



EXPEDITIONARY  
LEARNING

# Grade 5: Module 4: Unit 2: Overview



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**Unit 2: Comparing and Contrasting Literature about Natural Disasters: *Eight Days and Dark Water Rising***

In this unit, students will read two pieces of fiction that are set in a time and place where a natural disaster is occurring. Students will first read the picture book *Eight Days: A Story of Haiti*, focusing specifically on how the narrator's point of view influences his description of the 2010 earthquake in Haiti. They also will analyze the composition of elements and use of color in this book's artwork to determine how imagery is used to contribute to the meaning of the story. Students will then read the novel *Dark Water Rising*, which is set during the 1900 hurricane in Galveston, Texas. With this text too, they will continue to build their understanding of how a narrator's point of view influences the description of events before, during, and after the hurricane. Students will continue to think about how imagery can contribute to the meaning of a fictional text by creating both independent and group sketches based on key ideas, details, and language from the novel. For the mid-unit assessment, students will read an unfamiliar chapter from *Dark Water Rising* and answer text-dependent questions.

They also will complete a short-response analysis of how a historical photograph from the book could be used to contribute meaning to the narrator's description of events in the chapter. In preparation for the end of unit assessment, students will synthesize their notes and sketches to analyze the similarities and differences of each narrator's point of view. For the on-demand end of unit assessment, students will use evidence from the stories to write an essay in which they compare and contrast each narrator's point of view and how that point of view influences how the narrator describes the natural disaster. In this unit, students are also asked to complete an original art piece (aligned with W.5.11): a visual timeline of Galveston before, during, and after the hurricane based on the narrator's description in *Dark Water Rising*. They will apply what they learn throughout this unit about composition and color to create three drawings that contribute to the meaning of the narrator's description of events.

**Guiding Questions And Big Ideas**

- **How does a narrator's point of view influence how events are described in literature?**
- *Visual elements in literature contribute to the meaning of the text.*



<b>Mid-Unit 2 Assessment</b>	<b>Text-Dependent Questions, <i>Dark Water Rising</i>, Chapter 13</b> This assessment centers on standards NYSP12 ELA CCLS, RL.5.6, RL.5.7, and L.5.5 Students will read an unfamiliar chapter from <i>Dark Water Rising</i> to answer multiple-choice and short-response text-dependent questions related to determining the meaning of language in context, how the narrator’s point of view influences the description of events, and analyzing how imagery is used to contribute meaning to the narrator’s description of events.
<b>End of Unit 2 Assessment</b>	<b>Analysis of How Different Narrators Describe Similar Events</b> This assessment centers on standards NYSP12 ELA CCLS RL.5.6, RL.5.9, W.5.2, W.5.4, and W.5.9 How do authors use the narrator’s point of view to describe events in literature? After reading <i>Eight Days</i> and <i>Dark Water Rising</i> , students will write an essay that compares and contrasts Junior’s description of the earthquake in Haiti to Seth’s description of the Galveston hurricane of 1900 in order to demonstrate their understanding of how different narrators’ points of view influence how events in literature are described.
<b>Unit 2 Original Art Work</b>	<b>Visual Timeline of the Galveston Hurricane of 1900</b> This centers on standard NYSP12 ELA CCLS W.5.11. Students will create a visual representation of one scene from Chapters 9–12 of <i>Dark Water Rising</i> . It will be a drawing that contains details from the narrator’s description of the Galveston hurricane of 1900. Students will apply what they have learned about composition and the use of color to create a drawing that contributes to the meaning of the narrator’s description of specific events before, during, and after the hurricane that they choose to illustrate.



### Content Connections

This module is designed to address English Language Arts standards. However, the module intentionally incorporates Social Studies and Science content that many teachers may be teaching during other parts of the day. These intentional connections are described below.

#### **NYS Social Studies Core Curriculum:**

- 5.10 Increasingly, the nations of the Western Hemisphere participate in and benefit from international organizations that promote peace, cooperation, economic development, global health, and cultural understanding.
- 5.10.a Multinational organizations and non-governmental organizations in the Western Hemisphere seek to actively promote democracy, protect human rights, support economic development, and encourage cooperation between nations.
- 5.10.b The United Nations helps maintain peace between nations and uses international pressure to protect human rights and promote cultural understanding.
- 5.10.c When nations or regions in the Western Hemisphere face challenges due to natural disasters, health epidemics, or political upheavals, multinational organizations provide global support and assistance.

#### **Science:**

- 2.1b Weather can be described and measured by:
  - Temperature
  - Wind, speed, and direction
  - Form and amount of precipitation
  - General sky conditions (cloudy, sunny, partly cloudy)
- 2.1e Extreme natural events (floods, fires, earthquakes, volcanic eruptions, hurricanes, tornadoes, and other severe storms) may have positive or negative impacts on living things.
- 5.2g The health, growth, and development of organisms are affected by environmental conditions such as the availability of food, air, water, space, shelter, heat, and sunlight.



**Central Texts**

1. Edwidge Danticat, *Eight Days: A Story of Haiti* (New York: Orchard Books, 2010); ISBN: 978-0-545-27849-2.
2. Marian Hale, *Dark Water Rising* (New York: Square Fish, 2010); ISBN: 978-0-312-62908-3.



**This unit is approximately 3.5 weeks or 17 sessions of instruction.**

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 1</b>	Summarizing Literature: Eight Days: A Story of Haiti	<ul style="list-style-type: none"> <li>I can effectively engage in discussions with diverse partners about fifth-grade topics and texts. (SL.5.1)</li> <li>I can summarize a literary text. (RL.5.2)</li> <li>I can summarize or paraphrase information in my notes and in finished work. (W.5.8)</li> </ul>	<ul style="list-style-type: none"> <li>I can effectively engage in discussions with my peers by following group norms.</li> <li>I can identify key details to support the summary of the story <i>Eight Days</i>.</li> <li>I can write a summary of the story <i>Eight Days</i> by using information from the text.</li> </ul>	<ul style="list-style-type: none"> <li>Summary paragraph (in journal)</li> </ul>	<ul style="list-style-type: none"> <li>What Do We Know about Natural Disasters?</li> <li>Literary Summary</li> <li>Earthquakes</li> </ul>
<b>Lesson 2</b>	How a Narrator's Point of View Influences the Description of Events, and Analyzing Images in Literature: Eight Days: A Story of Haiti	<ul style="list-style-type: none"> <li>I can describe how a narrator's point of view influences the description of events. (RL.5.6)</li> <li>I can analyze how visual and multimedia elements add to the meaning, tone, or beauty of literary text. (RL.5.7)</li> <li>I can analyze figurative language, word relationships, and nuances in word meanings. (L.5.5)</li> </ul>	<ul style="list-style-type: none"> <li>I can describe how Junior's point of view influences his description of events in <i>Eight Days</i>.</li> <li>I can analyze how color and composition of images are used to add to the meaning of the story <i>Eight Days</i>.</li> <li>I can analyze the meaning of figurative language in <i>Eight Days</i>.</li> </ul>	<ul style="list-style-type: none"> <li>Narrator's Point of View Analysis Task (in journal)</li> <li>Composition and Color Analysis sheet</li> <li>Language Analysis T-chart (in journal)</li> </ul>	<ul style="list-style-type: none"> <li>What Do We Know about Natural Disasters?</li> </ul>
<b>Lesson 3</b>	Summarizing Literature: <i>Dark Water Rising</i> , Chapters 1 and 2	<ul style="list-style-type: none"> <li>I can summarize a literary text. (RL.5.2)</li> <li>I can summarize or paraphrase information in my notes and in finished work. (W.5.8)</li> </ul>	<ul style="list-style-type: none"> <li>I can identify key details to support a summary of Chapters 1 and 2 in the story <i>Dark Water Rising</i>.</li> <li>I can write a summary of Chapters 1 and 2 of <i>Dark Water Rising</i> by using information from the text.</li> </ul>	<ul style="list-style-type: none"> <li>Summary notes</li> <li>Summary paragraph</li> <li>Sketch the Meaning note-catcher</li> </ul>	<ul style="list-style-type: none"> <li>What Do We Know about Natural Disasters?</li> <li>Literary Summary</li> </ul>



