an easy one to get from context.• Remind students to record new words on their word-catchers.	<ul style="list-style-type: none">• Asking students to identify challenging vocabulary helps them monitor their understanding of a complex text.• ELLs may be unfamiliar with more vocabulary words than are mentioned in this lesson. Check for comprehension of general words that most students would know.



Work Time (continued)	Meeting Students' Needs
<p>B. Analyzing Point of View, Figurative Language, and Tone: Pages 27–29 (14 minutes)</p> <ul style="list-style-type: none"> • Distribute Noah's Point of View graphic organizer: pages 27–29. Remind students that they filled out a similar organizer in Lessons 2 and 3. • Explain that in this lesson, they use the graphic organizer to help them analyze pages 27–29 to identify Noah's point of view of the area he lives in. • Remind students to read the directions at the top of the graphic organizer. • Direct students to work independently to analyze the text. Explain that they will discuss their answers with their triads after they have tried to complete the organizer on their own. • Circulate to assist students with analyzing the text for point of view, figurative language, and tone. Refer to Noah's Point of View graphic organizer: pages 27–29 (answers, for teacher reference) to guide students. Consider doing some small group instruction or circulating to certain individuals based on their work on the graphic organizers you collected in the previous lesson. Consider providing students who need it with clear descriptive feedback (for example, one thing they are doing well and one thing they can improve upon with concrete next steps). As you circulate, ask probing questions such as: <ul style="list-style-type: none"> * "What is Noah's point of view of the area he lives in?" * "How do you know? Which specific words, phrases, and sentences from the text support your claim about Noah's point of view?" * "Based on the images, words, and phrases you have selected, how would you describe the tone of the text with one word?" • Invite students to get into triads to share their graphic organizers. Encourage them to add to and revise their graphic organizers based on what they learn from the other people in their triads. • Refocus whole group. Remind students that <i>Flush</i> uses figurative language such as similes and metaphors to help us better understand how things look and what characters think and feel. • Invite the class to reread the figurative language learning target with you: <ul style="list-style-type: none"> * "I can determine the meaning of connotative and figurative language and analyze how the author's choice of words affects tone and meaning." • Direct students to look back at the evidence they recorded in the middle column and ask them to discuss in triads: <ul style="list-style-type: none"> * "Can you identify any figurative language in the notes you have taken? Remember that figurative language is when you describe something by comparing it to something else." 	<ul style="list-style-type: none"> • Graphic organizers and recording forms engage students more actively and provide the necessary scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning • When reviewing graphic organizers or recording forms, consider using a document camera to display the document for students who struggle with auditory processing. • By using formative assessment, teachers can provide differentiated instruction to students during individual work time through small group or individual instruction. • Descriptive feedback is a research-based strategy that supports student achievement by providing feedback on what students are doing well to replicate their thinking and increase engagement. And by providing feedback on what students can do to improve with specific next steps, to build success and increases student engagement.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Invite students to circle figurative language on their graphic organizers.• Use equity sticks to select students to share their responses. Listen for students to say: "I've always enjoyed watching the sky drop down like a foamy purple curtain when a summer storm rumbles across Florida Bay" on page 27.• Ask triads to discuss:<ul style="list-style-type: none">* "What kind of figurative language is this example? How do you know?"• Use equity sticks to call on students for their responses. Listen for them to explain that it is a simile, because similes often use "like" or "as" to compare two things.• Ask triads to discuss:<ul style="list-style-type: none">* "Why does Hiaasen use figurative language here? What does it do for the reader?"• Listen for students to explain that it helps the reader create a mental picture of what a storm looks like when it rolls into the Florida Bay.• Focus students on the sentence, "Thom, Rado, and I hunkered in the mangroves ..."• Ask students to discuss in triads:<ul style="list-style-type: none">* "What connotation does the word 'hunkered' suggest? What words could the author have used instead with a different connotation?"• Cold call students to share their responses. Listen for students to explain that "hunkered" has the connotation of having to get down really low in a strong, solid position to avoid being blown over. The author could have used the words "squatted" or "crouched down," but those don't have the same effect.• Focus students on the sentence, "Only a certified moron would dive in when the beach was posted."• Ask students to discuss in triads:<ul style="list-style-type: none">* "What connotation does the word moron suggest? What words could the author have used instead with a different connotation?"• Cold call students to share their responses. Listen for students to explain that "moron" has the connotation of someone being dangerously foolish. The author could have used the word "fool," but that doesn't make the person sound such an unclear thinker for doing something that could endanger their life.	



Work Time (continued)	Meeting Students' Needs
<p>C. Determining Author's Techniques: Point of View, Tone, and Meaning (10 minutes)</p> <ul style="list-style-type: none">• Direct students' attention to the posted Thought, Words, Actions symbols and remind them of the ways authors can develop point of view.• Tell students that now they are going to continue to work in triads to analyze how the author has developed point of view by looking at the evidence from the text recorded in the middle column of their graphic organizers. Distribute colored pencils or markers and remind students to underline evidence as follows:<ul style="list-style-type: none">– Noah's own thoughts, actions, and feelings—blue– The words and actions of others—another color• Remind students to then code each piece of evidence as a thought, word, or symbol.• Refocus whole group. Ask:<ul style="list-style-type: none">* "So what techniques does Hiaasen use most often to develop Noah's point of view of where he lives in this excerpt?"• Cold call students to share their responses with the whole group. Listen for students to explain that in this excerpt, most of Noah's point of view comes from his own thoughts.• Invite students to focus on the Tone column of the graphic organizer. Ask triads to share the words they chose and to justify why they infer that tone.• Remind students that the tone helps them to determine the point of view because it gives us an idea of what the narrator thinks of or feels about the subject.	<ul style="list-style-type: none">• Asking students to color code and add symbols to their text provides a clear visual reference for analysis.



Closing and Assessment	Meeting Students' Needs
<p>Exit Ticket: Chapters 4 and 5 Plot Development (8 minutes)</p> <ul style="list-style-type: none"> • Display the Plot Development: The Rising Action in <i>Flush</i> anchor chart. Invite students to reread what has been recorded so far. Read aloud the learning target: <ul style="list-style-type: none"> * "I can analyze how Chapters 4 and 5 contribute to plot development." • Distribute Exit Ticket: Chapters 4 and 5 Plot Development and explain to students that it is identical to the anchor chart they have been filling out over the past couple of lessons. Explain to students that in the next lesson they are going to be doing their mid-unit assessment, so this exit ticket is good practice for that. Ask: <ul style="list-style-type: none"> * "What were the main events in Chapters 4 and 5?" • Invite students to independently refer to their text and record the main things that happened on the exit ticket. • Ask: <ul style="list-style-type: none"> * "How do these events contribute to the plot development? Do they introduce a new character? Do they provide/build on conflict or tension?" • Invite students to independently refer to their text and record how the things they recorded in the middle column contributed to the plot development. • Select volunteers to share their answers with the whole group. For suggested answers, see Exit Ticket: Chapters 4 and 5 Plot Development (answers, for teacher reference). • Display the <i>Flush</i> Plot Development anchor chart. Invite students to synthesize their thinking about plot development: <ul style="list-style-type: none"> * "How did Chapters 4 and 5 contribute to the rising action and plot development in <i>Flush</i>?" • Use equity sticks to call on a few students to share their statements with the class. Listen for students to share that in Chapters 4 and 5 the conflict between Jasper and Noah continues, there is tension as Abbey and Noah realize their dad might be in the wrong Record this next to the Rising Action line on the <i>Flush</i> Plot Development anchor chart. • Distribute structured notes and evidence flags for homework. 	<ul style="list-style-type: none"> • Exit tickets allow a check for understanding of the learning targets so that instruction can be adjusted or tailored to students' needs during the lesson or before the next lesson.



Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read Chapters 6 and 7. 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 does Shelly think of Lice in Chapter 6? How do you know?"• Remember to record any new vocabulary on your word-catcher.	



EXPEDITIONARY
LEARNING

Grade 6: Module 3B: Unit 2: Lesson 4

Supporting Materials



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Noah's Point of View Graphic Organizer: Pages 27–29

Name:

Date:

Learning Targets:

"I can analyze how an author's word choice affects tone and meaning in a literary text." (RL.6.4)

"I can analyze how an author develops a narrator or speaker's point of view." (RL.6.6)

Directions:

1. Reread pages 27–29 of *Flush* from "In July days get long and stream together," on page 27 to "Rado took him home while I skated alone down the old road, back toward Lice Peeking's place" in the middle of page 29.
2. In triads discuss the question: What is Noah's point of view of the area he lives in? Use evidence from the text to support your answer.
3. Record your claims in the first column of the organizer.
4. Record evidence from the text to support those claims in the middle column. Remember to use quotation marks and to include the page number.
5. Choose one word to describe the tone of the evidence you have recorded and write it in the final column.



Noah's Point of View Graphic Organizer: Pages 27–29

CLAIM What is Noah's point of view of the area he lives in?	EVIDENCE How do you know? How did Hiaasen develop Noah's point of view of the area he lives in? (Use specific words, phrases, and sentences from the text.) Circle figurative language.	WORD CHOICE Describe the tone of the text with one word. (for example, angry or sad)



Noah's Point of View Graphic Organizer: Pages 27–29
(Answers, for Teacher Reference)

Learning Targets:

"I can analyze how an author's word choice affects tone and meaning in a literary text." (RL.6.4)

"I can analyze how an author develops a narrator or speaker's point of view." (RL.6.6)

CLAIM What is Noah's point of view of the area he lives in?	EVIDENCE How do you know? How did Hiaasen develop Noah's point of view of the area he lives in? (Use specific words, phrases, and sentences from the text.) Circle figurative language.	WORD CHOICE Describe the tone of the text with one word. (for example, angry or sad)
<i>Noah likes the storms.</i>	<i>"I've always liked watching the sky drop like a foamy purple curtain when a summer storm rumbles across Florida Bay." (pages 27–28) – THOUGHT</i> <i>"Then the wind dropped out, and the only sound was a soft sleepy drizzle." (page 28) – THOUGHT</i>	<i>Comforted</i>
<i>Noah sees the beach as special place to be kept clean.</i>	<i>"I was glad to see that the water was okay, especially when a big loggerhead turtle bobbed up the surface." (page 28) – THOUGHT</i>	<i>Relieved</i>



Noah's Point of View Graphic Organizer: Pages 27–29
(Answers, for Teacher Reference)

CLAIM What is Noah's point of view of the area he lives in?	EVIDENCE How do you know? How did Hiaasen develop Noah's point of view of the area he lives in? (Use specific words, phrases, and sentences from the text.) Circle figurative language.	WORD CHOICE Describe the tone of the text with one word. (for example, angry or sad)
<i>Noah sees the turtles as something to watch and respect.</i>	<i>"The three of us stayed real quiet because we thought the turtle might be coming ashore to lay her eggs." (page 28) – ACTION</i>	<i>Anticipation</i>
<i>Noah sees it as his duty to help the turtles by leaving them alone</i>	<i>"The momma turtles down here don't have lots of options, so we leave them alone. It's the law, too." (page 29) – ACTION</i>	<i>Protective</i>



Exit Ticket: Chapters 4 and 5 Plot Development

Learning Target: “I can analyze how Chapters 4 and 5 contribute to plot development.”

Chapter	Main Events in Chapter	How do these events contribute to the plot development? (Do they introduce a new character? Provide/build on conflict or tension?)
Chapter 4		
Chapter 5		



Exit Ticket: Chapters 4 and 5 Plot Development
(Answers, for Teacher Reference)

Learning Target: “I can analyze how Chapters 4 and 5 contribute to plot development.”

Chapter	Main Events in Chapter	How do these events contribute to the plot development? (Do they introduce a new character? Provide/build on conflict or tension?)
Chapter 4	<ol style="list-style-type: none"><i>Noah helps to sink Jasper’s boat with Jasper and Bull in it.</i><i>Miles Umlatt interviews Noah and discusses his dad’s history of breaking the law.</i>	<ol style="list-style-type: none"><i>Develops conflict between Noah and Jasper because although Noah won this one, we know Jasper will be angry and will want revenge.</i><i>Develops tension about the punishment Noah’s dad will receive because now we know he has been in trouble with the law many times before.</i>
Chapter 5	<ol style="list-style-type: none"><i>Noah and Abbey go to the marina at night to see what Dusty Muleman’s people are doing to the Coral Queen.</i><i>At the end of the chapter, someone grabs Abbey.</i>	<ol style="list-style-type: none"><i>Tension builds between Noah and his father because what Noah and Abbey find at the marina makes them question whether their father was right.</i><i>Builds tension because we don’t know what happens next.</i>



EXPEDITIONARY
LEARNING

Grade 6: Module 3B: Unit 2: Lesson 5

Mid-Unit Assessment: Analyzing Point of View and Plot Development in *Flush*



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

I can determine the meaning of literal, connotative, and figurative language (metaphors and similes) in literary text. (RL.6.4)

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. (RL.6.5)

I can analyze how an author develops a narrator or speaker's point of view. (RL.6.6)

I can use context (e.g., the overall meaning of a sentence or paragraph, a word's position or function in a sentence) to determine the meaning of a word or phrase. (L.6.4a)

Supporting Learning Targets

- I can determine the meaning of words and phrases in the text.
- I can analyze how the word choice affects tone and meaning.
- I can analyze how Hiaasen develops Noah's point of view.
- I can explain how a chapter contributes to plot development.

