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

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Agenda	Teaching Notes

1. Opening
    A. Engaging the Reader: Chapter 1 of *Flush* (5 minutes)
    B. Unpacking Learning Targets (5 minutes)
2. Work Time
    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
    A. Analyzing Plot Development: Chapter 1 (6 minutes)
4. Homework
    A. Read Chapters 2 and 3 of *Flush*. As you read, mark the text with evidence flags to help you answer the focus question in your structured notes.
	• 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 *Flush* 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:
	  – Read pages 7–9 of *Flush* 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.

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Lesson Vocabulary	Materials
literal language, figurative language, connotative language, tone, simile, metaphor, plot, marina, reservation, gambling (8)	• Equity sticks • *Flush* word-catcher (from Lesson 1) • *Flush* (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) • *Flush* 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)

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Opening	Meeting Students' Needs

A. Engaging the Reader: Chapter 1 of *Flush* (5 minutes)
• Direct students to retrieve their structured notes homework.
 	
• Tell students that they will engage in Back-to-Back, Face-to-Face protocol:
  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."
	• 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.

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Opening (continued)	Meeting Students' Needs

B. Unpacking Learning Targets (5 minutes)
• Invite students to get into triads and read the learning targets with you:
    * "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."
• 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:
    * "What is *literal language*?"
    * "What is *figurative language*?"
    * "What is *tone*?"
    * "What is *connotative language*?"
• 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 ***Flush* word-catchers**, as they will be referring to them throughout the unit.
	• 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.

EL
EXPEDITIONARY LEARNING

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Work Time	Meeting Students' Needs

A. Rereading for Gist: Pages 7–9 (8 minutes)
 	
• 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 *World without Fish* 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 *Coral Queen* 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 *marina.* Ask students to discuss in triads:
 	
   * "What root word can you see in the word 'marina'?"
 	
   * "Think back to *World without Fish.* 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:
 	
   * "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 *reservation.* Ask students to discuss in triads:
 	
   * "What does 'reservation' mean? Is there more than one meaning?"
	• 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.

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Work Time (continued)	Meeting Students' Needs
• 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 *Flush* 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 *gambling* means. • Remind students to record new words on their word-catchers.	

B. Analyzing Noah's Point of View: Connotative and Figurative Language (13 minutes)
 	
 • Refocus whole class. Ask a volunteer to reread the point of view learning target to the class:
 	
    ∗ "I can analyze how Carl Hiaasen conveys Noah's point of view of the *Coral Queen* 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:
 	
    ∗ "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 *Flush*. Invite them to reread those paragraphs silently in their heads as you read them aloud.
	• 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.

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Work Time (continued)	Meeting Students' Needs

• Explain that you are going to think aloud as you model how to analyze Noah's point of view of the boat the *Coral Queen* 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:
 	
    * "As I look over the paragraphs, I think that Noah didn't like the *Coral Queen* 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:
 	
    * "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:
 	
    * "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 *Flush* 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:
 	
    * "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:
 	
    * "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."	

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Work Time (continued)	Meeting Students' Needs
• 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:	
* "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:	
* "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:	
* "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 *Coral Queen* 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:	
* "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:	
* "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.	

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Work Time (continued)	Meeting Students' Needs

• 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:
 	
  * "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.	

C. Analyzing Author's Craft: Point of View, Tone, and Meaning (8 minutes)
• Refocus whole class.
 	
• Continue with the think-aloud using the example started on the displayed graphic organizer:
 	
  * "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 *Coral Queen*, 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:
 	
  * "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:
	• Asking students to color code and add symbols to their text provides a clear visual reference for analysis.

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Work Time (continued)	Meeting Students' Needs
* "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:	
– 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:	
* "Is this something Noah is saying? Something he is thinking? Something he is doing?"	
• "How do you know?"	

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Closing and Assessment	Meeting Students' Needs

A. Analyzing Plot Development: Chapter 1 (6 minutes)
• Read aloud the learning target about plot:
  ∗ "I can explain how Chapter 1 contributes to plot development."
• Display the ***Flush*** **Plot Development anchor chart**. Remind students that they worked on *plot* 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:
  – 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:
  ∗ "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:
  – 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.
	• 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.

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Closing and Assessment (continued)	Meeting Students' Needs
• Ask students to synthesize the information they have just recorded on the *Flush* Plot Development anchor chart by discussing in triads: * "How did Chapter 1 contribute to plot development in *Flush?*" • 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
• Read Chapters 2 and 3 of *Flush*. As you read, mark the text with at least three evidence flags to help you answer this focus question in your structures notes: * "What is Noah's point of view of Jasper? How do you know?" • Remember to record any new vocabulary on your word-catcher.	

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Supporting Materials

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	EVIDENCE	WORD CHOICE
What is Noah's point of view of the *Coral Queen* and Dusty Muleman?	How do you know? How did Hiaasen develop Noah's point of view of the *Coral Queen* 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'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 *Coral Queen* and Dusty Muleman?	How do you know? How did Hiaasen develop Noah's point of view of the *Coral Queen* 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 *Coral Queen* as a big, ugly boat.	*It was like a big ugly apartment building had fallen out of the sky and landed in the basin. (page 7) THOUGHT*	*Dislike*
Noah supports his father because sees Dusty's actions as disgusting.	*"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*	*Sickened; revulsion*
Noah's sees Dusty as a greedy criminal	*"And totally illegal," I said. "He only does it to save money." (page 9) WORDS*	*Upset; angry*

Flush Plot Development anchor chart

Climax

detail

Resolution

Rising Action

Exposition