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| <p><b>Course/Grade</b><br/>         Grade Novel Unit—<i>Hoot</i> by Carl Hiaasen</p>   | <p><b>Text Type</b><br/>         Argument (19 days)<br/>         Suggested Prompt: <i>What is important to know?</i> After reading the novel <i>Hoot</i>, write an argumentative essay that addresses an important issue. Give examples from past or current events or issues to illustrate and clarify your position. The issue may address concerns about the environment, your school, or your community. <b>L2</b> Provide acknowledgement of competing views. <b>(Argumentation/Analysis)</b></p> |
| <p><b>Common Core Writing: Text types, responding to reading, and research</b></p> <p>The Standards acknowledge the fact that whereas some writing skills, such as the ability to plan, revise, edit, and publish, are applicable to many types of writing, other skills are more properly defined in terms of specific writing types: arguments, informative/explanatory texts, and narratives. Standard 9 stresses the importance of the reading-writing connection by requiring students to draw upon and write about evidence from literary and informational texts. Because of the centrality of writing to most forms of inquiry, research standards are prominently included in this strand, though skills important to research are infused throughout the document. (CCSS, Introduction, p. 8)</p>  |  |
| <p><b>Argument</b></p> <p>Arguments are used for many purposes—to change the reader’s point of view, to bring about some action on the reader’s part, or to ask the reader to accept the writer’s explanation or evaluation of a concept, issue, or problem. An argument is a reasoned, logical way of demonstrating that the writer’s position, belief, or conclusion is valid. In English Language Arts, students make claims about the worth or meaning of a literary work or works. They defend their interpretations or judgments with evidence from the text(s) they are writing about. (CCSS, Appendix A, p. 23)</p>  |  |
| <p><b>Expectations for Learning</b></p> <p>Although the Standards are divided into Reading, Writing, Speaking and Listening, and Language strands for conceptual clarity, the processes of communication are closely connected, as reflected throughout the Common Core State Standards document. For example, Writing standard 9 requires that students be able to write about what they read. Likewise, Speaking and Listening standard 4 sets the expectation that students will share findings from their research.</p> <p>To be ready for college, workforce training, and life in a technological society, students need the ability to gather, comprehend, evaluate, synthesize, and report on information and ideas, to conduct original research in order to answer questions or solve problems, and to analyze and create a high volume and extensive range of print and non-print texts in media forms old and new. The need to conduct research and to produce and consume media is embedded into every aspect of today’s curriculum. In like fashion, research and media skills and understanding are embedded throughout the Standards rather than treated in a separate section. (CCSS, Introduction, p. 4)</p> |  |

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**Strands/Topics**

**Standard Statements**

**Reading Literature: Key Ideas and Details**

1. Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine the theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
3. Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

**Reading Literature: Craft and Structure**

4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.
5. Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.
6. Explain how an author develops the point of view of the narrator or speaker in a text.

**Writing: Text Types and Purposes**

1. Write arguments to support claims with clear reasons and relevant evidence.
  - a. Introduce claim(s) and organize the reasons and evidence clearly.
  - b. Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text.
  - c. Use words, phrases, and clauses to clarify the relationships among claim(s) and reasons.
  - d. Establish and maintain a formal style.
  - e. Provide a concluding statement or section that follows from the argument presented.

**Writing: Production and Distribution of Writing**

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing type is defined in standard 1.)
5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 6.)

**Speaking and Listening: Comprehension and Collaboration**

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 6 topics, texts, and issues*, building on others' ideas and expressing their own clearly.
  - a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.
  - b. Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.
  - c. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.

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- d. Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.
2. Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.

**Speaking and Listening: Presentation of Knowledge and Ideas**

4. Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.
5. Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.
6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

**Language: Conventions of Standard English**

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
  - a. Use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements.
  - b. Spell correctly.

**Language: Vocabulary Acquisition and Use**

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grade 6 reading and content*, choosing flexibly from a range of strategies.
  - a. Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
  - a. Interpret figures of speech (e.g., personification) in context.
  - b. Distinguish among the connotation (associations) of words with similar denotations (definitions) (e.g., stingy, scrimping, economical, un wasteful, thrifty).
6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

**Instructional Strategies**

**Day 1**

- Warm-up: Ask the students to discuss with a partner (Think-Pair-Share) the following question: **When and why is it important to stand up for what you believe?** Ask students to share their answers. Make a list on chart paper, transparency, or Smart Board of the students' responses.
- Post this question in your classroom while students are reading the novel. The students can refer to this **essential question** for discussion purposes as they progress through the book. This essential question is continued from the pacing guide.
- Explain that in this novel the main character also must consider when it is important to stand up for what he believes.
- Pass out **Student Handout: Introduction to *Hoot* (appendix 1-3)** and tell the students that in the second column they are to annotate the text (write comments, ask questions, and identify words or phrases that are new to them) while part of the first chapter is read aloud.
- Have students continue to note comments, questions, and unknown vocabulary on the back of the student handout as they read

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independently, with a partner, or with the whole class the second part of **Chapter 1**.

- Students create a jot list for each character introduced in the first chapter, listing what they know about the character based on their notes. Keep a copy on chart paper or a transparency so you can add information as you read more chapters. *Create posters for each major character as they are introduced in the novel.*
- Discuss with the students any questions they posed or comments they wrote as the chapter was read.
- Before the students leave, ask them to respond, either orally or in writing, to the following quick write or exit ticket prompt: *Identify a problem introduced in the first chapter that the main character needs to resolve.* This should be a quick assessment to see if students have a basic understanding of the novel.

**Day 2**

- Review the gist of the exit ticket from the previous day. The class should have identified at least two major problems (conflicts) the novel has introduced: bullying and the conservation issue of the burrowing owls. Briefly discuss each issue.
- Ask students to look at the way the author conveys the central idea through the details in his writing.
- Have the students read **Chapter 2 and Chapter 3** independently, with a partner, or with the class. As they read, have them note page numbers in the text that shows evidence about the conflict in the story.
- Discuss the meaning of external and internal conflicts. See page R14 in *Pearson Literature: Language and Literacy*.