Ongoing Assessment

- Structured notes: Chapters 6 and 7 (from homework)
- Mid-Unit 2 Assessment: Point of View, Figurative Language, and Plot Development in *Flush*
- *Flush* Plot Development anchor chart



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Engaging the Reader: Chapters 6 and 7 of <i>Flush</i> (7 minutes)B. Unpacking Learning Targets (2 minutes)2. Work Time<ol style="list-style-type: none">A. Mid-Unit 2 Assessment (33 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Debrief (3 minutes)4. Homework<ol style="list-style-type: none">A. Read the rest of Chapter 8. As you read, mark the text with evidence flags to help you answer the focus question in your structured notes.B. Record new vocabulary words on your word-catcher.	<ul style="list-style-type: none">• In this Mid-Unit 2 Assessment, students read a passage of <i>Flush</i> and are asked to identify and interpret the point of view and use of figurative language in the passage. They do this in a graphic organizer nearly identical to the one they have been using to track point of view throughout the novel so far. Students are then asked a series of short constructed response questions about figurative language, word choice, and plot development.• Assess student responses using the NYS Grade 6 2-Point Rubric—Short Response. There are also suggested answers in the supporting materials, but be aware that student answers may differ from those suggested—they are to be used as a guideline for the kind of responses to look for.• Consider allowing time for catch-up reading to ensure all students are at the same place in the book.• In advance:<ul style="list-style-type: none">– Review Concentric Circles protocol (see Appendix).• Post: Learning targets; Plot Development: The Rising Action in <i>Flush</i> anchor chart; <i>Flush</i> Plot Development anchor chart.



Lesson Vocabulary	Materials
Do not preview vocabulary.	<ul style="list-style-type: none">• Plot Development: The Rising Action in <i>Flush</i> anchor chart (from Lesson 3)• Plot Development: The Rising Action in <i>Flush</i> anchor chart (answers, for teacher reference)• <i>Flush</i> Plot Development anchor chart (from Lesson 2)• Mid-Unit 2 Assessment: Analyzing Point of View and Plot Development in <i>Flush</i> (one per student)• <i>Flush</i> (book; distributed in Lesson 1)• Sticky notes (five per student)• Colored pencils or markers (blue and one other color; one of each color per student)• Mid-Unit 2 Assessment: Analyzing Point of View and Plot Development in <i>Flush</i> (suggested answers, for teacher reference)• NYS Grade 6 2-Point Rubric—Short Response (for teacher reference)• 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 6 and 7 of <i>Flush</i> (7 minutes)</p> <ul style="list-style-type: none">• Invite students to refer to their structured notes homework and the answer to the focus question:<ul style="list-style-type: none">* “What does Shelly think of Lice in Chapter 6? How do you know?”• 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 6?”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 7?”7. Invite students on the inside circle to move two people to the right.8. Ask: “What does Shelly think of Lice in Chapter 6? How do you know?”9. Invite students to share their answers to with the person opposite them.• Refocus whole group. Invite volunteers to share their answers with the whole group. Listen and write student answers on the displayed Plot Development: The Rising Action in <i>Flush</i> anchor chart. For guidance, see Plot Development: The Rising Action in <i>Flush</i> anchor chart (answers, for teacher reference).• Direct students' attention to the posted <i>Flush</i> Plot Development anchor chart and add a summative statement for Chapters 6 and 7. For example: “Tension builds with the possibility that Noah’s dad could actually be wrong and there is disappointment that Lice, who Noah’s dad has been pinning his hopes on, has gone. The tension about the sewage tank is relieved when we find out the sewage tank isn’t used.”	<ul style="list-style-type: none">• Opening the lesson by asking students to share their homework makes them accountable for completing it. It also gives you the opportunity to monitor which students are not doing their homework.



Opening (continued)	Meeting Students' Needs
<p>B. 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 determine the meaning of words and phrases in the text.”* “I can analyze how the word choice affects tone and meaning.”* “I can analyze how Hiaasen develops Noah’s point of view.”* “I can explain how a chapter contributes to plot development.”• Remind students that these are the same learning targets they have been working with for the past four lessons. Tell them that today they will show how well they can demonstrate these targets independently in an assessment.	<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.



Work Time	Meeting Students' Needs
<p>A. Mid-Unit 2 Assessment (33 minutes)</p> <ul style="list-style-type: none">• Distribute a Mid-Unit 2 Assessment: Analyzing Point of View and Plot Development in <i>Flush</i> to each student. They will also need their text <i>Flush</i>, five sticky notes, and colored pencils or markers.• Invite students to read through the learning targets and the prompt with you. Remind them that the graphic organizer on the assessment handout is similar to the one they have been using to analyze point of view in previous lessons.• Invite students to read through the questions below the graphic organizer with you. Explain that once they have analyzed the point of view and tone, they are to answer those questions.• Remind the class that because this is an assessment, it is to be completed independently. However, if students need assistance, they should raise their hand to speak with a teacher.• Explain to students they should independently read the excerpt for gist, and they have the option of using the sticky notes to write down the gist as a tool to support their comprehension.• Circulate and support students as they work. During an assessment, your prompting should be minimal.• At the conclusion of the allotted time, collect the Mid-Unit 2 Assessment.• Congratulate students on their hard work during the assessment.	<ul style="list-style-type: none">• If students receive accommodations for assessment, communicate with the cooperating service providers regarding the practices of instruction in use during this study, as well as the goals of the assessment.



Closing and Assessment	Meeting Students' Needs
<p>A. Debrief (3 minutes)</p> <ul style="list-style-type: none">• Fist to Five. Invite students to reread each of the learning targets with you and to show on their fingers how well they achieved each target with 0 being “not at all” and 5 being “achieved it successfully.”• Take note of students who show low numbers on their fingers and be sure to address their concerns in the next lesson.• Preview homework and distribute structured notes and evidence flags.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read the rest of Chapter 8. As you read, mark the text with at least three evidence flags to help you answer this focus question in your structures notes:<ul style="list-style-type: none">* “What happens in this chapter and how do those events contribute to the plot development?”• Record new vocabulary words on your word-catcher.	



EXPEDITIONARY
LEARNING

Grade 6: Module 3B: Unit 2: Lesson 5

Supporting Materials



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Plot Development: The Rising Action in *Flush* Anchor Chart
(Answers, for Teacher Reference)

Learning Target: “I can analyze how each chapter contributes to plot development.”

Chapter	Main Events in Chapter	How do these events contribute to the plot development? (Do they introduce a new character? Provide/build on conflict or tension?)
Chapter 6	<ol style="list-style-type: none"> <i>Noah and Abbey escape from the marina knowing that there is a sewage tank in the marina that it looks like the Coral Queen has been using. Noah goes to visit his dad in jail again and tells him about the sewage tank.</i> <i>Noah goes to visit Lice only to find he has run away.</i> 	<ol style="list-style-type: none"> <i>Tension builds with the possibility that Noah’s dad could actually be wrong.</i> <i>Tension builds when Noah finds out that Lice, who Noah’s dad has been pinning his hopes on, has gone.</i>
Chapter 7	<ol style="list-style-type: none"> <i>Noah’s dad’s interview is on TV, so Noah and Abbey try to stop their mom from seeing it.</i> <i>Noah sneaks down to the marina again in the dark and finds that the sewage tank is rusty and useless, so cannot have been used by the Coral Queen.</i> 	<ol style="list-style-type: none"> <i>Tension builds as Noah and Abbey do everything they can to stop their mom watching the interview.</i> <i>Tension about the sewage tank is relieved when we find out the sewage tank isn’t used.</i>

Mid-Unit 2 Assessment:
Analyzing Point of View and Plot Development in *Flush*

Name:

Date:

Long-Term Learning Targets Assessed:

“I can determine the meaning of literal, connotative, and figurative language (metaphors and similes) in literary text.” (RL.6.4)

“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.” (RL.6.5)

“I can analyze how an author develops a narrator or speaker’s point of view.” (RL.6.6)

“I can use context (e.g., the overall meaning of a sentence or paragraph, a word’s position or function in a sentence) to determine the meaning of a word or phrase.” (L.6.4a)

Assessment Prompt:

One of the characteristics that makes Carl Hiaasen’s novel *Flush* a compelling story is his development of the narrator’s point of view. Through his use of details and descriptive language that capture Noah’s observations and thoughts, the reader comes to know Noah’s point of view of his father, of Lice Peeking, and of where he lives in Florida. In this assessment, you will have the opportunity to show what you have learned about determining how Noah’s point of view has been developed, how both figurative and connotative language and word choice can affect the tone of a novel, and how each chapter contributes to the development of the plot in the novel.

Directions:

In Chapter 8 of *Flush*, read from the last paragraph on page 82, beginning with “The next afternoon Mom insisted,” and ending with “In a matter of moments he had hustled to his car and sped away” on page 84. After you read, complete the organizer and answer the questions.



Mid-Unit 2 Assessment:
Analyzing Point of View and Plot Development in *Flush*

1. Complete the organizer below.

CLAIM What is Noah's point of view of his dad's interview?	EVIDENCE How do you know? How did Hiaasen develop Noah's point of view of his dad's interview? Provide three examples of specific words, phrases, and sentences that support your claim.	WORD CHOICE Describe the tone of the text with one word. (for example, angry or sad)
	1.	1.
	2.	2.
	3.	3.

Mid-Unit 2 Assessment:
Analyzing Point of View and Plot Development in *Flush*

2. On your completed organizer:
- A. Underline each piece of text evidence with a colored pencils or marker as follows:
- Noah's own thoughts, actions, and feelings—blue
 - The words and actions of others—another color
- B. Code each piece of evidence as a thought, word, or action using the Thought, Word, Action symbols.
3. “My father ended the interview by saying he intended to stay locked behind bars until the law dealt **squarely** with Dusty Muleman.” (page 82)
- What do you think the word **squarely** means?
 - What word(s) would you replace **squarely** with? Use that strategy to help you determine what this word might mean. Explain why you would replace it with that word(s).
-
-
-
4. “Mr. Shine sucked air through his teeth. ‘Sorry. I’m **obliged** to tell your mother first.’” (page 83)
- What do you think the word **obliged** means?
 - Use the context to determine the meaning and record it below. Explain how you know the meaning from the context clues in the text:
-
-
-

Mid-Unit 2 Assessment:
Analyzing Point of View and Plot Development in *Flush*

5. “Dad’s TV interview was the **buzz** of the Keys...” (page 82)
- What is the connotation of **buzz**?
 - What other words could have been used here with a similar meaning but a different connotation?
 - Why has the author used this connotation here?
-
-
-
6. “Next to show up on camera was a rodent-faced man who identified himself as Dusty’s attorney.” (page 82)
- Circle the figurative language about Dusty Muleman’s attorney in this sentence. What does it mean?
 - Why has the author used this figurative language here? In your explanation, include the specific words or phrase that helped you determine the meaning.
-
-
-
7. “Mr. Shine looked like he’d swallowed a bad clam. ‘What?’ he croaked. ‘Where in the world did you get that idea?’” (page 84)
- Circle the figurative language in this sentence. What does it mean?
 - Why has the author used this figurative language here?
-
-
-



Mid-Unit 2 Assessment:

Analyzing Point of View and Plot Development in *Flush*

8. How does the excerpt you read from page 82–84 contribute to plot development? Describe the main events in this excerpt and how they contribute to the rising action of the plot.

Main events in excerpt:

How do these events contribute to the development of the plot's rising action? Do they introduce new characters? Do they build tension? Do they introduce/continue conflict?



Mid-Unit 2 Assessment:

Analyzing Point of View and Plot Development in *Flush*
(Suggested Answers, for Teacher Reference)

Long-Term Learning Targets Assessed:

“I can determine the meaning of literal, connotative, and figurative language (metaphors and similes) in literary text.” (RL.6.4)

“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.” (RL.6.5)

“I can analyze how an author develops a narrator or speaker’s point of view.” (RL.6.6)

“I can use context (e.g., the overall meaning of a sentence or paragraph, a word’s position or function in a sentence) to determine the meaning of a word or phrase.” (L.6.4a)



Mid-Unit 2 Assessment:

Analyzing Point of View and Plot Development in *Flush*
(Suggested Answers, for Teacher Reference)

1. Complete the organizer below.
2. On your completed organizer:
 - A. Underline each piece of text evidence with a colored pencils or marker as follows:
 - Noah’s own thoughts, actions, and feelings—blue
 - The words and actions of others—another color
 - B. Code each piece of evidence as a thought, word, or action using the Thought, Word, Action symbols.

CLAIM What is Noah’s point of view of his dad’s interview?	EVIDENCE How do you know? How did Hiaasen develop Noah’s point of view of his dad’s interview? Provide three examples of specific words, phrases, and sentences that support your claim.	WORD CHOICE Describe the tone of the text with one word. (for example, angry or sad)
He seems to be quite relieved and pleased with it. It seems that he thinks his dad didn’t come across as badly as he had feared.	1. “My father was in rare form.” (page 82) – NOAH’S THOUGHT	1. Relief
	2. “He came off more like a college professor than a boat vandal.” (page 82) – NOAH’S THOUGHT	2. Relief
	3. “He had the good sense not to compare himself to Nelson Mandela (or if he did, the TV people were nice enough to cut that part out).” (page 82) – NOAH’S THOUGHT	3. Relief

Mid-Unit 2 Assessment:

Analyzing Point of View and Plot Development in *Flush*
(Suggested Answers, for Teacher Reference)

3. “My father ended the interview by saying he intended to stay locked behind bars until the law dealt **squarely** with Dusty Muleman.” (page 82)

- What do you think the word **squarely** means?
- What word(s) would you replace **squarely** with? Use that strategy to help you determine what this word might mean. Explain why you would replace it with that word(s).

I would replace “squarely” with “fairly.” I would replace it with “fairly” because I know that Noah’s dad thinks the law is being very unfair by arresting him rather than Dusty Muleman.