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 4</b>	Summarizing Literature and Figurative Language: <i>Dark Water Rising</i> , Chapters 3 and 4	<ul style="list-style-type: none"> <li>I can summarize a literary text. (RL.5.2)</li> <li>I can summarize or paraphrase information in my notes and in finished work. (W.5.8)</li> <li>I can analyze figurative language, word relationships, and nuances in word meanings. (L.5.5)</li> </ul>	<ul style="list-style-type: none"> <li>I can identify key details to support a summary of Chapters 3 and 4 in the story <i>Dark Water Rising</i>.</li> <li>I can write a summary of Chapters 3 and 4 of <i>Dark Water Rising</i> by using information from the text.</li> <li>I can analyze the meaning of figurative language in <i>Dark Water Rising</i>.</li> </ul>	<ul style="list-style-type: none"> <li>Sketch the meaning (in journal)</li> <li>Summary notes (in journal)</li> <li>Summary paragraph (Chapters 3 and 4)</li> <li>Figurative Language Analysis chart</li> </ul>	<ul style="list-style-type: none"> <li>Literary Summary</li> </ul>
<b>Lesson 5</b>	How a Narrator's Point of View Influences the Description of Events: <i>Dark Water Rising</i> , Chapters 7 and 8	<ul style="list-style-type: none"> <li>I can summarize a literary text. (RL.5.2)</li> <li>I can describe how a narrator's point of view influences the description of events. (RL.5.6)</li> <li>I can summarize or paraphrase information in my notes and in finished work. (W.5.8)</li> </ul>	<ul style="list-style-type: none"> <li>I can describe how Seth's point of view influences his description of events using key details from Chapters 7 and 8 of <i>Dark Water Rising</i>.</li> </ul>	<ul style="list-style-type: none"> <li>Summary notes (in journal)</li> <li>Narrator's Point of View Analysis Task (in journal)</li> </ul>	<ul style="list-style-type: none"> <li>Back-to-Back, Face-to-Face protocol</li> </ul>
<b>Lesson 6</b>	How a Narrator's Point of View Influences the Description of Events and Figurative Language, <i>Dark Water Rising</i> , Chapters 9 and 10	<ul style="list-style-type: none"> <li>I can summarize a literary text. (RL.5.2)</li> <li>I can describe how a narrator's point of view influences the description of events. (RL.5.6)</li> <li>I can summarize or paraphrase information in my notes and in finished work. (W.5.8)</li> <li>I can analyze figurative language, word relationships, and nuances in word meanings. (L.5.5)</li> </ul>	<ul style="list-style-type: none"> <li>I can describe how Seth's point of view influences his description of events using key details from Chapters 9 and 10 of <i>Dark Water Rising</i>.</li> <li>I can analyze the meaning of figurative language in <i>Dark Water Rising</i>.</li> </ul>	<ul style="list-style-type: none"> <li>Summary notes (in journal)</li> <li>Narrator's Point of View Analysis Task (in journal)</li> <li>Language Analysis chart (in journal)</li> </ul>	<ul style="list-style-type: none"> <li>What Do We Know about Natural Disasters?</li> </ul>



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 7</b>	How a Narrator's Point of View Influences the Description of Events and Analyzing Images, <i>Dark Water Rising</i> , Chapters 11 and 12, and <i>Eight Days</i>	<ul style="list-style-type: none"> <li>I can summarize a literary text. (RL.5.2)</li> <li>I can describe how a narrator's point of view influences the description of events. (RL.5.6)</li> <li>I can analyze how visual and multimedia elements add to the meaning, tone or beauty of literary text. (RL.5.7)</li> <li>I can summarize or paraphrase information in my notes and in finished work. (W.5.8)</li> </ul>	<ul style="list-style-type: none"> <li>I can describe how Seth's point of view influences his description of events using key details from Chapters 11 and 12 of <i>Dark Water Rising</i>.</li> <li>I can analyze images from <i>Dark Water Rising</i> to determine how they add meaning to the narrator's description of events.</li> </ul>	<ul style="list-style-type: none"> <li>Summary notes (in journal)</li> <li>Narrator's Point of View Analysis Task (in journal)</li> <li>Image Analysis (in journal)</li> </ul>	<ul style="list-style-type: none"> <li>Back-to-Back, Face-to-Face protocol</li> </ul>
<b>Lesson 8</b>	Mid-Unit Assessment: Text-Dependent Questions, <i>Dark Water Rising</i> , Chapter 13	<ul style="list-style-type: none"> <li>I can describe how a narrator's point of view influences the description of events. (RL.5.6)</li> <li>I can analyze how visual and multimedia elements add to the meaning, tone, or beauty of literary text. (RL.5.7)</li> <li>I can analyze figurative language, word relationships, and nuances in word meanings. (L.5.5)</li> </ul>	<ul style="list-style-type: none"> <li>I can describe how Seth's point of view influences his description of events using key details from Chapter 13 of <i>Dark Water Rising</i>.</li> <li>I can analyze how an image from <i>Dark Water Rising</i> adds meaning to the narrator's description of events.</li> <li>I can analyze the meaning of figurative language in <i>Dark Water Rising</i>.</li> <li>I can reflect on my learning about how a narrator's point of view influences the description of events.</li> </ul>	<ul style="list-style-type: none"> <li>Mid-unit assessment</li> <li>Tracking My Progress recording form</li> </ul>	<ul style="list-style-type: none"> <li>Written Conversation protocol</li> <li>What Do We Know about Natural Disasters?</li> </ul>