**Day 3**

- Using **Student Handout: Point of View (appendix 4)**, discuss the novel's point of view. Referring to Chapters 1 – 3, instruct the students to complete the handout on point of view. Discuss student responses.
- Have students read **Chapters 4 and 5** independently, with a partner, or with the class.
- After reading Chapters 4 and 5, discuss the pros and cons about this book being written from an omniscient- third person point of view.
- Exit ticket: Have the students choose one of the following questions to answer: *How would the novel be different if it were written from only Roy's point of view? How would the novel be different if it were written from only Mullet's point of view?*

**Day 4**

- Ask the students to describe the elements of a novel. Have students share responses with an elbow partner.
- Go over the elements of **plot**: exposition (introduction of characters and setting), inciting incident (introduction of central conflict), rising action, climax, and falling action (resolution). Discuss the exposition and the beginning of rising action with examples from *Hoot*.
- Have students read **Chapter 6**, alternating between the teacher reading/modeling, students partnering or small-group reading, or students reading independently and silently.
- Divide the students into pairs. Have one students draw a plot outline from Roy's perspective and the other student draw a plot outline from Officer Delinko's perspective. Have the students discuss the segment of the chapter where Roy's father reads about the incident at the construction site and Roy's visit to the construction site. Discuss why the author chose this point to merge the plot lines. Discuss how this chapter contributes to both the theme of the novel and to the plot of the novel.

**Day 5**

- As a quick write, ask the students to describe a thunderstorm. Have students share their writings with a partner. Ask the students to circle

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their descriptive words. Tell the students that in today's assigned reading, the author continues to describe a thunderstorm. Ask them to pay attention to the author's choice of words.

- Read **Chapter 7** independently, with a partner, or with the class.
- After reading, discuss the section that describes Officer Delinko's thoughts on changing the name of "police force" to "public safety." Discuss the impact of each phrase and word choice. Have students cite evidence from the text. Discuss how authors also carefully select the words they use in their writing to convey a distinct **tone** for the novel. Ask the students to find at least three examples of descriptive sentences and explain how each sentence or phrase impacts the tone of the novel.
- When the students are finished reading, ask them to write a short summary paragraph of Chapter 7 as an exit ticket. This will give a quick assessment of how well they understand what they have been reading.

**Day 6**

- As a quick write, ask the students to write down nicknames of people they know. In pairs, have the students explain how a particular name doesn't really "fit" the person. For example, a boy's nickname "Speedy" for a young man who finishes last in every schoolyard race. Discuss how the author uses **irony** (verbal, situational, or dramatic) to contribute to the tone of the novel.
- As students read the chapters, have them note sections that use irony.
- Read **Chapters 8 and 9** independently, with a partner, or with the class.
- After reading, discuss the issue/conflict of bullying. Discuss how Roy dealt with the new situation and also discuss other ways to deal with a bully. Have students find examples from the text for both discussion points.

**Day 7**

- Due to time constraints for both reading and writing, briefly review the plot line from the previous lesson and then assign the day's reading.
- Read **Chapter 10** independently, with a partner, or with the class.
- After reading, discuss how Roy now has two conflicts in his life. ***Use these topics to connect to the writing prompt introduction below.***

**Portfolio**

- Explain to students that they will be writing an argumentative essay for their third quarter writing portfolio piece. Explain that for their argument essay, they will explore or research a topic, collect and evaluate evidence, and establish a position on the topic. An example of an issue would be the burrowing owls in the novel.
- Introduce/explain the writing prompt and the timeline for the essay.
- Brainstorm and list issues that address the environment, the school, or the community on a poster.
- Then instruct the students to choose three topics they would like to investigate and possibly write about in their argumentative essay.
- Have the students do a quick write on one of their topics as a closing activity.
- (*Consult pp. 5 – 10 in Write Source concerning the writing process.*)

**Day 8**

- Divide students into pairs. Have one student verbally summarize the previous chapter. The partner will listen and then clarify or add to the

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summary. Discuss the structure of verbal summaries as compared to written summaries. After the day's reading, connect this process to the Literature Circle process.

- Have the students read silently, with a partner, or with the class **Chapter 11**.

**Teacher Preparation for modified version of Literature Circles**

- *Most students at this age have not experienced literature circles so a scaffolded version will be introduced to guide students through the process on days eight, nine, and ten.*
- *Use the document camera or make transparencies of the role sheets so you can model your thinking process for completing the role sheets.*
- Explain to the students that they are going to take part in a book discussion in which each person will be assigned a different task/role to contribute to the discussion.
- Introduce each of the role sheets: **Student Handout: Discussion Director, Student Handout: Literary Luminary, Student Handout: Summarizing Expert, Student Handout: Vocabulary Enricher, Student Handout: Artistic Adventurer (appendix 5-9)**. Explain the role each has within the discussion. Model for the students how to complete each role sheet using information from the beginning of the book up to Chapter 10. (*one or two examples for each sheet*)
- Assign or ask for volunteers for each role. (Make sure that there is an even amount of students for each role.) Students will begin to analyze and use information from Chapters 11 and 12 in the next lesson.
- Consult p. R21 in *Literature: Language and Literacy* [www.pearsonsuccessnet.com](http://www.pearsonsuccessnet.com)

**Portfolio**

- Review the writing prompt with the students.
- Refer to the students' quick write from the previous day. Have students repeat the activity as a warm-up with both of their other choices.
- After students have completed quick writes on all choices, have them choose the one they want to explore further or the one in which they feel they have much information to convey.
- Tell the students that they now need to take a position on that topic, and they will refine the subject of their argument by writing a focus statement.
- Using the Argument Rubric, go over the "Focus" and "Controlling Idea" indicators and the descriptors for each section.
- Have the students write a focus statement using **Student Handout: Writing a Focus Statement (appendix 10)**.

**Day 9**

- Discuss the previous chapter's cliff hanger: Roy's parents were rushing to the emergency room. Discuss how this scene fits into the existing two plot lines: the bullying and situation with the owls.
- Read **Chapter 12** independently, with a partner, or with the class.
- Give students time to work with their assigned groups to complete their role sheets for the following day's Literature Circle discussion.

**Portfolio**

- Review the writing prompt with the students and explain the qualities of an argument essay. An argument is a logical way of presenting a

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belief, conclusion, or stance. A good argument is supported with reasoning and evidence. Students should acknowledge an opposing view to their claim or stance. (*Up to grade 5, students have been writing “opinion” essays; grade 6 shifts to argumentative writing.*)

- Most argumentative essays use the five paragraph essay format. Discuss that the suggested order for this essay is introduction with focus statement, body paragraph with reason 1, body paragraph with reason 2, body paragraph with the counterclaim, and the conclusion. The graphic organizer in the appendix follows that format.
- Students will begin filling out the reasons and counterclaim sections of the graphic organizer using **Student Handout: Graphic Organizer for an Argumentative Essay (appendix 11)** as a prewriting activity.