4. “Mr. Shine sucked air through his teeth. ‘Sorry. I’m **obliged** to tell your mother first.’” (page 83)

- What do you think the word **obliged** means?
- Use the context to determine the meaning and record it below. Explain how you know the meaning from the context clues in the text:

I think the word “obliged” means that he has to tell her first. I think this because Mr. Shine refuses to tell Noah before he has told his mother.

5. “Dad’s TV interview was the **buzz** of the Keys ...” (page 82)

- What is the connotation of **buzz**?
- What other words could have been used here with a similar meaning but a different connotation?
- Why has the author used this connotation here?

The word “buzz” has the connotation that it was alive and active. The word “talk” could have also been used here, but that sounds more passive. The author has used this word here to make the reader understand that everyone was talking about it.

Mid-Unit 2 Assessment:

Analyzing Point of View and Plot Development in *Flush*
(Suggested Answers, for Teacher Reference)

6. “Next to show up on camera was a **rodent-faced** man who identified himself as Dusty’s attorney.” (page 82)

- Circle the figurative language about Dusty Muleman’s attorney in this sentence. What does it mean?
- Why has the author used this figurative language here? In your explanation, include the specific words or phrase that helped you determine the meaning.

It means his face looked like a rat or a mouse, and I think the author chose to use that figurative language because he wants us to know that Noah doesn’t like Dusty Muleman’s attorney.

7. “Mr. Shine **looked like he’d swallowed a bad clam**. ‘What?’ he croaked. ‘Where in the world did you get that idea?’” (page 84)

- Circle the figurative language in this sentence. What does it mean?
- Why has the author used this figurative language here?

It means he pulled a face like he tasted something bad that made him feel unwell. I think the author chose to use it because it makes us understand how uncomfortable Mr. Shine was about answering Noah’s question.

8. How does the excerpt you read on pages 82–84 contribute to plot development? Describe the main events in this excerpt and how they contribute to the rising action of the plot.

Main events in excerpt:

Noah watches his dad’s TV interview and Mr. Shine comes to deliver some news.

How do these events contribute to the development of the plot’s rising action? Do they introduce new characters? Do they build tension? Do they introduce/continue conflict?

The tension about what Noah thought his father might say in the interview is taken away because it wasn’t as bad as he thought. The visit from Mr. Shine builds tension again because we wonder what news he has.



NYS Grade 6 2-Point Rubric—Short Response
(For Teacher Reference)

Use the below rubric for determining scores on short answers in this assessment.

2-point Response	The features of a 2-point response are:
	<ul style="list-style-type: none">Valid inferences and/or claims from the text where required by the promptEvidence of analysis of the text where required by the promptRelevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the promptSufficient number of facts, definitions, concrete details, and/or other information from the text as required by the promptComplete sentences where errors do not impact readability
1-point Response	The features of a 1-point response are:
	<ul style="list-style-type: none">A mostly literal recounting of events or details from the text as required by the promptSome relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the promptIncomplete sentences or bullets
0-point Response	The features of a 0-point response are:
	<ul style="list-style-type: none">A response that does not address any of the requirements of the prompt or is totally inaccurateNo response (blank answer)A response that is not written in EnglishA response that is unintelligible or indecipherable

¹From New York State Department of Education, October 6, 2012.



EXPEDITIONARY
LEARNING

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

Carl Hiaasen's Perspective of Florida: Part 1



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

I can explain how an author's geographic location or culture affects his or her perspective. (RL.6.6a)

Supporting Learning Targets

- I can find the gist of an excerpt of "Five Creative Tips from Carl Hiaasen."
- I can use evidence from the text to answer text-dependent questions.
- I can infer Carl Hiaasen's perspective of Florida.

Ongoing Assessment

- Structured notes: Chapter 8 (from homework)
- Gathering Evidence of Hiaasen's Perspective: Part 1 graphic organizer



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Engaging the Reader: Chapter 8 of <i>Flush</i> (8 minutes) B. Unpacking Learning Targets (5 minutes) 2. Work Time <ol style="list-style-type: none"> A. Reading an Excerpt of “Five Creative Tips from Carl Hiaasen” for Gist (12 minutes) B. Text-Dependent Questions: An Excerpt of “Five Creative Tips from Carl Hiaasen” (10 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Inferring Carl Hiaasen's Perspective of Florida (10 minutes) 4. Homework <ol style="list-style-type: none"> A. Read Chapters 9 and 10 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"> • In this lesson, students are introduced to an excerpt from an interview titled “Five Creative Tips from Carl Hiaasen: Florida's Cleverest Chronicler.” This introduces students to the two main perspectives of Hiaasen: that he loves Florida, and that he is angry about the development of Florida. • The RL.6.6a standard is a literature standard that asks students to find evidence of how an author's geographic location has influenced his or her perspective in his or her literary writing. This requires students to first determine Hiaasen's perspective of Florida from interviews with him and then to find evidence of this in his novel <i>Flush</i>. • The graphic organizer introduced in this lesson is designed to support students in gathering evidence and inferring Hiaasen's perspective about Florida from an excerpt of an interview with him. Initially this is done with a lot of teacher guidance and modeling, but over the course of the unit, students are gradually released to use the graphic organizer more independently, scaffolding toward the end of unit assessment. • In this unit, due to the connection between standards RL.6.6 and RL.6.6a, point of view and perspective are used synonymously. To address standard RL.6.6 in the first half of the unit, “point of view” is discussed in relation to the narrator of <i>Flush</i>, Noah, and the way he sees objects, people, and events. To address standard RL.6.6a in the second half of the unit, “perspective” is used in relation to how Carl Hiaasen views the world as a result of his geographic location and how we see that perspective come through in the novel <i>Flush</i>. • Students will look for evidence of Carl Hiaasen's perspective in <i>Flush</i> in later lessons. • In advance: <ul style="list-style-type: none"> – Read the excerpt from “Five Creative Tips,” focusing on gist. – Review Gathering Evidence of Hiaasen's Perspective: Part 1 graphic organizer (answers, for teacher reference). • Post: Learning targets; <i>Flush</i> Plot Development anchor chart.



Lesson Vocabulary	Materials
infer, perspective, satire, emotional attachment, exploitation, development	<ul style="list-style-type: none"> • <i>Flush</i> (book; distributed in Lesson 1; one per student) • <i>Flush</i> Plot Development anchor chart (from Lesson 2) • Equity sticks • <i>Flush</i> word-catcher (from Lesson 1) • “Five Creative Tips from Carl Hiaasen” (one per student and one to display) • Dictionaries (at least one per triad) • Gathering Evidence of Hiaasen's Perspective: Part 1 graphic organizer (one per student and one to display) • Gathering Evidence of Hiaasen's Perspective: Part 1 graphic organizer (answers, for teacher reference) • 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: Chapter 8 of <i>Flush</i> (8 minutes)</p> <ul style="list-style-type: none"> • Invite students to take out <i>Flush</i> and their structured notes homework and discuss the following question with an elbow partner: <ul style="list-style-type: none"> * “What happens in this chapter and how do those events contribute to the plot development?” • Consider using equity sticks to call on a few students to share with the whole class. Direct students' attention to the posted <i>Flush</i> Plot Development anchor chart. Add a summative statement to the Rising Action line based on student responses. Listen for and record a response like: “8—Noah watches the interview with his father, which relieves tension because it wasn't as bad as he thought,” “Mr. Shine visits, which builds tension again because we want to know the news he has,” and “tension builds when Shelly tells Noah she believes Lice may have been killed by Dusty Muleman.” 	<ul style="list-style-type: none"> • Opening the lesson by asking students to share their homework makes them accountable for completing it. It also gives you the opportunity to monitor which students are not doing their homework.



Opening (continued)	Meeting Students' Needs
<p>B. Unpacking Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Invite students to silently follow along as you read the learning targets aloud:<ul style="list-style-type: none">* "I can find the gist of an excerpt of 'Five Creative Tips from Carl Hiaasen.'"* "I can use evidence from the text to answer text-dependent questions."* "I can infer Carl Hiaasen's perspective of Florida."• Remind students what the word "gist" means (understanding what the text is mostly about).• Ask:<ul style="list-style-type: none">* "What does it mean to <i>infer</i>?"• Ask for volunteers and listen for students to share that to "infer" means to draw a conclusion using both text evidence and your own background knowledge.• Ask:<ul style="list-style-type: none">* "What does <i>perspective</i> mean?"• Consider using equity sticks to select students to share their responses. Listen for: "It means how you see something, based on your background and your previous experiences." Make it clear to students that "point of view" and "perspective" mean something very similar, but when talking about Noah in <i>Flush</i>, they have been using "point of view"; when talking about Carl Hiaasen, they are going to use the word "perspective."• Direct students to define "infer" and "perspective" on their Flush word-catchers.	<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. Reading an Excerpt from “Five Creative Tips from Carl Hiaasen” for Gist (12 minutes)</p> <ul style="list-style-type: none">• Tell students that the cultural background and/or geographic location of an author can often affect his or her perspective and that we can often see evidence of that perspective in the author's writing. Explain to students that in this half of the unit they are going to find out more about Carl Hiaasen—where he is from and how that has affected his perspective. Tell them that they are then going to look for evidence of that perspective in <i>Flush</i>.• Display and distribute “Five Creative Tips from Carl Hiaasen.”• Invite students to follow along silently in their heads as you read the excerpt aloud slowly, fluently, and without interruption. Tell the class to listen for details about his geographic location that have influenced Hiaasen's life and that may have shaped his beliefs, values, and ideas.• Ask students to Think-Pair-Share:<ul style="list-style-type: none">* “What did you learn about Hiaasen in this excerpt from ‘Five Creative Tips from Carl Hiaasen’?”• Select students to share their responses. Listen for students to explain that he loves Florida and this helps him write.• Invite students to first pair up with a new person and work together to annotate the gist of the paragraph in the margin of the text and record unfamiliar words on their word-catchers. If students struggle with getting the gist of the whole paragraph, encourage them to separate the text into smaller chunks.• Distribute dictionaries. Remind students that if they aren't sure what a word means after looking for context clues and looking in the dictionary, they should leave the definition to be discussed with the whole group later on.• Circulate and support students as they read. For those who need more support, ask them to practice telling you the gist of a section before they write it down.• Then, invite students to get into their regular triads to compare what they wrote for their gist statements and to help each other with any unfamiliar vocabulary they haven't been able to figure out.• Refocus whole class and invite students to share any unfamiliar vocabulary words they found, along with the definitions. If students were unable to work out the definition from the context or find it in a dictionary, encourage other students to assist them with the meaning.	<ul style="list-style-type: none">• Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency for students. They are hearing a strong reader read the text aloud with accuracy and expression and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that students read along silently in their heads as you read the text aloud.• Allow students to grapple with a complex text before explicit teaching of vocabulary. After students have read for gist, they can identify challenging vocabulary for themselves.• Asking students to identify challenging vocabulary helps them 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.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Focus students' attention on the word <i>satire</i> in the subheading and in the body of the text. Explain that this is quite an important word when talking about the writing of Carl Hiaasen, but as it isn't easy to figure out the meaning from the context or from the way the word is put together, you are going to need a volunteer to look up this word for the whole class in the dictionary. Make sure students understand that "satire" is humor about weaknesses or bad qualities and that Carl Hiaasen uses a lot of satire in his writing.• Focus students' attention on the words <i>emotional attachment</i>. Ask:<ul style="list-style-type: none">* "What do you think this means? What is an 'emotional attachment'? So what is he saying in this sentence?"• Cold call students to share their responses. Listen for students to explain that emotional attachment is a sense of feeling close to something emotionally—it is special to you and you have a connection with it—and in this sentence it means that there are very few places in Florida that he doesn't feel a special connection to.• Focus students' attention on the word <i>exploitation</i>. Point out that the root of the word is "exploit." As this word isn't easy to figure out from the context, invite a volunteer to look up this word for the whole class in the dictionary. Make sure students understand that when you exploit, you make full use of something or someone.• Tell students that the suffix "tion" at the end of a word means the action of, or the process of, so "exploitation" is "the process of exploiting something."• Invite students to consider other words ending in "tion" and discuss how the suffix is added to the root word to mean the action of, or the process of. Words students may suggest include: motion, action, connection, and communication.• Focus students on the word <i>development</i> and explain that in this context Carl Hiaasen means the building of buildings, housing, roads, etc.	



Work Time (continued)	Meeting Students' Needs
<p>B. Text-Dependent Questions: An Excerpt of “Five Creative Tips from Carl Hiaasen” (10 minutes)</p> <ul style="list-style-type: none"> • Display and distribute the Gathering Evidence of Hiaasen's Perspective: Part 1 graphic organizer. • Focus students' attention on the questions in the first column of the table. Explain that the responses to these questions can be found in the text. Invite students to read through the questions with you. • Work through the first three questions as a class: <ol style="list-style-type: none"> 1. Ask the question. 2. Invite students to refer to the text to find the answer. 3. Invite students to discuss the answer in their triads. 4. Select students to share their responses. 5. Model how to fill out the answer in the Answers column of the graphic organizer. Refer to Gathering Evidence of Hiaasen's Perspective: Part 1 graphic organizer (answers, for teacher reference) for guidance. 6. Repeat with the next question. • Tell students that triads will work together to reread the rest of the text-dependent questions in Column 1, review their excerpt, discuss possible answers, and then record their answers to the questions in Column 2, using evidence from the text. Make it clear that for now, they should leave the other columns blank. Clarify directions as needed. • Circulate and observe triads working. While circulating, ask students: <ul style="list-style-type: none"> * “Where in the text did you find this answer?” • Refocus whole class after a few minutes. Invite students to share their answers with the whole group. Guide students through each question using the Gathering Evidence of Hiaasen's Perspective: Part 1 graphic organizer (answers, for teacher reference). • Invite students to make revisions to their answers if necessary. 	<ul style="list-style-type: none"> • Asking students to discuss challenging questions before recording them helps to ensure that all students have an idea about what to write and can give students confidence in their responses. • Some students may benefit from having access to “hint cards”: small slips of paper or index cards that they turn over for hints about how/where to find the answers to text-dependent questions. For example, a hint card might say, “Look in the third line.” • Some students may benefit from having key sections pre-highlighted in their texts. This will help them focus on small sections rather than scanning the whole text for answers.