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 9</b>	Summarizing Literature and How a Narrator's Point of View Influences the Description of Events: <i>Dark Water Rising</i> , Chapters 14 and 15	<ul style="list-style-type: none"> <li>I can summarize a literary text. (RL.5.2)</li> <li>I can draw on evidence from literary or informational texts to support analysis, reflection, and research. (W.5.9)</li> </ul>	<ul style="list-style-type: none"> <li>I can write a summary of Chapters 9–12 of <i>Dark Water Rising</i> by using information from the text.</li> <li>I can support my analysis of the narrator's point of view by drawing on evidence from the text.</li> </ul>	<ul style="list-style-type: none"> <li>Summary Paragraph, Chapters 9–12 (in journal)</li> <li>Questions and Evidence Board</li> <li>Narrator's Point of View Analysis Statement (in journal)</li> </ul>	<ul style="list-style-type: none"> <li>Tea Party protocol</li> <li>Literary Summary</li> </ul>
<b>Lesson 10</b>	How a Narrator's Point of View Influences the Description of Events, and Figurative Language, <i>Dark Water Rising</i> , Chapters 16 and 17	<ul style="list-style-type: none"> <li>I can describe how a narrator's point of view influences the description of events. (RL.5.6)</li> <li>I can choose evidence from literary or informational texts to support analysis, reflection, and research. (W.5.9)</li> <li>I can analyze figurative language, word relationships, and nuances in word meanings. (L.5.5)</li> </ul>	<ul style="list-style-type: none"> <li>I can support my analysis of the narrator's point of view by drawing on evidence from the text.</li> <li>I can analyze the meaning of figurative language in <i>Dark Water Rising</i>.</li> </ul>	<ul style="list-style-type: none"> <li>Sketch the meaning and gist (in journal)</li> <li>Questions and Evidence Board</li> <li>Narrator's Point of View Analysis Statement (in journal)</li> <li>Figurative Language Analysis chart (in journal)</li> </ul>	<ul style="list-style-type: none"> <li>Back-to-Back, Face-to-Face protocol</li> </ul>
<b>Lesson 11</b>	How a Narrator's Point of View Influences the Description of Events, and Determining the Meaning of Language in Text, <i>Dark Water Rising</i> , Chapters 18 and 19	<ul style="list-style-type: none"> <li>I can determine the meaning of literal and figurative language (metaphors and similes) in text. (RL.5.4)</li> <li>I can describe how a narrator's point of view influences the description of events. (RL.5.6)</li> <li>I can choose evidence from literary or informational texts to support analysis, reflection, and research. (W.5.9)</li> </ul>	<ul style="list-style-type: none"> <li>I can support my analysis of the narrator's point of view by drawing on evidence from the text.</li> <li>I can determine the meaning of words and phrases in <i>Dark Water Rising</i>, Chapters 18 and 19.</li> </ul>	<ul style="list-style-type: none"> <li>Sketch the meaning and gist (in journal)</li> <li>Questions and Evidence Board</li> <li>Narrator's Point of View Analysis Statement (in journal)</li> <li>Key vocabulary (in journal)</li> </ul>	<ul style="list-style-type: none"> <li>Back-to-Back, Face-to-Face protocol</li> </ul>



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 12</b>	How a Narrator's Point of View Influences the Description of Events, and Figurative Language, <i>Dark Water Rising</i> , Chapters 20 and 21	<ul style="list-style-type: none"> <li>I can describe how a narrator's point of view influences the description of events. (RL.5.6)</li> <li>I can choose evidence from literary or informational texts to support analysis, reflection, and research. (W.5.9)</li> <li>I can analyze figurative language, word relationships, and nuances in word meanings. (L.5.5)</li> </ul>	<ul style="list-style-type: none"> <li>I can support my analysis of the narrator's point of view by drawing on evidence from the text.</li> <li>I can analyze the meaning of figurative language in <i>Dark Water Rising</i>.</li> </ul>	<ul style="list-style-type: none"> <li>Sketch the meaning and gist (in journal)</li> <li>Questions and Evidence Board</li> <li>Narrator's Point of View Analysis Statement (in journal)</li> <li>Figurative Language Analysis chart (in journal)</li> </ul>	
<b>Lesson 13</b>	Gathering Evidence for Reflection, <i>Dark Water Rising</i> , Chapters 22 and 23	<ul style="list-style-type: none"> <li>I can explain what a text says using quotes from the text. (RL.5.1)</li> <li>I can determine the meaning of literal and figurative language (metaphors and similes) in text. (RL.5.4)</li> <li>I can draw on evidence from literary texts to support analysis, reflection, and research. (W.5.9)</li> </ul>	<ul style="list-style-type: none"> <li>I can use evidence from Chapters 22 and 23 of <i>Dark Water Rising</i> to write a reflection statement about how the people of Galveston recovered from the storm.</li> <li>I can determine the meaning of words and phrases in <i>Dark Water Rising</i>, Chapters 22 and 23.</li> </ul>	<ul style="list-style-type: none"> <li>Sketch the meaning and gist (in journal)</li> <li>Evidence flags</li> <li>Reflection Statement (in journal)</li> <li>Key vocabulary (in journal)</li> </ul>	<ul style="list-style-type: none"> <li>Popcorn Read protocol</li> </ul>
<b>Lesson 14</b>	Gathering Evidence and Summarizing Literature, <i>Dark Water Rising</i> , Chapters 27–29	<ul style="list-style-type: none"> <li>I can explain what a text says using quotes from the text. (RL.5.1)</li> <li>I can summarize a literary text. (RL.5.2)</li> <li>I can summarize or paraphrase information in notes and finished work. (W.5.8)</li> </ul>	<ul style="list-style-type: none"> <li>I can use evidence from Chapters 27–29 of <i>Dark Water Rising</i> to explain what life was like for the people of Galveston after the storm ended.</li> <li>I can write a summary of Chapters 27–29 of <i>Dark Water Rising</i> by using information from the text.</li> </ul>	<ul style="list-style-type: none"> <li>Sketch the meaning and gist (in journal)</li> <li>Evidence flags</li> <li>Summary paragraph (in journal)</li> </ul>	<ul style="list-style-type: none"> <li>Popcorn Read protocol</li> <li>Literary Summary</li> </ul>