**Day 10**

- Today students will meet as an entire class for a discussion of Chapters 11-12 using the Literature Circle role sheets students completed yesterday.
- The teacher will act as the facilitator so that students will understand how each role has something different to share. The teacher may want to chart key points that each role contributed to the discussion.
- Ask for volunteers from each task group to create a literature circle that has each role represented. Facilitate a discussion with those students to model as a whole group how a literature circle discussion would flow. Prior to facilitating and modeling a discussion, establish characteristics of a good discussion (i.e., eye contact, active listening, not interrupting, responding to what others have stated) and expectations or norms for having a discussion. Following the mock literature circle, make any needed clarification and answer any questions about the roles and/or discussion process. Have students identify the characteristics that made it a good/poor discussion.
- **Note:** If students are having difficulty coming up with discussion questions on their own, the teacher may want to suggest a few questions such as: When is it important to stand up for what we believe? How does point of view affect the way you read a book? Can a child make a difference in the world? What are some different ways to deal with a bully?
- Read **Chapter 13** independently, with a partner, or with the class.
- Discuss Mrs. Eberhardt’s advice to Roy. “Honey, sometimes you’re going to be faced with situations where the line isn’t clear between what’s right and what’s wrong. Your heart will tell you to do one thing, and your brain will tell you to do something different. In the end, all that’s left is to look at both sides and go with your best judgment.”
- Use Mrs. Eberhardt’s advice to connect to the writing prompt. Students need to look at both sides. In an argument, this is called claim and counterclaim/opposing view.

**Portfolio**

- Now that students have focused on the topic and the claim they want to make, they will begin research on that topic in order to gain support for their argument.
- Review the writing prompt and the previous day’s lesson.
- Review the type of research students will conduct for their essay.
- Discuss research skills. (Consult or read “Research Skills: Building Skills” pp. 363 – 367 in *Write Source*.)
- Encourage students to search for information using Infohio and EBSCOhost when using the internet. Students will want to find facts that support the claim they made.
- Students can record their research results on **Student Handout: Research Sheet (appendix 12-13)**.

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- As students conduct their research, they should add to the graphic organizer they began in the previous day's portfolio lesson.

**Day 11**

- In a quick write, have the students list all the ways to determine the meaning of unknown or unfamiliar words in their reading.
- Model how to use context clues using a word from the previous chapter or use **Student Handout: Context Clues: A Reading Strategy (appendix 14-15)**.
- Tell students to use the strategy as they read the next chapter. Students can complete **Student Handout: Applying Context Clues: A Reading Strategy (appendix 14-15)** during or after their reading.
- Read **Chapter 14** independently, with a partner, or with the class.
- Discuss Roy's conflicted feelings about helping with the burrowing owls.

**Portfolio**

- Give students time to continue researching evidence for their argument essay.

**Day 12**

- Review the previous day's reading assignment and the strategy for context clues. As students read the next chapter, have them continue to use the strategy to make meaning for unknown words.
- Read **Chapter 15** independently, with a partner, or with the class.
- Discuss the irony of using Roy's name again with Officer Delinko. How does this impact the plot of the story?
- Discuss the rising action of the plot.

**Portfolio**

- Students will begin to compose their first draft of their essays. *(After the students write their three body paragraphs, they can go back and write their introductions and conclusions.)*
- Review the previous day's lesson and the students' outlines.
- Have students begin writing **the first body paragraph** that supports their claim. Tell them to keep the focus statements in view. Instruct the students to write on every other line of their papers so it will be easier to revise later in the writing process.
- Consult or read "Writing: Developing the Middle Part" pp. 236 – 237 in *Write Source* for help developing a paragraph with a topic sentence, supporting details, and a closing sentence. Transitions are also identified.

**Day 13**

- As a quick write, ask students to describe a car ride on a bumpy road. When students finish, ask them to see if they used any figurative language. Share examples from their quick writes.
- Distribute **Student Handout: Similes (appendix 16)**. Review the meaning of similes. The handout lists three examples from Chapter 16. Model how to complete the first example. Then let students complete the handout as they read or after they read the next chapter.
- Read **Chapter 16** independently, with a partner, or with the class.
- When students are finished with the reading and the simile handout, discuss the meaning of each example. Then discuss why the author chose to use each simile. Would his descriptions have been just as vivid or emotionally charged if he didn't use the simile?

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**Portfolio**

- Have students continue to write the drafts of their essays. Instruct the students to write on every other line of their papers.
- Encourage students to continue using their outlines to draft their papers.
- Consult or read “The Parts of a Paragraph” pp. 524 – 525 in the *Write Source* for more assistance in writing good paragraphs.

**Day 14**

- Review the previous day’s reading assignment and similes. As students read the next chapter, have them continue to identify similes. After reading, ask students to share their examples from the text.
- Students will do a close reading of **Chapter 17**. Therefore, assign the chapter to be read silently. After students have read through the chapter by themselves, then conduct the following close reading activity with the students.

**Close Reading Activity Procedure**

1. Teacher introduces the day’s passage with minimal commentary and the students read it independently.
2. Teacher or a skillful reader then reads the passage out loud to the class as students follow along using **Student Handout: Hoot Close Reading Activity (appendix 17)**.
3. Teacher asks the class to discuss the first set of text-dependent questions and perform targeted tasks about the passage with answers in the form of notes, annotations to the text, or more formal responses as appropriate. Students will use **Student Handout: Hoot Close Reading Text Dependent Questions (appendix 18)**.

As students move through these questions and reread *Hoot*, be sure to check for and reinforce their understanding of academic vocabulary in the corresponding text (which will be **boldfaced** the first time it appears in the text). At times, the questions themselves may focus on academic vocabulary.

| Text Passage Under Discussion   | Vocabulary | Guiding Questions For Students |
|---|------------|--------------------------------|
| <p>Curly swallowed. “You wanna do the ground breaking this Wednesday: What about the site clearing?”</p> <p>“Change of plans. Blame it on Hollywood,” said Chuck Muckle.</p> <p>“We’ll do the ceremony first, and as soon as everybody leaves you can crank up the machines—assuming they haven’t been stripped down to the axles by then.”</p> <p>“But it’s just... Wednesday’s the day after tomorrow!”</p> <p>“No need to soil yourself, Mr. Branitt. We’ll arrange the details from our end—the advertising, the <b>press releases</b>, and so forth. I’ll get in touch with the mayor’s office and the <b>chamber of commerce</b>. Meanwhile, your job is incredibly simple—not that you won’t find a way to screw it up.”</p> <p>“What’s that?”</p> |            |                                |