Closing and Assessment	Meeting Students' Needs
<p>A. Inferring Carl Hiaasen's Perspective of Florida (10 minutes)</p> <ul style="list-style-type: none">• Focus students' attention on the third column of the organizer, "Perspective: From this excerpt, what do you know about how being born and raised in Florida has affected Carl Hiaasen's perspective of the place?" Ask students to discuss this question in triads.• Select volunteers to share their answers with the whole group. Listen for students to explain something like: "As a result of being born and raised in Florida, Carl Hiaasen loves the place and sees it as special. He doesn't like the way it is being developed and exploited."• Record this in the third column of the displayed graphic organizer as a model for students. Invite students to record their ideas in the third column of their own organizers.• Distribute structured notes and evidence flags for homework.	<ul style="list-style-type: none">• Asking students to discuss challenging questions before recording their answer helps to ensure that all students have an idea about what to write and can give students confidence in their responses.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read Chapters 9 and 10 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 these chapters and how do those events contribute to the plot development?"• Record any new vocabulary on your word-catcher.	



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Grade 6: Module 3A: Unit 1: Lesson 6

Supporting Materials



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“Five Creative Tips from Carl Hiaasen, Florida’s Cleverest Chronicler”

By: Jessica Grose

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Source (for teacher reference only): <http://www.fastcocrete.com/1683413/5-creative-tips-from-carl-hiaasen-floridas-cleverest-chronicler>



Gathering Evidence of Hiaasen's Perspective: Part 1 Graphic Organizer

Name: _____

Date: _____

Learning Targets:

"I can use evidence from the text to answer text-dependent questions."

"I can infer Carl Hiaasen's perspective of Florida."

QUESTIONS	ANSWERS Use evidence from the text to support your answers.	PERSPECTIVE As a result of what you have read so far, how has being born and raised in Florida affected Carl Hiaasen's perspective of the place?
"Five Creative Tips from Carl Hiaasen"		
1. What affects the way Carl Hiaasen cares about Florida?		
2. Why does Carl Hiaasen have "tremendous affection" for Florida?		
3. According to Hiaasen, why is Florida vulnerable?		



Gathering Evidence of Hiaasen's Perspective: Part 1 Graphic Organizer
(Answers, for Teacher Reference)

QUESTIONS	ANSWERS Use evidence from the text to support your answers.	PERSPECTIVE As a result of what you have read so far, how has being born and raised in Florida affected Carl Hiaasen's perspective of the place?
"Five Creative Tips from Carl Hiaasen"		
4. What affects the way Carl Hiaasen cares about Florida?	<i>The fact that he was born and raised there and has family roots there. "I feel lucky to be born and raised in Florida, and have genuine family roots there."</i>	<i>As a result of being born and raised in Florida, Carl Hiaasen loves and cares about it and sees it as a special place. He doesn't like the way it is being developed and exploited.</i>
5. Why does Carl Hiaasen have "tremendous affection" for Florida?	<i>He was born and raised there, has family roots there, and has grandchildren there. "all my grandkids are here..."</i>	
6. According to Hiaasen, why is Florida vulnerable?	<i>It is vulnerable because it is flat. "When you grow up in Florida where it's completely flat, it's so vulnerable..."</i>	



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Grade 6: Module 3B: Unit 2: Lesson 7

Carl Hiaasen's Perspective of Florida: Part 2



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

I can explain how an author's geographic location or culture affects his or her perspective. (RL.6.6a)

Supporting Learning Targets

- I can find the gist of "Florida 'A Paradise of Scandals'" Excerpt 1.
- I can use evidence from the text to answer text-dependent questions.
- I can infer Carl Hiaasen's perspective of Florida.

Ongoing Assessment

- Structured notes: Chapters 9 and 10 (from homework)
- Gathering Evidence of Hiaasen's Perspective: Part 2 graphic organizer



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Engaging the Reader: Chapters 9 and 10 (8 minutes)B. Unpacking Learning Targets (2 minutes)2. Work Time<ol style="list-style-type: none">A. Reading for Gist: "Florida 'A Paradise of Scandals'" Excerpt 1 (8 minutes)B. Guided Close Reading and Answering Text-Dependent Questions: "Florida 'A Paradise of Scandals'" Excerpt 1 (20 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Inferring Carl Hiaasen's Perspective of Florida (7 minutes)4. Homework<ol style="list-style-type: none">A. Read Chapters 11 and 12 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">• In this lesson, students read the first of a two-part excerpt of the transcript of an interview with Carl Hiaasen that was aired on CBS's <i>60 Minutes</i> in 2005. In Lesson 8, students will read Excerpt 2 of the transcript.• This lesson is similar in structure to Lesson 6 and uses the same graphic organizer, which is designed to support students in gathering evidence and inferring Hiaasen's perspective based on his geographical location; however, as this is a more complex text and contains more complex language and ideas that students may not understand independently, students are guided through the text with a Close Reading Guide (see supporting materials).• In this lesson, students continue adding to the <i>Flush</i> Plot Development anchor chart. Continued tracking of plot development is an intentional scaffold to support students in Lessons 9 and 10, when they address standards W6.11a–c.• 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.• In advance:<ul style="list-style-type: none">– Read "Florida 'A Paradise of Scandals'" Excerpt 1, focusing on gist.– Review "Florida 'A Paradise of Scandals'" Excerpt 1 Close Reading Guide (for teacher reference) and Gathering Evidence of Hiaasen's Perspective: Part 2 graphic organizer (answers, for teacher reference).– Review Concentric Circles protocol (see Appendix).• Be prepared to return the Mid-Unit 2 Assessment in Lesson 8.• Post: Learning targets; <i>Flush</i> Plot Development anchor chart.



Lesson Vocabulary	Materials
geographic location, urban sprawl, quaint, strip malls, appealing, appalling, manufacture, tourism, therapy, transformed, collision	<ul style="list-style-type: none">• <i>Flush</i> Plot Development anchor chart (from Lesson 2)• Equity sticks• “Florida ‘A Paradise of Scandals’” Excerpt 1 (one per student and one to display)• <i>Flush</i> word-catcher (students’ own; from Lesson 1)• Dictionaries (at least one per triad)• Gathering Evidence of Hiaasen’s Perspective: Part 2 graphic organizer (one per student and one to display)• “Florida ‘A Paradise of Scandals’” Excerpt 1 Close Reading Guide (for teacher reference)• Gathering Evidence of Hiaasen’s Perspective: Part 2 graphic organizer (answers, for teacher reference)• 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 9 and 10 of <i>Flush</i> (8 minutes)</p> <ul style="list-style-type: none">• Invite students to refer to their structured notes homework and the answer to their homework focus question:<ul style="list-style-type: none">* “What happens in Chapters 9 and 10 and how do 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 9 of <i>Flush</i>?”4. Invite students to share their answers to this question 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 10 of <i>Flush</i>?”7. Invite students to share their answers to this question with the person opposite them.8. Invite students on the inside circle to move two people to the right.9. Ask: “How did those events contribute to the plot development?”• Direct students to return to their seats and direct students' attention to the posted <i>Flush</i> Plot Development anchor chart. Consider using equity sticks to call on few students to summarize the plot development in Chapters 9 and 10. Add to the anchor chart something like: “9 and 10—Tension builds and is relieved again when Noah's dad escapes from jail, but the police don't seem to care. The conflict between Jasper and Noah continues when Jasper actually hurts Noah this time. Shelly builds tension by confirming that the <i>Coral Queen</i> is still dumping waste into the ocean. Tension also builds when Abbey runs away.”	<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 silently follow along as you read the learning targets aloud:<ul style="list-style-type: none">* "I can find the gist of "Florida 'A Paradise of Scandals'" Excerpt 1.* "I can use evidence from the text to answer text-dependent questions."* "I can identify evidence of Carl Hiaasen's perspective of his geographic location in <i>Flush</i>."• Remind students of what "gist," "perspective" and explain that <i>geographic location</i> means the place he lives in, for example Carl Hiaasen lives in Florida. His geographic location is Florida.• Explain that students will begin reading a new text as they continue working on those learning targets in this lesson.	<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. Reading for Gist: “Florida ‘A Paradise of Scandals’” Excerpt 1 (8 minutes)</p> <ul style="list-style-type: none"> • Display and distribute “Florida ‘A Paradise of Scandals’” Excerpt 1. • Invite students to follow along silently as you read the excerpt aloud slowly, fluently, and without interruption. • Invite new pairs to work together to read for gist, annotate the gist in the margin of their texts, and record unfamiliar words on their <i>Flush word-catchers</i>. • Distribute dictionaries. Remind students that if they aren’t sure what a word means after looking for context clues and looking in the dictionary, they should leave the definition to be discussed with the whole group later on. • Circulate and support students as they read. For those who need more support, ask them to practice telling you the gist of a section before they write it down. This is quite a challenging text, but allow students to grapple. They will have the opportunity to study the text more closely with a guided close reading later in the lesson. • Invite students to get into their regular triads to compare what they wrote for their gist statements and to help each other with any unfamiliar vocabulary they haven’t been able to figure out. • Refocus whole class and invite students to share any unfamiliar vocabulary words they found, along with the definition. If students were unable to work out the definition from the context or find it in a dictionary, encourage other students to assist them with the meaning. • Focus students on the words <i>urban sprawl</i>. Ask students to discuss in their triads what they think “urban” means. • Select volunteers to share their responses with the whole group. If no one knows, invite a volunteer to look it up in the dictionary. Make sure students understand that urban is related to cities. • Ask students to discuss in triads what they think “sprawl” means. Ask: <ul style="list-style-type: none"> * “What does ‘sprawl’ mean? When you describe something as ‘sprawled out,’ what do you mean?” • Cold call students to share their responses. Listen for students to explain that sprawl means spread out. • Invite students to put those two words together: <ul style="list-style-type: none"> * “So what is ‘urban sprawl’?” • Consider using equity sticks to select students to share their responses with the whole group. Listen for students to explain that urban sprawl is a lot of buildings, for example houses and stores, spread out over a large area. 	<ul style="list-style-type: none"> • Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency for students. They are hearing a strong reader read the text aloud with accuracy and expression and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that students read along silently in their heads as you read the text aloud. • Allow students to grapple with a complex text before explicit teaching of vocabulary. After students have read for gist, they can identify challenging vocabulary for themselves. • Asking students to identify challenging vocabulary helps them 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.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">Other words students may struggle with include: <i>quaint</i>, <i>strip malls</i>, <i>appealing</i>, <i>appalling</i>, <i>manufacture</i>, <i>tourism</i>, <i>therapy</i>, <i>transformed</i>, and <i>collision</i>. Be sure to address these words here by taking each one at a time and asking if any students know what they mean. If no-one knows what they mean, either invite a student to look up the word in the dictionary to share with the whole group, or consider telling students if you are running short of time.	
<p>B. Guided Close Reading and Answering Text-Dependent Questions: “Florida ‘A Paradise of Scandals’” Excerpt 1 (20 minutes)</p> <ul style="list-style-type: none">Display and distribute Gathering Evidence of Hiaasen’s Perspective: Part 2 graphic organizer. Remind students that the purpose of the graphic organizer is to support them in meeting the learning targets.Invite students to reread the following learning target along with you:<ul style="list-style-type: none">* “I can use evidence from the text to answer text-dependent questions.”Follow “Florida ‘A Paradise of Scandals’” Excerpt 1: Close Reading Guide (for teacher reference) to guide students through closely reading the text and filling out the Questions and Answers columns on their graphic organizers.	<ul style="list-style-type: none">Asking students to discuss challenging questions before recording them helps to ensure that all students have an idea about what to write and can give students confidence in their responses.Some students may benefit from having key sections pre-highlighted in their texts. This will help them focus on small sections rather than scanning the whole text for answers.



Closing and Assessment	Meeting Students' Needs
<p>A. Inferring Carl Hiaasen's Perspective of Florida (7 minutes)</p> <ul style="list-style-type: none">Remind students that “perspective” means “how you see something based on your background and your previous experiences.”Ask students to discuss in triads:<ul style="list-style-type: none">“From this excerpt, what do you know about how being born and raised in Florida has affected Carl Hiaasen's perspective of the place?”Select volunteers to share their answers with the whole group. Listen for students to explain something like: “Carl Hiaasen is very angry with the people responsible for the development in Florida and the way it is destroying the natural beauty and, as a result, he makes bad things happen to the bad guys in his novels.” Use Gathering Evidence of Hiaasen's Perspective: Part 2 graphic organizer (answers, for teacher reference) as a guide.Invite students to record their ideas in the Perspective column of their graphic organizers.Distribute structured notes and evidence flags for homework.	<ul style="list-style-type: none">Asking students to discuss challenging questions before recording their answer helps to ensure that all students have an idea about what to write and can give students confidence in their responses.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">Read Chapters 11 and 12 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 these chapters and how do those events contribute to the plot development?”Record any new vocabulary on your word-catcher.	