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 15</b>	Connecting Informational Text with Literature and Art: Natural Disasters	<ul style="list-style-type: none"> <li>I can compare and contrast stories in the same genre for approach to theme and topic. (RL.5.9)</li> <li>I can make connections in narratives to other texts. (RL.5.11)</li> <li>I can write informative/explanatory texts that convey ideas and information clearly. (W.5.2)</li> <li>I can create and present an original artwork in response to a particular theme studied in class. (W.5.11)</li> </ul>	<ul style="list-style-type: none"> <li>I can use key details from <i>Dark Water Rising</i> to write captions for an art piece.</li> <li>I can compare and contrast different narrators' descriptions of a natural disaster.</li> <li>I can make connections between literature and informational texts about natural disasters.</li> </ul>	<ul style="list-style-type: none"> <li>Journals (graphic organizers; opinion, reasons, and evidence)</li> <li>Vocabulary cards</li> </ul>	<ul style="list-style-type: none"> <li>Back-to-Back, Face-to-Face protocol</li> <li>Chalk Talk protocol</li> </ul>
<b>Lesson 16</b>	On-Demand End of Unit 2 Assessment: Analysis of How Different Narrators Describe Similar Events	<ul style="list-style-type: none"> <li>I can compare and contrast stories in the same genre for approach to theme and topic. (RL.5.9)</li> <li>I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.5.4)</li> <li>I can write informative/explanatory texts that convey ideas and information clearly. (W.5.2)</li> <li>I can create and present an original artwork in response to a particular theme studied in class. (W.5.11)</li> </ul>	<ul style="list-style-type: none"> <li>I can write an essay to compare and contrast how different narrators describe a natural disaster through literature.</li> <li>I can support my ideas with evidence from the texts.</li> <li>I can reflect on my learning about how different narrators describe a natural disaster through literature.</li> </ul>	<ul style="list-style-type: none"> <li>On-demand end of unit assessment</li> <li>Tracking My Progress recording form</li> </ul>	<ul style="list-style-type: none"> <li>Peer Critique protocol</li> <li>Written Conversation protocol</li> </ul>



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 17</b>	Presentation: Visual Timeline of the Galveston Hurricane of 1900	<ul style="list-style-type: none"> <li>I can create and present an original artwork in response to a theme studied in class, with support as needed. (W.5.11)</li> <li>I can speak clearly and at an understandable pace. (SL.5.4)</li> <li>I can include multimedia components or visual support to a presentation in order to enhance main ideas or themes. (SL.5.5)</li> </ul>	<ul style="list-style-type: none"> <li>I can refine my visual timeline of the Galveston hurricane of 1900 based on feedback.</li> <li>I can present my visual timeline of the Galveston hurricane of 1900, speaking at a clear and understandable pace.</li> </ul>	<ul style="list-style-type: none"> <li>Visual timeline of Galveston hurricane</li> <li>Art Piece rubric (self-assessment)</li> </ul>	<ul style="list-style-type: none"> <li>Peer Critique protocol</li> <li>Praise-Question-Suggest protocol</li> </ul>



**Optional: Experts, Fieldwork, And Service**

**Experts:**

- Arrange for climatology experts, meteorologists, or other weather experts to speak to the class and answer questions about the accuracy of the details conveyed in each story.

**Fieldwork:**

- Ask students to interview individuals from the community who have experienced a natural disaster.

**Service:**

- Identify a current natural disaster (local, national, or international) and develop a class service project to educate others or to assist.

**Optional: Extensions**

- With an art instructor, explore and examine additional elements of imagery and/or complete a more thorough analysis of how color and composition add meaning to a story.
- During Social Studies or Science instruction, have students investigate how to locate factual information about the 2010 earthquake in Haiti and the 1900 hurricane in Galveston. Ask students to write about the connections they are able to make between their research and the details described by the narrators of each story.

**Preparation and Materials**

- **Journals:** In this module students will keep notes in a journal, as they have done in previous modules; however if you prefer there is a “one for display” example of each of the note-catchers that you can prepare as student handouts. Decide if students have enough room in their current journals to complete the routine reading and writing for this module. If not, ensure that students each have a spiral-bound or composition notebook.
- Determine groups of four that students will work in during this unit (Lesson 1).
- Gather texts from the Recommended Texts list for independent reading.



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# Grade 5: Module 4: Unit 2:

## Recommended Texts



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This list below includes text with a range of Lexile® text measures about literature related to natural disasters. This provides appropriate independent reading for each student to help build content knowledge about the topic.

It is imperative that students read a high volume of texts at their reading level in order to continue to build the academic vocabulary and fluency demanded by the CCLS.

**Common Core Band Level Text Difficulty Ranges:**

(As provided in the NYSED Passage Selection Guidelines for Assessing CCSS ELA)

- Grade 2–3: 420–820L
- Grade 4–5: 740–1010L
- Grade 6–8: 925–1185L

Where possible, texts in languages other than English are also provided. Texts are categorized into three Lexile levels that correspond to Common Core Bands: below grade band, within band, and above band. Note, however, that Lexile® measures are just one indicator of text complexity, and teachers must use their professional judgment and consider qualitative factors as well. For more information, see Appendix 1 of the Common Core State Standards.

Title	Author And Illustrator	Text Type	Lexile* Measure
<b>Lexile text measures in Grade 2–3 band level (below 740L)</b>			
<i>Hurricane</i>	David Wiesner (author)	Literature	460
<i>Hurricane!</i>	Jonathan London (author)	Literature	460
<i>The Earth Dragon Awakes: The San Francisco Earthquake of 1906</i>	Laurence Yep (author)	Literature	510
<i>I Survived Hurricane Katrina, 2005</i>	Lauren Tarshis (author)	Literature	590
<i>Earthquake Terror</i>	Peg Kehret (author)	Literature	690
<i>The Blizzard’s Robe</i>	Robert Sabuda (author)	Literature	700
<i>Blown Away!</i>	Joan Hiatt Harlow (author)	Literature	730



Title	Author And Illustrator	Text Type	Lexile Measure
<b>Lexile text measures in Grade 4–5 band level (740–925L)</b>			
<i>Escaping the Giant Wave</i>	Peg Kehret (author)	Literature	750
<i>Night of the Twisters</i>	Ivy Ruckman (author)	Literature	790
<i>Two Bobbies: A True Story of Hurricane Katrina, Friendship, and Survival</i>	Kirby Larson (author)	Literature	810
<i>Earthquake at Dawn</i>	Kristiana Gregory (author)	Literature	840
<i>Storm Warriors</i>	Elisa Carbone (author)	Literature	890
<i>The Terrible Roar of Water</i>	Penny Draper (author)	Literature	890
<b>Lexile text measures within Grade 6–8 band level (925–1185L)</b>			
<i>Tales from the Gulf</i>	Martha Tannery Jones (author)	Literature	1010*
<i>Storm Surge: The Science of Hurricanes</i>	Don Nardo (author)	Informational	1110
<i>Earthshake: Poems from the Ground Up</i>	Lisa Westberg Peters (author)	Poetry	NP

\* Lexile based on a conversion from Accelerated Reading level.