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“All you’ve got to do is lock down the construction site for the next forty-eight hours. Think you can handle that?”  
 “Sure,” Curly said.  
 “No more alligators, no more poisonous snakes, no more stealing,” Chuck Muckle said. “No more problems, period.  
**Comprendo?**  
 “I got a quick question about the owls.”  
 “What owls?” Chuck Muckle shot back. “Those burrows are abandoned, remember?”  
 Curly thought: I guess somebody forgot to tell the birds.  
 “There’s no law against destroying abandoned nests,” the vice-president was saying. “Anybody asks, that’s your answer. ‘The burrows are deserted.’”  
 “But what if one a them owls shows up?” Curly asked.  
 “What owls!” Chuck Muckle practically shouted. “There are no owls on that property and don’t you forget it, Mr. Branitt. Zero owls. **Nada**. Somebody sees one, you tell him it’s a—I don’t know, a robin or a wild chicken or something.”  
 A chicken? Curly thought.  
 “By the way,” said Chuck Muckle, “I’ll be flying down to Coconut Cove so I can personally accompany the lovely Miss Dixon to our groundbreaking. Let’s pray that you and I have nothing more to talk about when I arrive.”  
 “Don’t worry,” Curly said, though he was plenty worried himself.

**(Q1)** The author uses the word, *comprendo*. What does the word *comprendo* mean? Why might the author have chosen this particular word over another word? Support your position with textual evidence.

**(Q2)** How does Chuck Muckle react to Curly’s question about the owls? Does Curly feel the same? What does the author write that informs the reader about how Curly felt? Although the author does not state exactly how Curly feels, what can you infer about Curly’s feelings about the owls at this time?

**(Q3)** Foreshadowing is a literary tool that authors use to give the readers a hint about future events. In the last paragraph, what is the author telling us in this sentence: “*Don’t worry,*” Curly said, *though he was plenty worried himself*. What evidence can you find in the text that shows how the author foreshadows Curly’s concern about the upcoming event?

**Portfolio**

- Most students should be finished with the three body paragraphs. At this point, students can go back and the write the introduction.
- Have students refer to **Student Handout: Writing an Introduction to an Argumentative Essay (appendix 19)**. Explain to them, that the beginning paragraph grabs the reader’s interest. Have students try several different ways to begin their compositions.
- Consult or read “Starting Your Essay” p. 235 in *Write Source*. (If using this page, make sure students understand the difference between persuasion and argumentative writing. Otherwise, the mechanics of the assignment are appropriate.)

**Day 15**

- Begin the lesson with a brief review of the previous chapter’s close reading activity.
- Have the students read silently, with a partner, or with the class **Chapter 18**.
- After reading, discuss the rising action of the plot. Ask the students to cite evidence from the text that points out that the novel’s climax is

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approaching. Discuss this from Roy's perspective, Officer Delinko's perspective, and Mullet Finger's perspective.

**Portfolio**

- Students will write a conclusion to their essays.
- Have students summarize their paper and restate their position for their concluding paragraphs.
- Have students refer to **Student Handout: Writing the Conclusion for an Argumentative Essay (appendix 20)** for an example of and practice for restating focus statements.

**Day 16**

- As a quick write, ask the students to describe either a homeless person or a newborn baby. When finished, have students share their descriptions with an elbow partner. Have them circle their descriptive words. Use these descriptions to connect to the lesson on connotation.
- Distribute **Student Handout: Connotation and Denotation (appendix 21)**. Explain that authors purposefully select words to use that provoke a certain image or feeling. Using sentences from the previous chapter (Chapter 18), model how to explain the meaning of the boldfaced words. Using the gradual release model, model the first one, do the second one together, and let the students do the third one independently.
- As students read **Chapter 19** independently, with a partner, or with the class, have them find at least two more examples.
- When students have finished, let them share their examples with a partner or with the class.
- Discuss the plot's rising action towards the novel's climax.

**Portfolio**

Students revise drafts for strong words.

- Explain that students will be revising their essays for specific areas. The first revision will be on using strong words. For an example of strong words, read the speech "Preserving a Great American Symbol" in Pearson/Prentice Hall's *Literature: Language and Literacy* pp. 439 – 440. Discuss which words stand out in the speech. Have the students identify words or phrases that use connotation.
- Ask students to reread their drafts. As they read, have them mark where they could substitute a strong word for a weak or plain word. When they have finished rereading, have them add substitute the words using the unwritten lines of their narratives.
- Consult or read "Revising for Word Choice" pp. 246 – 247 in *Write Source* (general adjectives and repeated words and phrases).
- Consult or read pp. 244 – 245 in *Write Source* for revising for **voice**.
- If there is time, have students do a pair-share. Students can give each other feedback (suggestions) on their drafts.

**Day 17**

- Discuss the definition of a story's climax. Ask students to look for clues as they read the next chapter.
- Have the students read **Chapter 20** independently, with a partner, or with the class.
- Discuss how each character took a stand on his beliefs and the impact it had on the climax.
- Discuss how the author took great care in describing the steps or process in Roy's decision to protest. (Roy's parents gave him written permission. Our government allows freedom of speech and freedom of assembly.)
- As an exit ticket, have the students infer the results of the protest. Have them cite one piece of evidence from the text.

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- Students will finish rewriting their final papers.
- Encourage students to use legible handwriting or to type their final papers.
- If students used and/or quoted research, have them write the source at the end of their papers. See pages 399 – 400 in *Write Source*.

**Day 18**

- As a quick write, have the students write one ironic event from the story's climax. Have them explain the impact of that event on the story's climax.
- Discuss the purpose of a story's resolution. Why does an author include it?
- Assign **Chapter 21 and the Epilogue** to be read independently, with a partner, or with the class.
- After the reading, divide the students into groups representing each major character. Each group will describe how that character has changed over the course of the novel. Have groups share their findings with the rest of the class. (If charts or posters were made at the beginning of the novel unit, refer to them during the discussion.)

**Portfolio**

- Students share the arguments as speeches or debates.
- Explain to the class that they will use their essays to either give a speech or to debate the issues the class has been researching.
- Explain that in a real debate, the participants prepare for both the "affirmative" and the "rebuttal." Participants must be able to argue their claim and refute the opposing view.
- Show the students a video clip of *The Great Debaters* <http://www.youtube.com/watch?v=lc1lrqZgxE>
- Group the students according to common topics and positions. Have students take a "for" or "against" stance, and using information from their essays, argue their point. After all students have given two reasons to prove their claim, poll the remaining members of the class to determine the "winner."
- If students were the only ones to research a particular topic, they will give a speech using their argument essay. Encourage the students who are giving speeches to bring a visual aid.
- To vary the lesson, try alternating debates and speeches.
- To keep the students who are audience members engaged in the debates and speeches, have them give the participants feedback using **Student Handout: Debate and Speech Feedback for My Classmates (appendix 22)**. Students write down the speaker's or debater's name and write down something positive about the presentation. Collect this handout from the students after all students have presented. Select several pieces of feedback to share with each student. (*Some comments may not be positive so it is imperative that the teacher read each comment before selecting what is shared with the intended recipient. Do not copy and distribute the original papers.*)

**Day 19**

- Visit the author's webpage at <http://www.carlhiaasen.com/> and read his biography. Discuss how his real life experiences influenced the novel *Hoot*.
- Make a connection between Hiaasen's writing experience and the students' essays.