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Grade 6: Module 3B: Unit 2: Lesson 7

Supporting Materials



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“Florida ‘A Paradise of Scandals’” Excerpt 1

Name:

Date:

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Source (for teacher reference only): http://www.cbsnews.com/8301-18560_162-688458.html



Gathering Evidence of Hiaasen's Perspective: Part 2 Graphic Organizer

Name:

Date:

Learning Targets:

"I can use evidence from the text to answer text-dependent questions."

"I can identify evidence of Carl Hiaasen's perspective of Florida."



Gathering Evidence of Hiaasen's Perspective: Part 2 Graphic Organizer

QUESTIONS	ANSWERS (Use evidence from the text to support your answers.)	PERSPECTIVE As a result of what you have read so far, how has being born and raised in Florida affected Carl Hiaasen's perspective of the place?
"Florida 'A Paradise of Scandals'" Excerpt 1		
1. According to the text, what does Hiaasen reserve his anger for?		
2. According to the text, how has Florida changed?		
3. According to the text, how much green space is paved over in Florida each day?		
4. What does Carl Hiaasen say is produced in Florida?		
5. According to the text, why did Carl Hiaasen start writing novels?		



Gathering Evidence of Hiaasen's Perspective: Part 2 Graphic Organizer:
(Answers, for Teacher Reference)

QUESTIONS	ANSWERS (Use evidence from the text to support your answers.)	PERSPECTIVE As a result of what you have read so far, how has being born and raised in Florida affected Carl Hiaasen's perspective of the place?
"Florida 'A Paradise of Scandals'" Excerpt 1		
1. According to the text, what does Hiaasen reserve his anger for?	<i>For the people responsible for the development. It says, "Much of that anger is reserved for the forces of development."</i>	<i>He likes the natural side of Florida and is very angry with the people responsible for its development for taking over the green spaces and natural beauty and changing Florida from a tropical paradise into an urban sprawl.</i>
2. According to the text, how has Florida changed?	<i>It has changed from being naturally beautiful to having lots of buildings and cities. It says, "which have transformed Florida from a quaint tropical postcard where Hiaasen grew up, to urban sprawl, strip malls and skyscrapers."</i>	
3. According to the text, how much green space is paved over in Florida each day?	<i>450 acres. It says, "developers pave over 450 acres of green space a day."</i>	
4. What does Carl Hiaasen say is produced in Florida?	<i>Oranges and handguns. It says, "We don't produce anything except, you know, oranges and handguns."</i>	



Gathering Evidence of Hiaasen's Perspective: Part 2 Graphic Organizer:
(Answers, for Teacher Reference)

QUESTIONS	ANSWERS (Use evidence from the text to support your answers.)	PERSPECTIVE As a result of what you have read so far, how has being born and raised in Florida affected Carl Hiaasen's perspective of the place?
"Florida 'A Paradise of Scandals'" Excerpt 1		
5. According to the text, why did Carl Hiaasen start writing novels?	<i>As therapy, so he could channel his anger by making the bad guys get what they deserve. It says, "‘Therapy,’ says Hiaasen laughing. ‘Actually, with the novels, you have this wonderful opportunity to write your own endings—to have the bad guys get not only exactly what they deserve, but in some poetic, you know, miserable way.’"</i>	



“Florida ‘A Paradise of Scandals’” Excerpt 1 Close Reading Guide
(For Teacher Reference)

Time: 20 minutes

Directions and Questions	Close Reading Guide
<p>1. According to the text, what does Hiaasen reserve his anger for?</p> <p>2. According to the text, how has Florida changed?</p>	<p>(5 minutes)</p> <ul style="list-style-type: none"> • Invite students to reread the part of the text that says, “Much of that anger is reserved for the forces of development ...” • Ask students to discuss in triads: <ul style="list-style-type: none"> * “What does it mean when it says that ‘Much of that anger is reserved ...’? When you reserve anger for something, what are you doing?” • Cold call students to share their responses. Listen for students to explain that it means saving the anger you have and directing it at something in particular. • Remind students that in the excerpt of text they read in the previous lesson, development meant building, for example houses and roads. Ask students to discuss in triads: <ul style="list-style-type: none"> * “So what are the <i>forces of development</i>?” • Consider using equity sticks to select students to share their responses. Listen for students to explain that the forces of development probably means the people responsible for the development. • Ask students to discuss Question 1 in triads and record their answers in the Answers column of their graphic organizers. • Cold call students to share their answers with the whole group. Refer to Gathering Evidence of Hiaasen’s Perspective: Part 2 (answers, for teacher reference) to guide students. • Focus students’ attention on the rest of the sentence, “... which have transformed Florida from a quaint tropical postcard where Hiaasen grew up, to urban sprawl, strip malls and skyscrapers.” • Students should already be familiar with the words “quaint,” “urban sprawl,” and “strip malls” from the vocabulary discussion after reading for the gist. • Ask students to discuss in triads: <ul style="list-style-type: none"> * “What does <i>transformed</i> mean?” • Select volunteers to share their responses with the whole group. Listen for students to explain that it means changed. • Ask students to discuss Question 2 in triads and record their answers on their graphic organizers. • Cold call students to share their answers with the whole group. Refer to the Gathering Evidence of Hiaasen’s Perspective: Part 2 (answers, for teacher reference) to guide students.



“Florida ‘A Paradise of Scandals’” Excerpt 1 Close Reading Guide
(For Teacher Reference)

Directions and Questions	Close Reading Guide
<p>3. According to the text, how much green space is paved over in Florida each day?</p>	<p>(5 minutes)</p> <ul style="list-style-type: none"> • Focus students’ attention on the part of the text that says, “Hiaasen sees it as a daily collision between nature and the unnatural, the appealing and the appalling, as manatees fight for space with manatee mailboxes, and developers pave over 450 acres of green space a day.” • Ask students: <ul style="list-style-type: none"> * “What is a <i>collision</i>?” • Consider using equity sticks to select students to share their responses. Listen for students to explain that a collision is when two things crash together. • Ask students to discuss in triads: <ul style="list-style-type: none"> * “Thinking about the first part of this paragraph in which the text describes how Carl Hiaasen is angry about the development happening in Florida and the way the natural landscape has been turned into sprawling cities, what do you think a collision between the natural and the unnatural means?” • Select volunteers to share their responses. Listen for students to explain that it means that he sees natural beauty in Florida, but then he also sees ugly cities. • Ask students to discuss in triads: <ul style="list-style-type: none"> * “Which is appealing and which is appalling? Do you think he means that the natural side of Florida is appealing? Or the development? How do you know?” • Select volunteers to share their responses. Listen for students to explain that it means he finds the natural side appealing and the unnatural—the development—appalling. We know because we have already read that he is angry about the development, so he obviously doesn’t find it appealing. • Explain to students that manatees are animals that live in the waters of Florida. Ask students to discuss in triads: <ul style="list-style-type: none"> * “Do manatees really fight for space with mailboxes? What kind of language is this?” • Consider using equity sticks to select students to share their responses. Listen for students to explain that it is figurative language. • Ask students to discuss in triads: <ul style="list-style-type: none"> * “So what does it mean? Do manatees really fight for space with mailboxes?” • Select volunteers to share their responses. Listen for students to explain that it means that areas that manatees live in are being taken over by houses. For example, wetlands are drained for development. • Explain to students that in this context <i>pave over</i> means to build on. Ask students to discuss Question 3 in triads and record their answers on their graphic organizers. • Cold call students to share their answers with the whole group. Refer to Gathering Evidence of Hiaasen’s Perspective: Part 2 (answers, for teacher reference) to guide students.

“Florida ‘A Paradise of Scandals’” Excerpt 1 Close Reading Guide
(For Teacher Reference)

Directions and Questions	Close Reading Guide
<p>4. What does Carl Hiaasen say is produced in Florida?</p>	<p>(5 minutes)</p> <ul style="list-style-type: none"> • Focus students’ attention on the part of the text that says, “‘The one word that no politician will ever speak, is “enough.” Enough,’ says Hiaasen. ‘This is an economy that’s based on growth—growth for the sake of growth. We don’t manufacture anything. We don’t produce anything except, you know, oranges and handguns. This is all about growth, tourism and growth.’” • Explain to students that this part of the interview continues on from the discussion about development. Ask students to discuss in triads: <ul style="list-style-type: none"> * “So what does he mean by <i>enough</i>? Enough of what?” • Select volunteers to share their responses with the whole group. Listen for students to explain that he means enough developing. • Explain to students that the <i>economy</i> is the wealth and resources of an area, particular in terms of how much is produced and how much is used. Remind students of what <i>manufacture</i> means, as they should have already discussed this word when discussing unfamiliar vocabulary after reading for gist. • It would be useful here to provide an illustration of one acre to help students to understand just how big the area discussed in the text is. For example, “one acre is the size of the playground, so can you imagine how big 450 acres is?” • Ask students to discuss Question 4 in triads and record their answers on their graphic organizers. • Cold call students to share their answers with the whole group. Refer to Gathering Evidence of Hiaasen’s Perspective: Part 2 (answers, for teacher reference) to guide students. • Ask triads to discuss: <ul style="list-style-type: none"> * “So what does this section of the text mean? What is he saying here?” • Select students to share their responses. Students may struggle with this, so listen for and guide students to understand that he is saying that there is too much development and it needs to stop. He is also saying that the development is growing, there are lots more houses and things for tourists, but they don’t produce anything else.



“Florida ‘A Paradise of Scandals’” Excerpt 1 Close Reading Guide
(For Teacher Reference)

Directions and Questions	Close Reading Guide
5. According to the text, why did Carl Hiaasen start writing novels?	<p>(5 minutes)</p> <ul style="list-style-type: none">• Focus students’ attention on the part of the text that says “‘Therapy,’ says Hiaasen laughing. ‘Actually, with the novels, you have this wonderful opportunity to write your own endings—to have the bad guys get not only exactly what they deserve, but in some poetic, you know, miserable way.’”• Ask students to discuss in triads:<ul style="list-style-type: none">* “What does he mean by <i>therapy</i> here? And why does he laugh?”• Consider using equity sticks to select students to share their responses. Students may struggle with this, so listen for and guide students to understand that he means he uses writing to control his anger about things like development. He laughs because writing is his own form of therapy.• Ask students to discuss Question 5 in triads and record their answers on their graphic organizers.• Cold call students to share their answers with the whole group. Refer to Gathering Evidence of Hiaasen’s Perspective: Part 2 (answers, for teacher reference) to guide students.



EXPEDITIONARY
LEARNING

Grade 6: Module 3B: Unit 2: Lesson 8

Carl Hiaasen's Perspective of Florida: Part 3



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

I can explain how an author's geographic location or culture affects his or her perspective. (RL.6.6a)

Supporting Learning Targets

- I can find the gist of "Florida 'A Paradise of Scandals'" Excerpt 2.
- I can use evidence from the text to answer text-dependent questions.
- I can infer Carl Hiaasen's perspective of Florida.

Ongoing Assessment

- Structured notes: Chapters 11 and 12 (from homework)
- Gathering Evidence of Hiaasen's Perspective: Part 3 graphic organizer



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Engaging the Reader: Chapters 11 and 12 of <i>Flush</i> (10 minutes)Unpacking Learning Targets (3 minutes)Feedback from Mid-Unit 2 Assessment (6 minutes)Work Time<ol style="list-style-type: none">Reading for Gist: "Florida 'A Paradise of Scandals'" Excerpt 2 (8 minutes)Text-Dependent Questions: "Florida 'A Paradise of Scandals'" Excerpt 2 (10 minutes)Closing and Assessment<ol style="list-style-type: none">Identifying Carl Hiaasen's Perspective of Florida (8 minutes)Homework<ol style="list-style-type: none">Read Chapters 13 and 14 of <i>Flush</i>. As you read, mark the text with evidence flags to help you answer the focus question in your structured notes.Record any new vocabulary words on your word-catcher.	<ul style="list-style-type: none">Lesson 8 is similar in structure to previous lessons. Students read Excerpt 2 of "Florida 'A Paradise of Scandals'" and complete most of the Gathering Evidence of Hiaasen's Perspective: Part 3 graphic organizer.In preparation for the end of unit assessment, this lesson continues to gradually release students to work more independently.In advance:<ul style="list-style-type: none">Prepare to hand back the Mid-Unit 2 Assessment during this lesson.Read "Florida 'A Paradise of Scandals'" Excerpt 2, focusing on gist.Review Gathering Evidence of Hiaasen's Perspective: Part 3 graphic organizer (answer, for teacher reference).Post: Learning targets; <i>Flush</i> Plot Development anchor chart.