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EXPEDITIONARY  
LEARNING

# Grade 5: Module 4: Unit 2: Lesson 1

## Summarizing Literature: *Eight Days: A Story Of Haiti*



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

I can effectively engage in discussions with diverse partners about fifth-grade topics and texts. (SL.5.1)

I can summarize a literary text. (RL.5.2)

I can summarize or paraphrase information in my notes and in finished work. (W.5.8)

**Supporting Learning Targets**

- I can effectively engage in discussions with my peers by following group norms.
- I can identify key details to support the summary of the story *Eight Days*.
- I can write a summary of the story *Eight Days* by using information from the text.

**Ongoing Assessment**

- Summary paragraph (in journal)



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Engaging the Reader (10 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. First Read: <i>Eight Days: A Story of Haiti</i> (10 minutes)</li><li>B. Second Read: Summary Notes (20 minutes)</li><li>C. Summarizing: <i>Eight Days: A Story of Haiti</i> (15 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Debrief and Review of Learning Targets (5 minutes)</li></ol></li><li>4. Homework</li></ol>	<ul style="list-style-type: none"><li>• Before beginning this lesson, group students intentionally, ideally in heterogeneous groups of four.</li><li>• In this unit, students transition from reading informational texts about natural disasters to reading literature. Students begin the unit with a close read of <i>Eight Days: A Story of Haiti</i> by Edwidge Danticat. This short picture book (Lexile 820) depicts the first-person fictional account of a young boy trapped under his house during the 2010 earthquake in Port au Prince, Haiti. The second story students read is a full-length novel titled <i>Dark Water Rising</i> by Marian Hale (Lexile 970). The novel portrays the devastation caused by America’s deadliest hurricane, the Galveston storm of 1900. This story is also told from a first-person point of view, but from the perspective of a teenager who has just settled in Galveston with his family before this catastrophic event.</li><li>• In this unit, students further build their understanding of the Big Idea from Unit 1, “Extreme natural events can have positive and negative effects on humans and the environment,” by focusing on RL.5.6: “Describe how a narrator’s point of view influences how events are described.”</li><li>• In this first lesson, students in groups read aloud <i>Eight Days</i> as a “four-voice poem” (refer to Module 1, Unit 2, Lesson 15 for “two-voice poems”). Students then work together to take notes and write individual summary paragraphs. Students will need to refer to their notes and summaries in Lesson 2 in order to analyze how the narrator’s point of view influences the way he describes events.</li><li>• In advance: Create summary notes for each group on chart paper (see Teacher Reference: Summary Notes, Blank, in supporting materials).</li><li>• Review: Glass Bugs, Mud protocol in Checking for Understanding Techniques (Appendix 1).</li></ul>



Lesson Vocabulary	Materials
<p>engage, effectively, discussions, norms, notes, (key) details, summary; in my mind I played (1), entire (3), crackled, sparked (8), solo (9–10)</p>	<ul style="list-style-type: none"><li>• What Do We Know about Natural Disasters? anchor chart (from Unit 1)</li><li>• Map of Haiti (one for display)</li><li>• Group Norms anchor chart (from Module 3A)</li><li>• <i>Eight Days: A Story of Haiti</i> (one book per student)</li><li>• Read-aloud task card (one per group)</li><li>• Journals (from Unit 1)</li><li>• Summary notes anchor charts (one for display; one chart-sized per group)</li><li>• Sample summary notes, <i>Eight Days: A Story of Haiti</i> (for teacher reference)</li><li>• Exemplar summary paragraph: <i>Esperanza Rising</i> (one for display)</li><li>• Literary Summary anchor chart (new; co-created with students during Work Time C)</li><li>• Summary Paragraph task card (one per student)</li><li>• Sample summary paragraph, <i>Eight Days: A Story of Haiti</i> (for teacher reference)</li><li>• Earthquakes anchor chart (from Unit 1)</li><li>• Evidence flags (three per student)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Engaging the Reader (10 minutes)</b></p> <ul style="list-style-type: none"> <li>Remind students that in Unit 1 they were introduced to the topic of natural disasters. Focus students on the <b>What Do We Know about Natural Disasters? anchor chart</b>. Ask students to think about and then use the popcorn strategy to share information they learned to help them answer the Unit 1 guiding question:           <ul style="list-style-type: none"> <li>* “What is a natural disaster?”</li> </ul> </li> <li>If students are unfamiliar with the popcorn strategy, briefly explain that one student shares an idea, then another student shares her or his idea immediately following the first student, and so on. Allow 2 to 3 minutes for students to share.</li> <li>Also remind students of the Big Idea from Unit 1: “Extreme natural events can have positive and negative effects on humans and the environment.”</li> <li>Direct students to think about how they can restate this big idea in their own words. Then have them share their thinking with a partner. Cold call several students to share whole group. Listen for: “Natural events can hurt people and the environment,” “Natural events like hurricanes and earthquakes can help the environment in some ways but damage it in other ways,” and similar ideas.</li> <li>Explain to students that during Unit 2 they will have the opportunity to read two pieces of fiction literature that are set in a time and place where a natural disaster is occurring. Say: “The purpose for reading each of these stories is to further build your understanding of how extreme natural events, like earthquakes and hurricanes, can affect people and the environment in a way that makes it a disaster.”</li> <li>Tell students that in order to more fully understand the impact these extreme natural events can have on both humans and the environment, as they read each story they will focus on:           <ul style="list-style-type: none"> <li>– Describing how each narrator’s point of view influences the way the natural event is described</li> <li>– Analyzing how visual elements included in each book contribute to the meaning or message that the story’s author is trying to convey</li> </ul> </li> <li>Say: “The first story we are going to read takes place in the country of Haiti.” Display the <b>map of Haiti</b>. Remind students of the maps they have viewed in previous modules and bring students’ attention to the orange arrow pointed at Haiti and the blue arrow pointed at New York. Ask students to briefly examine the map and think about where Haiti is in relation to New York.</li> </ul>	<ul style="list-style-type: none"> <li>Students who struggle with language may be reluctant to share aloud voluntarily. Provide a sentence frame such as: “A natural event is a disaster when it _____.”</li> <li>Intentionally assign students who struggle with reading and writing to a group that has stronger readers and writers.</li> <li>If possible, ensure that ELL students are assigned to a group with another student who speaks the same home language for support.</li> </ul>



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• Cold call several students to share what they notice about the relationship of the two places. Listen for ideas like: “Haiti is also on the East Coast, or the Atlantic side of the U.S.,” “Haiti is south of New York, near Florida,” etc.</li> </ul> <p>Inform students that they will work in groups throughout this unit. Assign groups of four (see Teaching Note). Ask students to take out their journals and join their group members.</p>	