**Columbus City Schools  
English Language Arts Curriculum  
Reading and Writing**

| <p><b>Portfolio</b></p> <ul style="list-style-type: none"> <li>Finish the speeches and debates from the previous lesson.</li> </ul>   |   |   |         |          |                        |   |   |   |
|---|---|---|---------|----------|------------------------|---|---|---|
| <p><b>Instructional Resources</b></p> <ul style="list-style-type: none"> <li>For further information on bullying, refer to the following website: <a href="http://www.kidshealth.org/kid/feeling/emotion/bullies.html">www.kidshealth.org/kid/feeling/emotion/bullies.html</a></li> <li>Students can view the movie <i>Hoot</i>.</li> <li>Burrowing owl videos are available on <a href="http://www.buzzfeed.com/.../time-lapse-of-burrowing-owls-their-7-nestlin-459n">www.buzzfeed.com/.../time-lapse-of-burrowing-owls-their-7-nestlin-459n</a> or <a href="http://www.outdoorphotogear.com/.../on-location-burrowing-owls-in-florida-video-5102">www.outdoorphotogear.com/.../on-location-burrowing-owls-in-florida-video-5102</a>.</li> </ul>  |   |   |         |          |                        |   |   |   |
| <p><b>Integration of Knowledge and Ideas (Strategies for Diverse Learners)</b><br/>Possible Language Arts activities:</p> <ul style="list-style-type: none"> <li>Write a book review.</li> <li>Write a letter to Carl Hiaasen, the author of <i>Hoot</i>, explaining why you liked his book so much.</li> <li>Write dialogue for another scene in the story.</li> <li>Write an essay explaining the conflict in <i>Hoot</i>.</li> <li>Create a timeline for the plot.</li> </ul>  |   |   |         |          |                        |   |   |   |
| <p><b>Professional Articles/Books</b></p> <ul style="list-style-type: none"> <li>“Coda—What Must Be Taught About Writing: Five Kinds of Knowledge and Five Kinds of Composing” by Jeff Wilhelm. <i>Voices from the Middle</i>, Vol. 19, No. 3, March 2012; <a href="http://www.ncte.org/journals/vm/issues/v19-3">http://www.ncte.org/journals/vm/issues/v19-3</a>.</li> <li>“Questions and Answers: Continuing Conversations About Literature Circles” by Edna Green Brabham and Susan Kidd Villaume. <i>The Reading Teacher</i>, Vol. 54, No. 3, November 2000.</li> <li><i>Literature Circles: Voice and Choice in Book Clubs and Reading Groups</i> (Stenhouse, 2002); entire book available free online: <a href="http://www.literaturecircles.com/readings.htm">http://www.literaturecircles.com/readings.htm</a></li> </ul>  |   |   |         |          |                        |   |   |   |
| <p><b>English Language Arts Connections</b></p> <table border="1"> <thead> <tr> <th data-bbox="149 1133 579 1198">Reading</th> <th data-bbox="579 1133 1010 1198">Language</th> <th data-bbox="1010 1133 1890 1198">Speaking and Listening</th> </tr> </thead> <tbody> <tr> <td data-bbox="149 1198 579 1445">           Incorporate Common Core Reading (Literary or Informational Texts) standards as students complete research to build and present knowledge. <a href="http://www.corestandards.org">http://www.corestandards.org</a> </td> <td data-bbox="579 1198 1010 1445">           Incorporate Common Core Language standards as students construct writing in terms of writing conventions, knowledge of language, and acquisition and use of vocabulary. <a href="http://www.corestandards.org">http://www.corestandards.org</a> </td> <td data-bbox="1010 1198 1890 1445">           Incorporate Common Core Speaking and Listening standards as students integrate and evaluate information presented in diverse media and formats. <a href="http://www.corestandards.org">http://www.corestandards.org</a> </td> </tr> </tbody> </table> |   |   | Reading | Language | Speaking and Listening | Incorporate Common Core Reading (Literary or Informational Texts) standards as students complete research to build and present knowledge. <a href="http://www.corestandards.org">http://www.corestandards.org</a> | Incorporate Common Core Language standards as students construct writing in terms of writing conventions, knowledge of language, and acquisition and use of vocabulary. <a href="http://www.corestandards.org">http://www.corestandards.org</a> | Incorporate Common Core Speaking and Listening standards as students integrate and evaluate information presented in diverse media and formats. <a href="http://www.corestandards.org">http://www.corestandards.org</a> |
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# Appendix

## Introduction to *Hoot*

Annotate the text while the first part of Chapter One is being read orally.

### Note:

- ✓ How the author is characterizing Roy, Dana Matherson, Officer Delinko, and Curly
- ✓ Questions about the text
- ✓ Unfamiliar words or phrases

Roy would not have noticed the strange boy if it weren't for Dana Matherson, because Roy ordinarily didn't look out the window of the school bus. He preferred to read comics and mystery books on the morning ride to Trace Middle.

But on this day, a Monday (Roy would never forget), Dana Matherson grabbed Roy's head from behind and pressed his thumbs into Roy's temple, as if he were squeezing a soccer ball. The older kids were supposed to stay in the back of the bus, but Dana had snuck up behind Roy's seat and ambushed him. When Roy tried to wriggle free, Dana mushed his face against the window.

It was then, squinting through the smudged glass, that Roy spotted the strange boy running along the sidewalk. It appeared as if he was hurrying to catch the school bus, which had stopped at a corner to pick up more kids.

The boy was straw-blond and wiry, and his skin was nut-brown from the sun. The expression on his face was intent and serious. He wore a faded Miami Heat basketball jersey and dirty khaki shorts, and here was the odd part: no shoes. The soles of his bare feet looked as black as barbecue coals.

Trace Middle School didn't have the world's strictest dress code, but Roy was pretty sure that some sort of footwear was required. The boy might have been carrying sneakers in his backpack, if only he'd been wearing a backpack. No shoes, no backpack, no books--strange, indeed, on a school day.