Lesson Vocabulary	Materials
Poling, skiff, therapeutic, agent, sane	<ul style="list-style-type: none"> • <i>Flush</i> (book; distributed in Lesson 1; one per student) • Equity sticks • <i>Flush</i> Plot Development anchor chart (from Lesson 2) • <i>Flush</i> word-catcher (students' own; from Lesson 1) • Mid-Unit 2 Assessments (with teacher feedback) • "Florida 'A Paradise of Scandals'" Excerpt 2 (one per student and one to display) • Dictionaries (several, for students' reference) • Gathering Evidence of Hiaasen's Perspective: Part 3 graphic organizer (one per student and one to display) • Gathering Evidence of Hiaasen's Perspective: Part 3 graphic organizer (answers, for teacher reference) • 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 11 and 12 of <i>Flush</i> (10 minutes)</p> <ul style="list-style-type: none"> • Invite students to refer to <i>Flush</i> and their structured notes homework and ask triads to discuss the plot development of Chapters 11 and 12 by prompting them with these familiar questions: <ul style="list-style-type: none"> * "What happened in Chapters 11 and 12 of <i>Flush</i>?" * "How did those events contribute to the rising action of the plot?" • Refocus whole class and consider using equity sticks to call on few students to summarize the plot development in Chapters 11 and 12. Add to the posted <i>Flush</i> Plot Development anchor chart something like: "11 and 12—Tension increases as Noah's mom forces Noah's dad to apologize to Dusty Muleman, who is mean and sarcastic in return. Tension is relieved when Abbey is found, but builds again when Noah's dad is taken back to jail for tampering with the tag. Tension about the sewage problem grows when Noah, Abbey, and Shelly see a turtle swimming in the sewage." 	<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 (3 minutes)</p> <ul style="list-style-type: none">• Invite students to read today's learning targets with you aloud:<ul style="list-style-type: none">* "I can find the gist of "Florida 'A Paradise of Scandals'" Excerpt 2.* "I can use evidence from the text to answer text-dependent questions."* "I can infer Carl Hiaasen's perspective of Florida."• Tell students that today they will look at how Hiaasen uses this kind of language in <i>Flush</i> to share his 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.
<p>C. Feedback from Mid-Unit 2 Assessment (6 minutes)</p> <ul style="list-style-type: none">• Hand back the Mid-Unit 2 Assessments (with teacher feedback) and invite students to spend time reading your feedback and thinking about:<ul style="list-style-type: none">* "How can this feedback help you to improve your work on Carl Hiaasen's perspective?"• Invite students to write their names on the board if they have questions so that you can follow up either immediately or later on in the lesson.	



Work Time	Meeting Students' Needs
<p>A. Reading for Gist: “Florida ‘A Paradise of Scandals’” Excerpt 2 (8 minutes)</p> <ul style="list-style-type: none"> • Display and distribute “Florida ‘A Paradise of Scandals’” Excerpt 2. • Invite students to follow along silently as you read Excerpt 2 slowly, fluently, and without interruption. • Invite students to independently annotate the gist in the margin of the text and record unfamiliar words on their word-catchers. • Have several dictionaries available to the class. Remind students that if they aren’t sure what a word means after looking for context clues and looking in the dictionary, they should leave the definition to be discussed with the whole group later on. • Circulate and support students as they read. For those who need more support, ask them to practice telling you the gist of a section before they write it down. • Invite students to get into triads to compare what they wrote for their gist statements and to help each other with any unfamiliar vocabulary they haven’t been able to figure out. • Refocus whole class and invite students to share any unfamiliar vocabulary words they found, along with the definition. If students were unable to work out the definition from the context or find it in a dictionary, encourage other students to assist them with the meaning. • Ask students to discuss in triads: <ul style="list-style-type: none"> * “Hiaasen describes being out on the water fishing as being ‘like a church’ for him. What do you think he means by this? What do people usually do in churches?” • Select volunteers to share their responses. Students may struggle with this, so listen for and guide students to understand that he probably means it is peaceful and quiet like a church—somewhere he can think without being interrupted. Explain to students that he may also mean it in a religious sense, like perhaps he uses the time to pray, but this isn’t clear. • Focus students’ attention on the word <i>therapeutic</i>. Ask: <ul style="list-style-type: none"> * “What root word that we already discussed in a previous lesson can you see or hear in the word ‘therapeutic’?” • Cold call students to share their responses. Listen for students to explain that therapy is a root in this word. • Ask students to discuss in triads: <ul style="list-style-type: none"> * “Knowing the word ‘therapy’ means ‘to help to make yourself feel better,’ what do you think ‘therapeutic’ might mean?” 	<ul style="list-style-type: none"> • Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency for students. Be sure to set clear expectations that students follow along silently as you read the text aloud. • Allow students to grapple with a complex text before explicit teaching of vocabulary. After students have read for gist, they can identify challenging vocabulary for themselves. • Asking students to identify challenging vocabulary helps them 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.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">Consider using equity sticks to select students to share their responses. Listen for and guide students to understand that “therapeutic” means “something that makes you feel better.”These are other words students may struggle with, so be sure to address them here: <i>poling</i>, <i>skiff</i>, <i>agent</i>, and <i>sane</i> by taking each one at a time and asking if any students know what they mean. If no-one knows what they mean, either invite a student to look up the word in the dictionary to share with the whole group, or consider telling students if you are running short of time.	
<p>B. Text-Dependent Questions: “Florida ‘A Paradise of Scandals’” Excerpt 2 (10 minutes)</p> <ul style="list-style-type: none">Display and distribute Gathering Evidence of Hiaasen’s Perspective: Part 3 graphic organizer. Remind students that the purpose of the organizer is to support them with the learning targets.Invite students to follow along as you reread the learning target they will focus on next:<ul style="list-style-type: none">* “I can use evidence from the text to answer text-dependent questions.”Invite students to read the questions on the graphic organizer with you as you read them aloud. Remind students that, as in the two previous lessons, they need to reread the questions in Column 1, review their excerpt, and then record the answers to the questions in Column 2. Today they will do the work independently. Clarify directions as needed.Invite students to work independently to write their responses on the graphic organizer.Circulate and observe students as they work. As needed, support students by asking them to use evidence from the excerpt to answer the questions. While circulating, identify a student with a strong example of responding to the questions. Ask that student if he or she will present his or her work to the class when everyone refocuses as a whole group.Refocus whole class after a few minutes. Invite the preselected student to share his or her responses with the class and clarify any questions from peers. Support the student and guide class responses using Gathering Evidence of Hiaasen’s Perspective: Part 3 graphic organizer (answers, for teacher reference). Invite students to revise their organizers as necessary.	<ul style="list-style-type: none">Some students may benefit from having access to “hint cards”: small slips of paper or index cards that they turn over for hints about how/where to find the answers to text-dependent questions. For example, a hint card might say, “Look in the third paragraph.”Some students may benefit from having key sections pre-highlighted in their texts. This will help them focus on small sections rather than scanning the whole text for answers.



Closing and Assessment	Meeting Students' Needs
<p>A. Identifying Carl Hiaasen's Perspective of Florida (8 minutes)</p> <ul style="list-style-type: none">• Ask students to discuss in triads:<ul style="list-style-type: none">* "From this excerpt, what do you know about how being born and raised in Florida has affected Carl Hiaasen's perspective of the place?"• Select volunteers to share their answers with the whole group. Listen for students to explain something like: "Carl Hiaasen loves Florida, loves the water, and thinks it is gorgeous."• Record this in the third column of the displayed graphic organizer as a model for students. Invite students to record their ideas in the third column of their own organizers.• Collect students' Gathering Evidence of Hiaasen's Perspective: Part 3 graphic organizers and explain that you are going to look over them and provide some formative feedback for students in the next lesson.• Preview homework and distribute structured notes and evidence flags.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read Chapters 13 and 14 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 these chapters and how do those events contribute to the plot development?"• Record any new vocabulary on your word-catcher.	



EXPEDITIONARY
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Grade 6: Module 3B: Unit 2: Lesson 8

Supporting Materials



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“Florida ‘A Paradise of Scandals’” Excerpt 2

Name:

Date:

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Gathering Evidence of Hiaasen's Perspective: Part 3 Graphic Organizer

Name:

Date:

Learning Targets:

"I can use evidence from the text to answer text-dependent questions."

"I can infer Carl Hiaasen's perspective of Florida."



Gathering Evidence of Hiaasen's Perspective: Part 3 Graphic Organizer

QUESTIONS	ANSWERS (Use evidence from the text to support your answers.)	PERSPECTIVE As a result of what you have read so far, how has being born and raised in Florida affected Carl Hiaasen's perspective of the place?
"Florida 'A Paradise of Scandals'" Excerpt 2		
1. How does Carl Hiaasen escape?		
2. How does he describe what it's like out on the water for him?		
3. What is more important than fishing to Carl Hiaasen?		
4. Why does Carl Hiaasen say he needs to fish?		



Gathering Evidence of Hiaasen's Perspective: Part 3 Graphic Organizer
(Answers, for Teacher Reference)

QUESTIONS	ANSWERS (Use evidence from the text to support your answers.)	PERSPECTIVE As a result of what you have read so far, how has being born and raised in Florida affected Carl Hiaasen's perspective of the place?
"Florida 'A Paradise of Scandals'" Excerpt 2		
1. How does Carl Hiaasen escape?	<i>He gets on his boat to get away from everything. He says in the interview, "My escape is to just get in a boat and disappear on the water."</i>	<i>He thinks it is "gorgeous." He loves the water and the fish.</i>
2. How does he describe what it's like out on the water for him?	<i>He says, "It's like church for me anyway. It's gorgeous," and, "All these little fish and all the sting rays and little sharks and everything. You're right in the middle of it, which makes it so much fun. Even if you're not catching any fish, it's a blast to be out here. It's certainly therapeutic."</i>	
3. What is more important than fishing to Carl Hiaasen?	<i>Writing and his family. He says, "... it's number three on my list behind the writing and behind my family."</i>	
4. Why does Carl Hiaasen say he needs to fish?	<i>To stay sane. He says, "I need to do it to stay sane ..."</i>	



EXPEDITIONARY
LEARNING

Grade 6: Module 3B: Unit 2: Lesson 9

Finding Evidence of Carl Hiaasen's Perspective in *Flush*



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Long-Term Target Addressed (Based on NYSP12 ELA CCLS)	
I can explain how an author's geographic location or culture affects his or her perspective. (RL.6.6a)	
Supporting Learning Target	Ongoing Assessment
<ul style="list-style-type: none">I can identify evidence of Carl Hiaasen's perspective in <i>Flush</i>.	<ul style="list-style-type: none">Structured notes: Chapters 13 and 14 (from homework)Finding Evidence of Carl Hiaasen's Perspective in <i>Flush</i> graphic organizer



Agenda	Teaching Notes
<ol style="list-style-type: none"> Opening <ol style="list-style-type: none"> Engaging the Reader: Chapters 13 and 14 of <i>Flush</i> (10 minutes) Unpacking Learning Targets (2 minutes) Work Time <ol style="list-style-type: none"> Summarizing Carl Hiaasen's Perspective of Florida (10 minutes) Identifying Evidence of Hiaasen's Perspective in <i>Flush</i> (20 minutes) Closing and Assessment <ol style="list-style-type: none"> Debrief (3 minutes) Homework <ol style="list-style-type: none"> Read Chapters 15 and 16 of <i>Flush</i>. As you read, mark the text with evidence flags to help you answer the focus question in your structured notes. Record new vocabulary on your word-catcher. 	<ul style="list-style-type: none"> In this lesson, students work in triads to identify evidence of Carl Hiaasen's perspective of Florida in <i>Flush</i>. In order to gather as much evidence as possible, each student in the triad will analyze a different excerpt of <i>Flush</i>. To save time, be prepared to assign excerpts to students. Collect students' Finding Evidence of Carl Hiaasen's Perspective in <i>Flush</i> graphic organizer at the end of the lesson and look them over to determine which students might need extra guidance or assistance before they are assessed against these standards in Lesson 11. In advance: <ul style="list-style-type: none"> Review Mix and Mingle Checking for Understanding technique (see Appendix) and have music ready to use for the opening of this lesson. Post: Learning targets; <i>Flush</i> Plot Development anchor chart.

Lesson Vocabulary	Materials
No new vocabulary	<ul style="list-style-type: none"> Equity sticks <i>Flush</i> Plot Development anchor chart (from Lesson 2) Finding Evidence of Carl Hiaasen's Perspective in <i>Flush</i> graphic organizer (one per student and one for display) Finding Evidence of Carl Hiaasen's Perspective in <i>Flush</i> graphic organizer (suggested answers, for teacher reference) <i>Flush</i> (book; distributed in Lesson 1) 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 13 and 14 of <i>Flush</i> (10 minutes)</p> <ul style="list-style-type: none">Remind students that for homework they were to read chapters 13 and 14 and record their answers to the focus question in their structured notes. Ask students to retrieve the handout and prepare for Mix and Mingle.Mix and Mingle:<ol style="list-style-type: none">Play music. Invite students to move around the room with their structured notes.After 15 seconds, stop the music.Invite students to share their answer to the following question with the person standing closest to them: "What happens in Chapter 12?"Repeat Steps 1 and 2.Invite students to share their answer to the following question with the person standing closest to them: "What happens in Chapter 13?"Repeat Steps 1 and 2.Invite students to share their answer to the following question with the person standing closest to them: "How do those events contribute to the rising action of the plot?"Refocus whole class and consider using equity sticks to call on few students to summarize the plot development in Chapters 13 and 14. Add to the posted <i>Flush</i> Plot Development anchor chart something like: "13 and 14—Another conflict between Jasper and Noah is stopped by a new character, an old man. Bull comes to apologize, which relieves some of the tension in that conflict. Tension builds as Noah, Shelly, and Abbey cook up a dangerous plan to put food dye in the sewage system of the <i>Coral Queen</i>."	<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 silently follow along as you read the learning targets aloud:<ul style="list-style-type: none">* "I can identify evidence of Carl Hiaasen's perspective in <i>Flush</i>."• Remind students of what perspective means.	<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. Summarizing Carl Hiaasen's Perspective of Florida (10 minutes)</p> <ul style="list-style-type: none"> • Display and distribute Finding Evidence of Carl Hiaasen's Perspective in <i>Flush</i> graphic organizer. • Invite students to read through the first three directions on the first page of the graphic organizer with you: <ul style="list-style-type: none"> – Read back through all the inferences you have made about Carl Hiaasen's perspective of Florida on your Gathering Evidence of Hiaasen's Perspective graphic organizers from Lessons 6–8. – Look for the common themes in each of the perspectives you have inferred and combine those to write a short summary (no more than two sentences) describing Carl Hiaasen's perspective of Florida, using the sentence starter in the top row of the Claim column. – Record that summary in the first column of your organizer. • Model the process with a volunteer student. Ask the student: <ul style="list-style-type: none"> * "What similarities do you see between all of the perspectives you have inferred? What are some common ideas and themes?" • Listen for the student to suggest things like: "He loves Florida," "He loves the nature and the water," and "He doesn't like the development and exploitation." Record these themes on the displayed organizer and explain that identifying these common themes will help students to summarize Carl Hiaasen's perspective of Florida. • Model combining those themes into one short paragraph. Use Finding Evidence of Carl Hiaasen's Perspective in <i>Flush</i> graphic organizer (suggested answers, for teacher reference) to help you fill out the first column of the displayed graphic organizer. • Invite students to follow the first three directions in the same way to independently summarize the perspectives of Florida that they have inferred. Explain that they may talk to other students, but this is independent work, so ultimately the ideas and writing should be their own. • Circulate to assist. Ask: <ul style="list-style-type: none"> * "What similarities do you see between all of the perspectives you have inferred? What are some common ideas and themes?" * "How can you combine those ideas into one summary paragraph of just a couple of sentences?" 	<ul style="list-style-type: none"> • Some students may benefit from saying their summary aloud to you before recording it on their organizer. Invite those students to sit in a group close to you so that you can work with them.