Work Time	Meeting Students' Needs
<p><b>A. First Read: <i>Eight Days: A Story of Haiti</i> (10 minutes)</b></p> <ul style="list-style-type: none"> <li>• Introduce the first learning target: “I can effectively engage in discussions with my peers by following group norms.”</li> <li>• Invite several students to share out what they recall from previous modules about the meaning of engage (be involved in), effectively (useful, helpful, valuable), discussions (conversations, talks, dialogue), and norms (standard, rule).</li> <li>• Post and briefly review the <b>Group Norms anchor chart</b> (from Module 3A, Unit 3).</li> <li>• Ask students to take 1 minute in their groups to discuss which norms have most helped them to effectively engage in group discussions during previous lessons.</li> <li>• Distribute one copy of the book <b><i>Eight Days: A Story of Haiti</i></b> to each student. Tell students to take a quick look through book and discuss what they notice and wonder about the book with their group members.</li> <li>• Cold call each group to share out their notices and wonders. Listen for: “There is very little text,” “It has color pictures, images, illustrations,” “The book cover, or jacket, has information about the story, the author, and the illustrator,” “There is an ‘author’s note’ on the last page of the book,” “I wonder what the author’s note is about,” “I wonder what this story will help me learn about natural disasters,” “I wonder how this narrator will describe what it’s like to be in a natural disaster,” or similar ideas.</li> <li>• Ask students to share out what they typically do during a first read. Listen for: “Read for gist” or “Determine what the story is mostly about.” Explain that determining the gist is a critical first step when engaging with a new text; however, the first read can also support students’ understanding of the “flow,” or rhythm, of a piece of literature. Say: “Because this is a shorter text at grade level, you will have a dual focus for the first read. You will read for flow and to get the gist.”</li> <li>• Tell students that they will do their first read of <i>Eight Days</i> much like the reading of a two-voice poem.</li> </ul>	<ul style="list-style-type: none"> <li>• Provide a nonlinguistic symbol for discussions (a group of people talking).</li> <li>• If possible, provide <i>Eight Days: A Story of Haiti</i> to ELL students in their L1 language.</li> <li>• Refer students to the Things Close Readers Do anchor chart from previous modules.</li> <li>• Intentionally assign struggling readers a number that corresponds with a part of the text that would be easier for them to read the first time, OR intentionally chunk a smaller section of text to a particular number for those struggling students.</li> <li>• Provide a “script” for students who may struggle with identifying their part in the “four-voice” reading.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Remind students of the two-voice poems they read aloud in Module 1, Unit 2, Lesson 15. Ask students to briefly discuss then share out how a two-voice poem is read. Listen for: “We took turns reading parts of the poem,” “One person spoke at a time,” “Partners listened to the reader and followed along with the text so they would know when it was their turn to read or speak,” etc.</li><li>• Tell students that for this book, there will be “four voices” reading the text aloud, rather than just two. Assign each group member a number: 1, 2, 3, or 4.</li><li>• Distribute the <b>Read-aloud task card</b>, one per group. Review the directions on the task card and clarify any directions as necessary.</li><li>• Allow 6 or 7 minutes for students to complete reading the story aloud in groups. Circulate to support as needed.</li><li>• Once students have finished reading the story aloud, prompt groups to discuss and then write on a new page of their <b>journals</b> what they think the gist of this story is.</li><li>• Cold call members from each group to share out what they wrote for the gist. Listen for: “A boy is trapped under his house for eight days after an earthquake,” “A boy uses his imagination while he is trapped under house,” “A boy from Haiti who survived an earthquake,” or similar ideas.</li></ul>	<ul style="list-style-type: none"><li>• Students who struggle with writing may need to dictate the gist to a peer or the teacher.</li></ul>