Roy was sure that the barefoot boy would catch all kinds of grief from Dana and the other big kids once he boarded the bus, but that didn't happen....

Because the boy kept running--past the corner, past the line of students waiting to get on the bus; past the bus itself. Roy wanted to shout, "Hey, look at that guy!" but his mouth wasn't working so well. Dana Matherson still had him from behind, pushing his face against the window.

As the bus pulled away from the intersection, Roy hoped to catch another glimpse of the boy farther up the street. However, he had turned off the sidewalk and was now cutting across a private yard--running very fast, much faster than Roy could run and maybe even faster than Richard, Roy's best friend back in Montana. Richard was so fast that he got to work out with the high school track squad when he was only in seventh grade.

Dana Matherson was digging his fingernails into Roy's scalp, trying to make him squeal, but Roy barely felt a thing. He was gripped with curiosity as the running boy dashed through one

neat green yard after another, getting smaller in Roy's vision as he put a wider distance between himself and the school bus. Roy saw a big pointy-eared dog, probably a German shepherd, bound off somebody's porch and go for the boy. Incredibly, the boy didn't change his course. He vaulted over the dog, crashed through a cherry hedge, and then disappeared from view.

Roy gasped.

"Whassamatter, cowgirl? Had enough?"

This was Dana, hissing in Roy's right ear. Being the new kid on the bus, Roy didn't expect any help from the others. The "cowgirl" remark was so lame, it wasn't worth getting mad about. Dana was a well-known idiot, on top of which he outweighed Roy by at least fifty pounds. Fighting back would have been a complete waste of energy.

"Had enough yet? We can't hear you, Tex." Dana's breath smelled like stale cigarettes. Smoking and beating up smaller kids were his two main hobbies.

"Yeah, okay," Roy said impatiently. "I've had enough."

As soon as he was freed, Roy lowered the window and stuck out his head. The strange boy was gone.

Who was he? What was he running from?

Roy wondered if any of the other kids on the bus had seen what he'd seen. For a moment he wondered if he'd really seen it himself.

That same morning, a police officer named David Delinko was sent to the future site of another Mother Paula's All-American Pancake House. It was a vacant lot at the corner of East Oriole and Woodbury, on the eastern edge of town.

Officer Delinko was met by a man in a dark blue pickup truck. The man, who was as bald as a beach ball, introduced himself as Curly. Officer Delinko thought the bald man must have a good sense of humor to go by such a nickname, but he was wrong. Curly was cranky and unsmiling.

"You should see what they done," he said to the policeman.

"Who?"

"Follow me," the man called Curly said.

Officer Delinko got in step behind him. "The dispatcher said you wanted to report some vandalism."

"That's right," Curly grunted over his shoulder.

The policeman couldn't see what there was to be vandalized on the property, which was basically a few acres of scraggly weeds.

Curly stopped walking and pointed at a short piece of lumber on the ground. A ribbon of bright pink plastic was tied to one end of the stick. The other end was sharpened and caked with gray dirt.

Curly said, "They pulled 'em out."

"That's a survey stake?" asked Officer Delinko.

"Yep. They yanked 'em out of the ground, every damn one."

"Probably just kids."

"And then they threw'em every which way," Curly said, waving a beefy arm, "and then they filled in the holes."

"That's a little weird," the policeman remarked. "When did this happen?"

"Last night or early this morning," Curly said. "Maybe it don't look like a big deal, but it's gonna take a while to get the site marked out again. Meantime, we can't start clearin' or gradin' or nuthin'. We got backhoes and dozers already leased, and now they gotta sit. I know it don't look like the crime of the century, but still--"

"I understand," said Officer Delinko. "What's your estimate of the monetary damage?"

"Damage?"

"Yes. So I can put it in my report." The policeman picked up the survey stake and examined it. "It's not really broken, is it?"

"Well, no--"

"Were any of them destroyed?" asked Officer Delinko. "How much does one of these things cost--a buck or two?"

The man called Curly was losing his patience. "They didn't break none of the stakes," he said gruffly.

"Not even one?" The policeman frowned. He was trying to figure out what to put in his report. You can't have vandalism without monetary damages, and if nothing on the property was broken or defaced...."

"What I'm tryin' to explain," Curly said irritably, "it's not that they messed up the survey stakes, it's them screwing up our whole construction schedule. That's where it'll cost some serious bucks."

# Point of View

Point of view is the perspective, or vantage point, from which a story is told. The storyteller is either a narrator outside the story or a character in the story.

**First-person point of view** describes a story told by a character who uses the first-person pronoun “I”.

**Third-person point of view** is when the narrator uses third- person pronouns such as “he” and “she” to refer to the characters. There is no “I” telling the story.

- **Omniscient third-person point of view** is when the narrator knows and tells about what a character feels and thinks.
- **Limited third-person point of view** is when the narrator relates the inner thoughts and feelings of only one character, and everything is viewed from this character’s perspective.

Pearson Literature: Language and Literacy [www.pearsonsuccessnet.com](http://www.pearsonsuccessnet.com) page R18.



Complete the following chart on point of view.

|   |  |
|---|--|
| Point of view used the novel <i>Hoot</i>                            |  |
| List the evidence from the novel to support your answer.            |  |
| Explain why the author chose this point of view to tell this story. |  |

Name \_\_\_\_\_

Group # \_\_\_\_\_

## Discussion Director



As the Discussion Director, it is your job to write down some good questions that you think your group would want to talk about. List a minimum of five thought-provoking questions below.

- ✓ Think of these question starters: Why..., What..., Who..., and How...
- ✓ Ask questions to understand each other's ideas better.
  - Tell me more about. . .
  - What do you mean. . .?
  - Why do you think that. . .?
- ✓ Justify your thinking.
  - I think \_\_\_\_\_ is a good example of a metaphor because. . .
  - I was surprised that the plot changed course because I was expecting...
  - I don't understand why the author keeps on repeating the word \_\_\_\_\_.

1.

2.

3.

4.

5.

Name \_\_\_\_\_

Group # \_\_\_\_\_

## Literary Luminary

Pages read to prepare for this discussion: \_\_\_\_\_

As the Literary Luminary, it is your job to read aloud parts of the story to your group in order to help your group members remember some interesting, powerful, puzzling, or important sections of the text. You decide which passages or paragraphs are worth reading aloud, and justify your reasons for selecting them. Write the page numbers and paragraph numbers on this form along with the reason you chose each passage. You must choose a minimum of 2 passages.