Work Time (continued)	Meeting Students' Needs
<p>B. Identifying Evidence of Hiaasen's Perspective in <i>Flush</i> (20 minutes)</p> <ul style="list-style-type: none">• Tell students that now they have inferred how being born and raised in Florida has affected Carl Hiaasen's perspective of the place, they need to look for evidence of that perspective in <i>Flush</i>.• Tell students that in triads they are going to reread excerpts of <i>Flush</i> to look for evidence of where Carl Hiaasen may have communicated his perspective of Florida.• Invite students to read steps 4 – 7 with you in the directions. Emphasize to students the direction that each student in their triad needs to be assigned one set of page numbers to analyze.• Tell students that you are going to model this with pages 27–29 . Fill out the displayed organizer as a model for the whole group. Refer to the Finding Evidence of Carl Hiaasen's Perspective in <i>Flush</i> graphic organizer (suggested answers, for teacher reference).• Invite students to follow steps 4-7 to do the same thing with the page numbers listed.• Circulate to listen to triad discussions. Ask the following question as necessary to help students stay focused on the task: * “How is that evidence of Carl Hiaasen's perspective of Florida?”• Refocus whole group. Consider using equity sticks to select students to share their responses with the whole group. Guide students using Finding Evidence of Carl Hiaasen's Perspective in <i>Flush</i> graphic organizer (suggested answers, for teacher reference).• Collect students' Finding Evidence of Carl Hiaasen's Perspective in <i>Flush</i> graphic organizers at the end of the lesson and look them over to determine which students might need extra guidance or assistance before they are assessed against these standards in Lesson 11.	<ul style="list-style-type: none">• Asking students to discuss prompts before recording their answers helps to ensure that all students have an idea about what to write and can give students confidence in their responses.



Closing and Assessment	Meeting Students' Needs
<p>A. Debrief (3 minutes)</p> <ul style="list-style-type: none">• Fist to Five: Ask students to share how confident they feel about their progress on each of the learning targets by holding up anywhere from zero (low) to five (high) fingers. Make a note of those students who hold low numbers of fingers in order to address their concerns in the next lesson before they are assessed in Lesson 11.• Preview homework and distribute structured notes and evidence flags.	<ul style="list-style-type: none">• Inviting students to self-assess can help you gauge who requires additional support and guidance before the end of unit assessment.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read Chapters 15 and 16 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 these chapters and how do those events contribute to the plot?"• Record any new vocabulary on your word-catcher.	



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Grade 6: Module 3B: Unit 1: Lesson 9

Supporting Materials



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Finding Evidence of Carl Hiaasen's Perspective Graphic Organizer

Name:

Date:

Learning Targets:

- “I can identify evidence of Carl Hiaasen’s perspective in *Flush*.”

Directions:

1. Read back through all the inferences you have made about Carl Hiaasen’s perspective of Florida on your Gathering Evidence of Hiaasen’s Perspective graphic organizers from Lessons 6–8.
2. Look for the common themes in each of the perspectives you have inferred and combine those to write a short summary (no more than two sentences) describing Carl Hiaasen’s perspective of Florida, using the sentence starter in the top row of the Claim column.
3. Record that summary in the Claim column.
4. Assign each student in your triad one of the following excerpts: pages 44–46, 66–68, 102–104 and 138–140 looking for connections to Carl Hiaasen’s perspective of Florida.
5. Each triad member should read his or her assigned section, marking any evidence of Carl Hiaasen’s perspective of Florida with evidence flags.
6. Share and discuss the evidence you marked with your triad and determine which evidence you think clearly shows his perspective and how he channels that in his writing.
7. Record the evidence in the Evidence column and use the sentence starters in the top row to explain how this shows evidence of Carl Hiaasen’s perspective



Finding Evidence of Carl Hiaasen's Perspective Graphic Organizer

CLAIM	EVIDENCE
As a result of being born and raised in Florida, Carl Hiaasen's perspective is that ...	In his novel <i>Flush</i> , he writes ... This shows evidence of the claim that ... because ...



Finding Evidence of Carl Hiaasen's Perspective Graphic Organizer
(Suggested Answers, for Teacher Reference)

Name: _____

Date: _____

Learning Targets:

- “I can identify evidence of Carl Hiaasen’s perspective in *Flush*.”

CLAIM	EVIDENCE
As a result of being born and raised in Florida, Carl Hiaasen’s perspective is that ...	In his novel <i>Flush</i> , he writes ... This shows evidence of the claim that ... because ...
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.	<ul style="list-style-type: none">• In his novel <i>Flush</i>, he writes, “I’ve always liked watching the sky drop down like a foamy purple curtain when a summer storm rumbles across Florida Bay” (page 27). This shows evidence of the claim that Carl Hiaasen loves Florida because Noah is showing a love for the weather in Florida.• In his novel <i>Flush</i>, he writes, “I was glad to see that the water was okay, especially when a big loggerhead turtle bobbed up to the surface. The three of us stayed real quiet because we thought the turtle might be coming ashore to lay her eggs.... We wouldn’t have bothered her if she decided to crawl up and dig a nest.... The momma turtles down here don’t have lots of options, so we leave them alone” (pages 28–29). This shows evidence of the claim that he cares about Florida and loves the natural, unspoiled side of it because this evidence shows how much Noah cares about the water and the wildlife.



Finding Evidence of Carl Hiaasen's Perspective Graphic Organizer
(Suggested Answers, for Teacher Reference)

CLAIM	EVIDENCE
As a result of being born and raised in Florida, Carl Hiaasen's perspective is that ...	<p>In his novel <i>Flush</i>, he writes ...</p> <p>This shows evidence of the claim that ... because ...</p>
	<ul style="list-style-type: none">• In his novel <i>Flush</i>, he writes, "... when he spotted Derek Mays stringing a gill net near Little Rabbit Key. Gill nets were outlawed years ago in Florida because they kill everything that gets tangled, not just the baitfish but sharks, reds, snook, tarpon, turtles—you name it, it dies. To make things worse, the island where Derek Mays was poaching was deep in the Everglades National Park, which is totally protected. Or supposed to be.... By the time the park rangers had arrived, Dad had wrapped up Derek in his own net, like a big dumb mullet" (pages 44–45). This shows evidence of the claim that he cares about Florida and loves the natural unspoiled side of it because this evidence shows how Noah's dad cared about the ocean life enough to cause trouble with someone who was endangering it.• In his novel <i>Flush</i>, he writes, "I started thinking about all the great times we'd had—Dad, Abbey, and me—on our sunset trips. My mother wasn't keen on fishing, but she was always happy when we'd come back with a cooler full of snapper" (page 67). This shows evidence of the claim that he loves Florida and sees it as a special place to be taken care of because Noah has memories of fishing with his family that makes Florida a special place, just like Hiaasen has many emotional attachments to places in Florida.• In his novel <i>Flush</i>, he writes, "I bet there hasn't been a mutton snapper on these flats in ages. Lots of reasons—fish trappers, pollution, too many boats. That's what people do when they find a special place that's wild and full of life, they trample it to death" (page 103). This shows evidence of the claim that he is angry about the development and exploitation of Florida because this evidence includes Noah's dad talking about exploitation in a negative way.



Finding Evidence of Carl Hiaasen's Perspective Graphic Organizer
(Suggested Answers, for Teacher Reference)

CLAIM	EVIDENCE
As a result of being born and raised in Florida, Carl Hiaasen's perspective is that ...	In his novel <i>Flush</i> , he writes ... This shows evidence of the claim that ... because ...
	<ul style="list-style-type: none">• <i>In his novel Flush, he writes, "Abbey turned to me. 'The fish are gone. Those little green minnows we always see here.' 'They'll be back,' I said, 'when the water clears up.' Suddenly a loggerhead stuck up its knobbly brown head ... 'No!' my sister cried out. 'Noah, do something!'... So I charged back into the waves, kicking and splashing and hollering like a lunatic. It wasn't the brightest thing I've ever done, but it definitely got that loggerhead's attention. In a fright it ducked under and scooted off, leaving only a boiling swirl" (pages 139–140). This shows evidence of the claim that he cares about Florida and loves the natural unspoiled side of it because this evidence shows how Noah cared enough about the turtle to risk his own health by scaring it away.</i>



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

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)

Page number: _____



EXPEDITIONARY
LEARNING

Grade 6: Module 3B: Unit 2: Lesson 11

End of Unit 2 Assessment: Finding Evidence of Carl Hiaasen's Perspective in *Flush* and Illustrating Perspective



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

- I can explain how an author's geographic location or culture affects his or her perspective. (RL.6.6a)
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 Targets

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

Ongoing Assessment

- Structured notes: Chapter 17 (from homework)
- End of Unit 2 Assessment



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Engaging the Reader: Chapter 17 of <i>Flush</i> (10 minutes)Unpacking Learning Targets (2 minutes)Work Time<ol style="list-style-type: none">End of Unit 2 Assessment (30 minutes)Closing and Assessment<ol style="list-style-type: none">Debrief (3 minutes)Homework<ol style="list-style-type: none">Read to the end of <i>Flush</i>. As you read, mark the text with evidence flags to help you answer the focus question in your structured notes.Record new vocabulary on your word-catcher.	<ul style="list-style-type: none">This is the End of Unit 2 Assessment. Assess student responses on the end of unit assessment using the Grade 6 2-Point Rubric—Short Response, and the Illustrating Perspective Rubric (see supporting materials). Use the suggested answers for teacher reference to guide you in your assessment, but be aware that this is just an example of the kinds of things students may have written.Students who finish early may want to continue reading <i>Flush</i>. Homework for this lesson is to finish the book. Students may need more time to do this than has been allocated, so consider making additional time for students to finish the novel before moving on to Unit 3.In advance:<ul style="list-style-type: none">Read the beginning of Chapter 18 of <i>Flush</i> from “The food coloring didn’t show up as brightly in the sea as it did in the store bottles” to “Dusty Muleman was officially busted” to familiarize yourself with the events and how they might show evidence of Carl Hiaasen’s perspective. This will help you prepare to grade students’ assessments.Post: Learning targets.



Lesson Vocabulary	Materials
Do not preview vocabulary.	<ul style="list-style-type: none">• <i>Flush</i> Plot Development anchor chart (from Lesson 2)• End of Unit 2 Assessment: Finding Evidence of Carl Hiaasen's Perspective in <i>Flush</i> and Illustrating Perspective (one per student)• <i>Flush</i> (book; distributed in Lesson 1)• Evidence flags (five per student for the assessment; three additional per student for homework)• End of Unit 2 Assessment: Finding Evidence of Carl Hiaasen's Perspective in <i>Flush</i> and Illustrating Perspective (answers, for teacher reference)• NYS Grade 6 2-Point Rubric—Short Response (for teacher reference)• Illustrating Perspective Rubric (for teacher reference)• Structured notes (from Lesson 1; one new blank copy per student)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Chapter 17 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 Chapter 17? How did it contribute to the plot development?”• Back-to-Back, Face-to-Face:<ol style="list-style-type: none">1. Invite students to pair up with their structured notes and to sit back-to-back.2. Ask: “What happened in Chapter 17? How did it contribute to the plot development?”3. Give students time think and to refer to their structured notes.4. Invite students to turn face-to-face to share their answers.• Refocus whole group. Direct students' attention to the <i>Flush</i> Plot Development anchor chart and ask:<ul style="list-style-type: none">* “Where are we on the chart now?”• Select volunteers to share their responses. Listen for students to explain that they are now moving toward the resolution.• Record a summary next to the resolution line on the <i>Flush</i> Plot Development anchor chart that reads something like: “17—Noah meets his grandfather and hears his story.”	