Work Time (continued)	Meeting Students' Needs
<p><b>B. Second Read: Summary Notes (20 minutes)</b></p> <ul style="list-style-type: none"> <li>• Introduce the second learning target: “I can identify key details to support the summary of the story <i>Eight Days</i>.”</li> <li>• Ask students to share out what they recall about taking notes that include <i>key details</i>, from previous modules. Listen for: “Paraphrase important information,” “Restate big ideas in my own words,” “Don’t need to be in complete sentences,” and similar ideas.</li> <li>• Tell students that as they reread <i>Eight Days</i>, they will focus on taking notes to paraphrase details about the narrator, other characters, and the events that occur in order to support their summary writing during Work Time Part C.</li> <li>• Display the <b>Summary Notes anchor chart</b> and point out the posted Summary Notes anchor charts each group has to record their notes. Point out that the largest box at the top of the notes is for recording details specifically about the narrator.</li> <li>• Ask students for the name of the narrator, which they learned during their first read. Listen for: “Junior.” Write this name on the line next to “WHO is the narrator?”</li> <li>• Point out the smaller box—“WHO are the other characters?”—on the summary notes. Tell students that this is where they will record the name(s) of other characters who are involved with the narrator. Emphasize that because the focus for this unit is on the narrator’s description of events, they will not record details about these minor characters except to briefly paraphrase the relationship or connection each has to the narrator.</li> <li>• Tell students they will reread the first page of <i>Eight Days</i> to focus on identifying key details about: <ul style="list-style-type: none"> <li>* Who is the narrator? (what he sees, hears, feels, thinks, looks like, and what his actions are)</li> <li>* Who are the other characters? (relationship to narrator)</li> </ul> </li> <li>• Invite students to begin reading (start at “When I was ...” and end at “But in my mind I played.”).</li> <li>• After 1 minute, ask students to briefly discuss the details they identified with their group members.</li> <li>• Refer students once again to the displayed summary notes.</li> <li>• Explain that it is important to record page numbers on their summary notes to show where in the book they located each detail. Model by writing “p.1” inside the box to the right of “WHO is the narrator?” (see <b>Sample Summary Notes, <i>Eight Days: A Story of Haiti, for teacher reference.</i></b>)</li> </ul>	<ul style="list-style-type: none"> <li>• Color code the information on the chart so that one color is used for notes in the “WHO is the narrator?” column and another color is used for the “WHO are the other characters?” column in order to help students visually see the difference between the information.</li> <li>• Consider reading aloud during the second and third reads for students who struggle with reading complex text on grade level.</li> <li>• Consider allowing students to use colored highlighters to correspond with the colors on the anchor chart to mark in the text where they found evidence for each box.</li> <li>• Write and post the directions of what to do with their group members for students to refer to as they work.</li> <li>• Chart and post all questions asked to students and answers they provide for students to reference throughout the lesson.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• Cold call several students to share out details from their group discussions about WHO the narrator is. Listen for ideas like: “Young,” “Wanted to be brave,” “Cried and was afraid,” “Missed his family,” “Plays in his mind,” etc. Record students’ ideas next to “p.1” on the displayed summary notes.</li> <li>• Next, ask students to choose a group “recorder” (one person who will record the group’s ideas). Allow group recorders 1 or 2 minutes to write “p.1” and details about the narrator on their group Summary Notes anchor chart as the groups discuss.</li> <li>• Cold call several students to name WHO the other characters are and their relationship to the narrator. Tell students it is fine to infer the relationship the narrator has with a character if it is not explicitly stated in the text, but they will need to justify why they made the inference. Listen for: “Manman—I infer that she is Junior’s mother because he says he missed her and the name looks similar to ‘mama,’” and “Papa—I infer that he is Junior’s dad because he says his family was there waiting and Papa is another name for ‘dad’ or ‘father’; he says Justine is his little sister.”</li> <li>• Write “p.1” in the space to the right of the “WHO are the other characters?” box. Record students’ responses. Give group recorders 1 or 2 minutes to add this information to their own Summary Notes anchor chart.</li> <li>• Direct students’ attention to the section on the summary notes labeled “WHAT ... WHEN ... WHERE.” Tell students they will record each important new event the narrator describes, a brief explanation of the event, and when and where the event takes place on these lines.</li> <li>• Ask students to quickly reread page 1 to identify details about:             <ul style="list-style-type: none"> <li>* What event is happening?</li> <li>* When and where is the event happening?</li> </ul> </li> <li>• After 1 minute, ask students to briefly discuss in groups the details they were able to identify about the event.</li> <li>• Finally, cold call several students to share out WHAT event is taking place, and WHEN and WHERE it is happening. Listen for: “What event—Junior is being interviewed; I infer this because he says, ‘They asked me,’ and I see pictures of reporters and cameras. When—he says this is one day after he was pulled from under his house. Where—he is being interviewed somewhere outside, in Haiti; I infer this because the picture looks like he is outside, and I know the story takes place in Haiti, so he is probably there.” Ask students to briefly think about and then discuss how they could combine these details into one complete sentence to describe the what, when, and where about the event.</li> </ul>	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• Cold call students from each group to share out. Listen for: “Junior is interviewed one day after he is pulled from his house in Haiti,” or similar examples. Use students’ ideas to write a complete sentence about the event (what, when, and where) on the first line, “Event 1” (see Teacher Reference: Sample Summary Notes). Ask group recorders to write the sentence on the first line of their own Summary Notes anchor chart.</li> <li>• Give directions. Tell students that they will have 8–10 minutes to work with their group members to reread pages 3–20 of <i>Eight Days</i> in order to locate and record more details on their Summary Notes anchor charts about:             <ul style="list-style-type: none"> <li>* Who is the narrator?</li> <li>* Who are the other character(s)? (relationship with the narrator)</li> <li>* What events take place? When and where does each event take place? (using a complete sentence)</li> </ul> </li> <li>• Encourage students to record a what, when and where for each day that Junior is trapped that includes language directly from the text.</li> <li>• Clarify any directions as needed.</li> <li>• Invite students to begin. Leave the model summary notes displayed for student reference and circulate to support as necessary.</li> <li>• Once students have reread <i>Eight Days</i> and filled in their Summary Notes anchor charts, focus their attention whole group.</li> <li>• Pose the following question for students to briefly discuss in groups:             <ul style="list-style-type: none"> <li>* “What else did you learn about who the narrator is? Who other character(s) are?”</li> <li>* “What is happening the first (second, third, etc.) day Junior is trapped?”</li> </ul> </li> <li>• Invite members from each group to share out the details they added to their summary notes about the narrator, other characters, and the events that take place in the story that help to answer the above questions (see Teacher Reference: Sample Summary Notes for examples of what students may record.)</li> <li>• Say: “You just reread to identify key details and take notes about the narrator, Junior, and how he describes the events he experienced during the eight days of an earthquake.”</li> <li>• Tell the class that focusing on and determining the meaning of key terms and language in a story can help us to better understand the narrator and the events he describes. Ask students to turn to a new page in the academic vocabulary section in their journal glossaries to quickly add the following words and page number where each is located: <i>in my mind I played</i> (1), <i>entire</i> (3), <i>crackled</i>, <i>sparked</i> (8), <i>solo</i> (9–10).</li> </ul>	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• Pose the following question for students to think about and discuss in groups:               <ul style="list-style-type: none"> <li>* “What does it mean when he says, ‘In my mind, I played’?”</li> <li>* “Is Junior actually doing things like playing marbles, singing in a choir, and so forth?”</li> </ul> </li> <li>• After 1 minute, invite members from each group to share their thinking. Listen for suggestions like: “He is not actually playing marbles or singing in the choir; he is imagining that he is doing these things,” “Playing in your mind means using your imagination,” “It means imagining fun things instead of thinking about what is going on,” etc.</li> <li>• Give students 3 or 4 minutes to work with group members to determine and record the meaning of the remaining four words. Circulate to support as needed.</li> <li>• After a few minutes, cold call several students to share out their definitions:               <ul style="list-style-type: none"> <li><i>entire</i>—all; total</li> <li><i>crackled</i>—sizzled; buzzed; made a rapid snapping noise</li> <li><i>sparked</i>—flickered; flashed; glowed</li> <li><i>solo</i>—alone; by yourself</li> </ul> </li> <li>• Note: If students are not able to define words in the time allowed, tell them they may finish those for homework.</li> <li>• Focus students whole group. Ask them to think about and discuss in groups:               <ul style="list-style-type: none"> <li>* “How does understanding the phrase ‘in my mind, I played’ and other key terms help us understand the narrator better?”</li> <li>* “How do these phrases/terms help us understand the events he describes?”</li> </ul> </li> <li>• Give groups 2 to 3 minutes to discuss, then invite several students to share their thinking whole group. Listen for: “They help me understand that he is probably very young because he ‘plays in his mind’ or has a strong imagination and doesn’t see what is really going on,” “The narrator is creative, having a hard time understanding or dealing with being trapped under his house, so he focuses on imagining things he liked to do when he was safe, such as listening and watching the crackle and spark of hair burning at his dad’s barbershop,” “He feels lonely because he says ‘solo’ several times, and that means to be by yourself,” or similar ideas.</li> <li>• Tell students that in Work Time Part C they will use their Summary Notes anchor charts and the key vocabulary to write a short summary of <i>Eight Days</i>.</li> </ul>	