**Some reasons for choosing passages to share might include:**

- \* Pivotal events
- \* Informative
- \* Descriptive
- \* Surprising
- \* Scary
- \* Thought-provoking
- \* Funny
- \* Controversial
- \* Confusing

| Location                              | Reason for choosing the passage |
|---------------------------------------|---------------------------------|
| Page # _____<br><br>Paragraph # _____ | <hr/> <hr/> <hr/>               |
| Location                              | Reason for choosing the passage |
| Page # _____<br><br>Paragraph # _____ | <hr/> <hr/> <hr/>               |

Name \_\_\_\_\_

Group # \_\_\_\_\_

## Summarizing Expert



Briefly summarize the action in the chapter being discussed.

Chapter 11

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Chapter 12

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Name \_\_\_\_\_

Group # \_\_\_\_\_

## Vocabulary Enricher

Pages read to prepare for this discussion: \_\_\_\_\_

As the Vocabulary Enricher, it is your job to look for especially important vocabulary words within the book your group is reading. Words chosen should be:

- \* Important \* Unfamiliar \* Different \* Puzzling
- \* Funny \* Used in an unusual way \* Interesting

List a minimum of 5 words you feel would be worth discussing with your group.

| Word selected and page # where found | Definition based on context -- use of dictionary is encouraged! | Reason word was selected |
|--------------------------------------|---|--------------------------|
|                                      |   |                          |
|                                      |   |                          |
|                                      |   |                          |
|                                      |   |                          |
|                                      |   |                          |

When your group members meet, help them find and discuss the words you have chosen. You might discuss the following:

- o How does the word fit in the story?
- o How does this word make you feel?
- o What images does this word make you think of?
- o Does this word carry any specific connotations?

Name \_\_\_\_\_

Group # \_\_\_\_\_

## Artistic Adventurer

Pages read to prepare for this discussion: \_\_\_\_\_

As the Artistic Adventurer, it is your responsibility for sharing an artistic representation of the material you read for today's Literature Circle. Some ideas for sharing may include a character, the setting, a problem, an exciting part, a surprise, a prediction, or anything else. Examples of genres for expression may include:

\* Artwork \* Music \* Poetry \* Collage \* Rap

Have fun! Let your imagination soar!

In the space below, please provide a written description of what you shared, and explain how it represents a facet of the assigned reading.

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Name \_\_\_\_\_

## Writing a Focus Statement for an Argumentative Essay

A focus statement in any essay guides the writer by focusing on the main topic. The focus statement of an argumentative essay **states your position on the topic**. This is what you believe about your topic.

For example, if you are interested in having more technology in classrooms, your focus statement could be: *Every student should be given an i-Pad to increase learning.*

Practice writing your focus statement. You may need to rework it one or two times until the sentence states exactly how you feel.

Focus Statement:

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Revised Statement:

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Practice makes perfect!

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Name \_\_\_\_\_

## Graphic Organizer for Writing an Argumentative Essay

|             |  |          |
|-------------|--|----------|
| Paragraph 1 | Focus Statement: (the claim for your argument supported by at least two reasons) |          |
| Paragraph 2 | Reason 1:  | Evidence |
| Paragraph 3 | Reason 2:  | Evidence |
| Paragraph 4 | Counterclaim (opposing view)   | Evidence |
| Paragraph 5 | Conclusion (brief summary of essay)  |          |

Name \_\_\_\_\_

## Research Sheet

**Directions:** Write the source information on the lines provided in bibliographical format (*Write Source*, pp. 399-400). This information should be attached to the last page of the essay. Write the research information in the "Data" section below each source. Use complete sentences or bulleted information.

### Source 1:

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**Evidence (data):** Describe the source and what you learned.

### Source 2:

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**Evidence (data):** Describe the source and what you learned.

Name \_\_\_\_\_

## Research Sheet, cont'd

**Source 3:**

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**Evidence (data): Describe the source and what you learned.**

**Source 4:**

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**Evidence (data): Describe the source and what you learned.**

**Source 5:**

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**Evidence (data): Describe the source and what you learned.**

Name \_\_\_\_\_



## Context Clues: a Reading Strategy

At times in our reading, an unfamiliar word prevents us from entirely understanding what the author is saying. Using context clues is a strategy to help us determine the meaning of the unfamiliar word.

Use the following steps to help you determine the meaning of unknown words.

Look at how the word is being used in the writing (text).

- Look at the other words surrounding the unfamiliar word and even the sentences before and after the sentence containing the unfamiliar word.
- Think about the meaning of the other words and sentences and how they are being used in this situation.
- Then substitute a synonym or phrase for the unfamiliar word.
- Reread the sentence to see if the new word(s) makes sense with the rest of the sentences.

### Example

After three firm knocks, the door swung open and there stood Leon Leep, all six feet nine inches of him. He wore baggy red gym shorts and a sleeveless mesh jersey that exposed a pale kettle-sized belly. Leon looked as if he hadn't spent five minutes in the exercise room since retiring from pro basketball; all that remained of his NBA **physique** was his height. (page 164)

The word **physique** is a word that is unfamiliar to most of *Hoot's* readers. Some words and phrases in the paragraph that could help the reader figure out the meaning of **physique** are "six feet nine inches," "a pale kettle-sized belly," "hadn't spent five minutes in the exercise room," and "height." All these words are related to describing a person's body type. Substitute the word **body** for the word **physique** to determine if the new word makes sense.

"... all that remained of his NBA **body** was his height." In this case, it does.

Name \_\_\_\_\_



## Applying Context Clues: a Reading Strategy

Find the word in the novel and use the context clues (the words, sentences, and paragraphs surrounding the word) to determine the meaning as it is used in the sentence.

1. Roy felt a strange mixture of **apprehension** and excitement (p. 173).

|   |
|---|
| Clues from the text:                        |
| <b>Apprehension</b> in this sentence means: |

2. “You know. **Reconnaissance**,” Mullet Fingers said.

|   |
|---|
| Clues from the text:                          |
| <b>Reconnaissance</b> in this sentence means: |

3. Maybe it would help the boy understand Roy’s **reluctance** to participate, even though he sympathized with the owl crusade ( p. 175).

|   |
|---|
| Clues from the text:                      |
| <b>Reluctance</b> in this sentence means: |

4. Each season she grew more shrunken and **dilapidated**, surrendering her sturdy hull and deck to the ravages of woodworms, barnacles, and weather (p. 176).

|  |
|--|
| Clues from the text:                       |
| <b>Dilapidated</b> in this sentence means: |

5. The creek was incredibly beautiful and wild, a hidden **sanctuary**, only twenty minutes from his own back yard (p. 176).

|  |
|--|
| Clues from the text:                     |
| <b>Sanctuary</b> in this sentence means: |

Name \_\_\_\_\_

## Similes

A simile is a figure of speech that uses *like* or *as* to make a direct comparison between two unlike ideas. Authors use figurative language to state ideas in vivid and imaginative ways.