Opening (continued)	Meeting Students' Needs
<p>B. 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 identify evidence of Carl Hiaasen's perspective in <i>Flush</i>."* "I can create a piece of artwork illustrating a scene from <i>Flush</i> that shows evidence of Carl Hiaasen's perspective of Florida."• Remind students that these are the same learning targets they have been working with during the past four lessons. Today they will show how well they can demonstrate these targets independently in an assessment.	<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. End of Unit 2 Assessment (30 minutes)</p> <ul style="list-style-type: none">• Distribute the End of Unit 2 Assessment: Finding Evidence of Carl Hiaasen's Perspective in <i>Flush</i> and Illustrating Perspective. Invite students to read the directions at the top with you.• Remind students that they will need their novel <i>Flush</i>.• Distribute evidence flags. Record the page numbers and final sentence on the board for students to refer to.• Remind the class that because this is an assessment, it is to be completed independently. However, if students need assistance, they should raise their hand.• Circulate and support students as they work. During an assessment, prompting should be minimal.• At the end of the allotted time, collect the assessments. Assess them using End of Unit 2 Assessment: Finding Evidence of Carl Hiaasen's Perspective in <i>Flush</i> and Illustrating Perspective (answers, for teacher reference), NYS Grade 6 2-Point Rubric—Short Response, and Illustrating Perspective Rubric.	<ul style="list-style-type: none">• If students receive accommodations for assessment, communicate with the cooperating service providers regarding the practices of instruction in use during this study, as well as the goals of the assessment.• For some students, this assessment may require more than the 30 minutes allotted. Consider providing students time over multiple days if necessary.
Closing and Assessment	Meeting Students' Needs
<p>A. Debrief (3 minutes)</p> <ul style="list-style-type: none">• Fist to Five: Invite students to reread each of the learning targets with you and to show on their fingers how well they achieved each target with 0 being “not at all” and 5 being “achieved it successfully.”• Summarize to the whole group what you see with the Fist to Five.• Preview homework and distribute structured notes and evidence flags.	<ul style="list-style-type: none">• Developing self-assessment and reflection supports all learners.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read to the end 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 is the resolution?”• Record any new vocabulary on your word-catcher.	



EXPEDITIONARY
LEARNING

Grade 6: Module 3B: Unit 2: Lesson 11

Supporting Materials



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End of Unit 2 Assessment:

Finding Evidence of Carl Hiaasen's Perspective in *Flush* and Illustrating Perspective

Name:

Date:

Learning Targets:

"I can identify evidence of Carl Hiaasen's perspective in *Flush*."

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

Directions:

1. Revisit the summarized claim you made about Carl Hiaasen's perspective of Florida in Lesson 9 and record it on the organizer on the following page.
2. Read a new excerpt of *Flush* from the beginning of Chapter 18, "The food coloring didn't show up as brightly in the sea as it did in the store bottles," to "Dusty Muleman was officially busted."
3. Reread that excerpt of *Flush*, using evidence flags to mark where you find evidence of Carl Hiaasen's perspective of Florida.
4. Record the evidence you find in the second column of the organizer.



End of Unit 2 Assessment:

Finding Evidence of Carl Hiaasen's Perspective in *Flush* and Illustrating Perspective

1. Finding Evidence of Carl Hiaasen's Perspective

CLAIM As a result of being born and raised in Florida, Carl Hiaasen's perspective is that ...	EVIDENCE





End of Unit 2 Assessment:

Finding Evidence of Carl Hiaasen's Perspective in *Flush* and Illustrating Perspective

3. Illustrate a scene from the excerpt you've read from Chapter 18 of *Flush* that shows how Carl Hiaasen's perspective of Florida is evident in this excerpt. Explain how Carl Hiaasen's perspective is evident in this scene.

Page numbers: _____

In this scene ...

This shows evidence of Carl Hiaasen's perspective of Florida because ...



End of Unit 2 Assessment:

Finding Evidence of Carl Hiaasen's Perspective in *Flush* and Illustrating Perspective
(Answers, for Teacher Reference)

Finding Evidence of Carl Hiaasen's Perspective

CLAIM	EVIDENCE
As a result of being born and raised in Florida, Carl Hiaasen's perspective is that ...	In his novel <i>Flush</i> , he writes ... This shows evidence of the claim that ... because ...
<i>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.</i>	<ul style="list-style-type: none">• <i>In his novel Flush he writes, "At first I thought she was mad at Abbey and me, but it turned out that she wasn't. She was mad at Dusty Muleman. 'Unbelievable!' she exploded finally. 'How can a person do something like that! A father, for heaven's sake! All the kids on the island go swimming here—and he's poisoning the place with all this ... this ...'" (pages 216–217). This shows evidence of the claim that he doesn't like the way the place is being exploited because in this scene Noah's mom is angry that Dusty Muleman has been exploiting the water.</i>• <i>In his novel Flush he writes, "'Sure? Anyways, it was helluva catch,' said Grandpa Bobby. 'That was back before they dropped fish traps all over the reefs. Back before certain creeps started dumping their crapola in the sea.' There was a rumble edge to his voice, like he was struggling to keep his temper under control" (page 217). This shows evidence of the claim that he doesn't like the way Florida is being developed and exploited because This also show evidence of his perspective that he doesn't like the way the place is being developed and exploited because Grandpa Bobby is angry that people are exploiting the ocean with particular fishing techniques. Grandpa Bobby is also angry with people like Dusty Muleman for dumping sewage into the ocean.</i>

End of Unit 2 Assessment:

Finding Evidence of Carl Hiaasen's Perspective in *Flush* and Illustrating Perspective
(Answers, for Teacher Reference)

2. Use your graphic organizer to write a response to the following prompt:

How has being born and raised in Florida affected Carl Hiaasen's perspective of the place?
Where is the evidence of this perspective in the excerpt you have read today of the novel *Flush*?
How does the evidence you have selected illustrate his perspective?

As a result of being born and raised in Florida, Carl Hiaasen loves and cares about the place and sees it as very special. 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.

*In his novel *Flush* he writes, "At first I thought she was mad at Abbey and me, but it turned out that she wasn't. She was mad at Dusty Muleman. 'Unbelievable!' she exploded finally. 'How can a person do something like that! A father, for heaven's sake! All the kids on the island go swimming here—and he's poisoning the place with all this ... this ...'" (pages 216–217). This shows evidence of Carl Hiaasen's perspective that he doesn't like the way the place is being exploited because in this scene Noah's mom is angry that Dusty Muleman has been exploiting the water.*

*In his novel *Flush*, Hiaasen also writes, "'Sure? Anyways, it was helluva catch,' said Grandpa Bobby. 'That was back before they dropped fish traps all over the reefs. Back before certain creeps started dumping their crapola in the sea.' There was a rumble edge to his voice, like he was struggling to keep his temper under control" (page 217). This also shows evidence of his perspective that he doesn't like the way the place is being developed and exploited because Grandpa Bobby is angry that people are exploiting the ocean with particular fishing techniques. Grandpa Bobby is also angry with people like Dusty Muleman for dumping sewage into the ocean.*

NYS Grade 6 2-Point Rubric—Short Response
(For Teacher Reference)

Use the below rubric for determining scores on short answers in this assessment.

2-point Response	The features of a 2-point response are:
	Valid inferences and/or claims from the text where required by the prompt Evidence of analysis of the text where required by the prompt Relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt Sufficient number of facts, definitions, concrete details, and/or other information from the text as required by the prompt Complete sentences where errors do not impact readability
1-point Response	The features of a 1-point response are:
	A mostly literal recounting of events or details from the text as required by the prompt Some relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt Incomplete sentences or bullets
0-point Response	The features of a 0-point response are:
	A response that does not address any of the requirements of the prompt or is totally inaccurate No response (blank answer) A response that is not written in English A response that is unintelligible or indecipherable

¹From New York State Department of Education, October 6, 2012.



Illustrating Perspective Rubric
(For Teacher Reference)

Name: _____

Date: _____

	4	3	2	1
I can create and present a text or artwork in response to a literary work. (W.6.11)	Student has clearly created a piece of artwork or text illustrating a scene from the excerpt of <i>Flush</i> .	Student has created a piece of artwork or text illustrating a scene from the excerpt of <i>Flush</i> .	Student has created a piece of artwork or text related to the excerpt of <i>Flush</i> .	Student work is not really relevant to the excerpt of <i>Flush</i> .
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)	Student has clearly described in detail how his/her scene shows evidence of Carl Hiaasen's perspective of Florida.	Student has described in detail how his/her scene shows evidence of Carl Hiaasen's perspective of Florida.	Student has described how his/her scene shows evidence of Carl Hiaasen's perspective of Florida.	Student work does not really show evidence of Carl Hiaasen's perspective of Florida.



EXPEDITIONARY
LEARNING

Grade 6: Module 3B: Unit 2: Lesson 12

Analyzing Plot Development across *Flush*



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Long-Term Target 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)

Supporting Learning Targets

- I can explain how Chapters 18–21 contribute to plot development.
- I can explain how Carl Hiaasen develops the plot across the novel.
- I can write a Reader's Review of the novel *Flush*.

Ongoing Assessment

- Structured notes: end of *Flush* (from homework)
- Reader's Review of *Flush*

Agenda

1. Opening
 - A. Unpacking Learning Targets (3 minutes)
2. Work Time
 - A. Plot Development throughout the Novel (10 minutes)
 - B. Reader's Review (17 minutes)
3. Closing and Assessment
 - A. Independent Reading Launch (15 minutes)
4. Homework
 - A. Read your independent reading book.

Teaching Notes

- This is the final lesson of this unit. It has been included after the End of Unit 2 Assessment to ensure students have time to synthesize their learning about plot development in the novel *Flush* and to capture their thinking about the novel.
- Independent reading is launched at the end of this lesson. See two separate stand-alone documents on EngageNY.org: The Importance of Increasing the Volume of Reading and Launching Independent Reading in Grades 6–8: Sample Plan—which together provide the rationale and practical guidance for a robust independent reading program. Having launched independent reading in Module 2, you may find students don't need as much time for the launch in this module; however, allocate time according to the needs of your particular students.
- Students may require more time to finish reading the novel before this lesson.
- Post: Learning targets.
- Review: The Importance of Increasing the Volume of Reading and Launching Independent Reading in Grades 6–8: Sample Plan.



Lesson Vocabulary	Materials
None	<ul style="list-style-type: none">• <i>Flush</i> (book; distributed in Lesson 1; one per student)• <i>Flush</i> Plot Development anchor chart (from Lesson 2)• Reader's Review (one per student and one for display)• Launching Independent Reading in Grades 6–8: Sample Plan (for teacher reference; see Teaching Notes)

Opening	Meeting Students' Needs
<p>A. Unpacking Learning Targets (3 minutes)</p> <ul style="list-style-type: none">• Invite students to read aloud the learning targets with you:<ul style="list-style-type: none">* "I can explain how Chapters 18–21 contribute to plot development."* "I can explain how Carl Hiaasen develops the plot across the novel."* "I can write a Reader's Review of the novel <i>Flush</i>."• Congratulate students on finishing the novel and on their good thinking on point of view, perspective, and plot development. Explain that in this lesson, they are going to finish up their work on the novel.	<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.



Work Time	Meeting Students' Needs
<p>A. Plot Development throughout the Novel (10 minutes)</p> <ul style="list-style-type: none">• Invite students to refer to their structured notes and their novel, <i>Flush</i>, to share the answers they wrote to the homework focus question with their triads:<ul style="list-style-type: none">* “What happened in the remaining chapters of <i>Flush</i>? How did that contribute to plot development?”• Point out the ideas recorded on the Rising Action section of the <i>Flush</i> Plot Development anchor chart and ask students to discuss in triads:<ul style="list-style-type: none">* “What issues/problems were introduced throughout the story? How did each of them contribute to the plot?”• Select volunteers to share their responses. Listen for students to list the things from the Rising Action part of the anchor chart.• Ask students to discuss in triads:<ul style="list-style-type: none">* “How were those issues/problems resolved in the final chapters?”• Cold call students to share their responses. Listen for them to explain that the problem of the <i>Coral Queen</i> polluting the ocean was resolved when the food coloring made a purple river in the water from the <i>Coral Queen</i> out to sea, and the conflict between Noah and Jasper Jr. ended when Noah stood up to him and forced him to apologize.• Record the resolutions at the end of the line on the <i>Flush</i> Plot Development anchor chart.• Ask students to synthesize their learning about plot development in triads:<ul style="list-style-type: none">* “So how did Carl Hiaasen develop the plot of <i>Flush</i>? What did he do?”• Cold call students to share their responses. Listen for them to explain that he introduced a big problem early on that needed to be resolved, and he added tensions associated with that problem along the way as characters tried to resolve the problem, including conflicts and tensions between characters.	



Work Time (continued)	Meeting Students' Needs
<p>B. Reader's Review (17 minutes)</p> <ul style="list-style-type: none">• Explain that now that students have finished the novel, they are going to write a Reader's Review of it to synthesize their thinking about it.• Display and distribute the Reader's Review. Invite students to read through the directions silently in their heads as you read it aloud.• Invite students to ask any clarifying questions.• Explain that because a Reader's Review contains opinions about a book, you would like them to complete this independently without talking to anyone else. Explain that you would like them to be honest about the book and to think carefully about their responses. Remind students that they need to justify their responses.• Circulate to support students as they work. Ask guiding questions:<ul style="list-style-type: none">* "What happened?"* "What did you notice?"* "What did this book make you think about? Did you make any connections to other texts?"* "Why would you give it that star rating?"• Refocus the whole group. Invite students to share parts of their Reader's Reviews with the whole group.	<ul style="list-style-type: none">• Reading the instructions with students will ensure that all of them understand what is expected of them.• Consider inviting students who may struggle with putting their thoughts into writing to say them aloud to you before writing.
Closing and Assessment	Meeting Students' Needs
<p>A. Independent Reading Launch (15 minutes)</p> <ul style="list-style-type: none">• Follow the Launching Independent Reading in Grades 6–8: Sample Plan for practical guidance in launching the independent reading program.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read your independent reading book.	



EXPEDITIONARY
LEARNING

Grade 6: Module 3B: Unit 2: Lesson 12

Supporting Materials



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Reader's Review:

Flush

Name: _____

Date: _____

1. What happened?

In this text, _____

2. What did you notice? (structure, author's language and word choice, writing style, etc.)

I noticed _____

3. What did this book make you wonder/think about/connect to?

Reading this book made me think about/wonder/connect to _____



Reader's Review:

Flush

4. How would you rate this book?

I would give this book 1/2/3/4/5 stars because _____