The simile “*the soles of his bare feet looked as black as barbecue coals*” used to describe Mullet Fingers helps the reader to visualize how black the runner’s feet were. The feet were not just dirty, but completely black on the bottom, suggesting the idea that shoes had not been worn for quite a while.

**After each simile from Chapter 16 in *Hoot*, explain what two ideas are being compared and the image that is created for the reader.**

1. Gradually, a harrowing thought seeped into Curly’s brain, chilling him like ice water: What if the teenaged burglar had swiped the revolver from his waistband while they were fighting? (p. 202)

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2. At first he didn’t notice anything wrong, but then it hit him like a kick from a mule. (p. 203)

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3. Although the airboat was very fast, the ride across the shallows was like gliding on silk. (p.205)

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**Find two or more other examples from Chapter 16. Again, explain what two ideas are being compared and the image that is being created.**

4. \_\_\_\_\_

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5. \_\_\_\_\_

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Name \_\_\_\_\_

### ***Hoot Close Reading Activity***

Curly swallowed. “You wanna do the ground breaking this Wednesday: What about the site clearing?”

“Change of plans. Blame it on Hollywood,” said Chuck Muckle. “We’ll do the ceremony first, and as soon as everybody leaves you can crank up the machines—assuming they haven’t been stripped down to the axles by then.”

“But it’s just... Wednesday’s the day after tomorrow!”

“No need to soil yourself, Mr. Branitt. We’ll arrange the details from our end—the advertising, the **press releases**, and so forth. I’ll get in touch with the mayor’s office and the **chamber of commerce**. Meanwhile, your job is incredibly simple—not that you won’t find a way to screw it up.”

“What’s that?”

“All you’ve got to do is lock down the construction site for the next forty-eight hours. Think you can handle that?”

“Sure,” Curly said.

“No more alligators, no more poisonous snakes, no more stealing,” Chuck Muckle said. “No more problems, period. ***Comprendo?***”

“I got a quick question about the owls.”

“What owls?” Chuck Muckle shot back. “Those burrows are abandoned, remember?”

Curly thought: I guess somebody forgot to tell the birds.

“There’s no law against destroying abandoned nests,” the vice-president was saying. “Anybody asks, that’s your answer. ‘The burrows are deserted.’”

“But what if one of them owls shows up?” Curly asked.

“What owls!” Chuck Muckle practically shouted. “There are no owls on that property and don’t you forget it, Mr. Branitt. Zero owls. ***Nada***. Somebody sees one, you tell him it’s a—I don’t know, a robin or a wild chicken or something.”

A chicken? Curly thought.

“By the way,” said Chuck Muckle, “I’ll be flying down to Coconut Cove so I can personally accompany the lovely Miss Dixon to our groundbreaking. Let’s pray that you and I have nothing more to talk about when I arrive.”

“Don’t worry,” Curly said, though he was plenty worried himself.

Name \_\_\_\_\_

## ***Hoot* Close Reading Text-Dependent Questions**

**(Q1)** The author uses the word *comprendo*. What does the word *comprendo* mean? Why might the author have chosen this particular word over another word? Support your position with textual evidence.

**(Q2)** How does Chuck Muckle react to Curly's question about the owls? Does Curly feel the same? What does the author write that informs the reader about how Curly felt? Although the author does not state exactly how Curly feels, what can you infer about Curly's feelings about the owls at this time?

**(Q3)** Foreshadowing is a literary tool that authors use to give the readers a hint about future events. In the last paragraph, what is the author trying to tell us in this sentence: "*Don't worry,*" *Curly said, though he was plenty worried himself.* What evidence can you find in the text that shows how the author foreshadows Curly's concern about the upcoming event?

Name \_\_\_\_\_

## Writing an Introduction to an Argumentative Essay

The first paragraph of an argumentative essay is similar to introductions of other types of essays. This paragraph gives readers the first glimpse of your topic. It should draw them further into the essay to find out more about your particular stance on this intriguing issue.

The structure of this paragraph should include a “hook,” several general sentences about the issue, and then the focus statement stating your position on this issue.

Below are several methods to “hook” your reader. Practice beginning your essay with all four. You may want to ask several classmates which one really grabs their attention, but ultimately, you choose the one that will best help support your focus statement.

| Attention Grabbing Methods (“Hooks”)                                    |  |
|---|--|
| A startling or thoughtful fact on the issue                             |  |
| A quote from an expert on the topic                                     |  |
| Anecdote (short experience) about the topic                             |  |
| Ask the reader a thoughtful question on the topic (rhetorical question) |  |

Name \_\_\_\_\_

## Writing the Conclusion to an Argumentative Essay

The conclusion to an argument essay uses the basic structure of summarizing the essay and restating your position on the topic. The restatement, however, is not a direct restatement of your focus statement. In other words, you are going to say the same thing, but in a different way.

A writer's focus statement could be: *"All schools should require students to wear uniforms."*

In the conclusion, the writer may want to state it in another way: *"After researching this important issue, it makes sense that requiring school uniforms will benefit every school."*

The two statements say the same thing. The writer is making sure that the reader fully understands the claim the writer took on this controversial issue.

Reread your body paragraphs. How could you summarize and restate your position? Try to restate your position in two different ways that will fit with what you have written to this point.

### Restatement of Focus Statement

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### Restatement of Focus Statement

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Name \_\_\_\_\_

## Connotation and Denotation



**Denotation** is the literal, dictionary definition of a word.  
**Connotation** is a term that refers to the feelings or images a word evokes in the reader.

Put the following words into two groups under the labels: *Positive* and *Negative*.

skinny, bony, gaunt, malnourished, scrawny, slender, thin, anorexic

**Directions:** Below are sentences taken from Chapter 18 of the novel *Hoot*. The highlighted word in each sentence was chosen by the author to show a certain feeling or create a certain mood. On the lines following each sentence, explain the feeling or connotation created by that certain word choice.

1. ...Curly didn't want Officer Delinko to put the information in a police report that some **nosy** newspaper reporter might find. (p. 229)

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2. An **inquisitive** pair of bright amber eyes peeked up from the blackness. (p. 232)

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3. He **glared** up at the steel **hulk**, rubbing his bruised shoulder. (p. 233)

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**Find at least two other sentences from the novel that have connotative words or phrases. Copy the sentence and page number. Explain the meaning of the word or phrase as it is used in the sentence.**

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