Work Time (continued)	Meeting Students' Needs
<p><b>C. Summarizing: <i>Eight Days: A Story of Haiti</i> (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Introduce the final learning target:           <ul style="list-style-type: none"> <li>* “I can write a summary of the story <i>Eight Days</i> by using information from the text.”</li> </ul> </li> <li>• Ask students to think about and discuss in their groups what the word <i>summary</i> means. Cold call students to share their thinking whole group and listen for: “A brief description of what the book is mostly about,” “Includes important details, events, and characters from the story,” “A description of the main ideas or events that take place in the story,” or similar ideas.</li> <li>• Tell students that a written summary can be used as a reference to help the reader remember key ideas and details. A summary can also serve as a way to interest another reader in a book.</li> <li>• Say: “For the purposes of this unit, your summaries will primarily be used for ongoing reference. Once we begin reading the novel in Lesson 3 and analyzing how <i>that</i> narrator’s point of view influences the description of events, we may need to come back to the notes and summary paragraph to compare and contrast the two narrators’ points of view.”</li> <li>• Tell students that summary paragraphs typically focus on answering the questions: who, what, when, where, why and how.</li> <li>• Say: “Your written summary of the story <i>Eight Days</i> will focus on four basic components of a summary paragraph: who, what, when and where. You recorded details about each of these components on your Summary Notes anchor charts earlier today.”</li> <li>• Tell students that before they begin writing their summaries about <i>Eight Days</i>, they will review and analyze an exemplar summary paragraph.</li> <li>• Display <b>the exemplar summary paragraph: <i>Esperanza Rising</i></b> for all students to see, and point out that this is an excerpt from the novel they read during Module 1. Ask students to follow along silently as the paragraph is read aloud.</li> <li>• Allow 3 or 4 minutes for students to complete the following:           <ol style="list-style-type: none"> <li>1. Turn to a new page in your journal to record what you notice as strong features of this summary paragraph.</li> <li>2. Independently reread the summary, pausing to record what you notice as strengths of this summary paragraph.</li> <li>3. Discuss what you noted as strengths with your group members.</li> </ol> </li> </ul>	<ul style="list-style-type: none"> <li>• Write and post the directions for students to refer to as they read the exemplar summary.</li> <li>• For students who struggle with determining the strengths of the Exemplar Summary Paragraph, consider providing a version that is highlighted with key details. This would provide clues for the students to notice as they read.</li> <li>• For students who struggle with sequencing, consider providing sentence strips featuring a number of events from the book so that the students can physically manipulate them in the right order.</li> <li>• Students who struggle with writing may need to dictate their summary paragraph to a peer or the teacher.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• Once students complete their discussions, post and bring their attention to the <b>Literary Summary anchor chart</b>.</li> <li>• Cold call members from each group to share the strengths they noted in the exemplar paragraph and highlight or underline those areas in the paragraph as the students share. Listen for: “The summary states the title of story and the name of author,” “Major events are named or described, but not small details,” “Setting is mentioned—when and where each major event is happening,” “The main character, Esperanza, is named first and there are a couple of important details about her; other characters are named and their relationship or how they interact with Esperanza is briefly mentioned,” “It is written in present tense,” “There is key vocabulary—language from the text,” “There are transitional words and phrases,” “The summary is written in the order in which the events in the story happened,” and similar suggestions. Record students’ ideas on the anchor chart. If students do not mention each of these elements, add them to the anchor chart and define as needed.</li> <li>• Explain that summaries of literary text (e.g., novels or stories) are written in the order in which events occur in the book. Ask students to briefly look back at and discuss the events they recorded on their Summary Notes anchor charts in order to determine the order of events as Junior described them.</li> <li>• After 1 to 2 minutes, cold call groups to share their thinking aloud. Listen for ideas like: “Junior’s description of events in the book start <i>after</i> he has been trapped under the house and rescued,” “He is describing the ‘end,’ or last thing that happened first,” “The next series of events Junior describes all occur on Day One through Day Seven,” and “The last event he describes is being rescued, which actually took place before he was interviewed but after he was trapped.”</li> <li>• Ask students to turn to a new page in their journals. Tell them to discuss with their group members, then write a summary paragraph, three to five sentences long, about <i>Eight Days</i> in their journals. Reiterate that these summary paragraphs need to:             <ul style="list-style-type: none"> <li>– Be written in the order the narrator used to describe events</li> <li>– Include key words from the story</li> <li>– Include the elements listed on the Literary Summary anchor chart</li> </ul> </li> <li>• Distribute one <b>Summary Paragraph task card</b> to each student. Read the directions aloud. Clarify as necessary.</li> <li>• Allow students 6 or 7 minutes to write their summary paragraphs. Encourage students to regularly refer to their summary notes, the Literary Summary anchor chart, and the displayed exemplar as references. Circulate to support as needed (see the <b>Sample summary paragraph, <i>Eight Days: A Story of Haiti</i>, for teacher reference</b>, for ideas students may include in their summaries.)</li> </ul>	<ul style="list-style-type: none"> <li>• Consider providing sentence stems or a graphic organizer for students who may need more scaffolding toward writing a summary paragraph. The graphic organizer may include boxes for each of the who, what, where, when, why, and how portions of the paragraph.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>As time allows and individual students complete their summaries, ask them to share their paragraphs with another classmate (in their own group or a different group) who has also completed his or her summary. Ask students to think about one “star” (compliment) they would give about their peer’s summary, based on the criteria listed on the anchor chart.</li> <li>If time does not permit students to finish their summaries, ask them to complete the paragraphs for homework.</li> </ul>	
Closing and Assessment	Meeting Students' Needs
<p><b>A. Debrief and Review of Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"> <li>Bring students together whole group. Ask them to think about the following:               <ul style="list-style-type: none"> <li>* “Based on Junior’s description of an earthquake, what were we able to learn about the positive or negative effects an earthquake can have on the environment and humans?”</li> </ul> </li> <li>Ask students to pair to share their ideas and invite several students to share their thinking whole group. Add their comments to or confirm their new learning on the <b>Earthquakes anchor chart</b> form Unit 1.</li> <li>Read each of the learning targets aloud and ask students to use the Glass, Bugs, Mud protocol to demonstrate their level of understanding the targets. Note students who show “mud,” as they may need extra support.</li> <li>Distribute <b>three evidence flags</b> to each student for homework.</li> </ul>	<ul style="list-style-type: none"> <li>Intentionally partner ELL students with students who speak the same L1 in order to discuss the question posed about natural disasters.</li> </ul>
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> <li>Complete your summary paragraphs about the story <i>Eight Days</i> in your journal.</li> <li>Complete writing a brief definition, synonym, and picture for these key words/phrases from <i>Eight Days: in my mind I played, entire, crackled, sparked, solo, and recited</i>.</li> <li>Read your independent book to locate additional evidence about natural disasters to add to the What Do We Know about Natural Disasters? anchor chart. As you read, mark pages with evidence flags.</li> </ul>	<ul style="list-style-type: none"> <li>Provide an audio recording of independent reading books for students who struggle with reading independently.</li> </ul>



EXPEDITIONARY  
LEARNING

# Grade 5: Module 4: Unit 2: Lesson 1

## Supporting Materials



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Map of Haiti



Source: [http://commons.wikimedia.org/wiki/File:Western\\_Hemisphere\\_LamAz.png](http://commons.wikimedia.org/wiki/File:Western_Hemisphere_LamAz.png)



Read-Aloud Task Card

**Reader 1:** pages 1–6 (Start, “When I was pulled ...” and end, “On the second day ... Alarive! Surprise!”)

**Reader 2:** pages 7–10 (Start, “On the morning of the third day ...” and end, “And I did get my solo ... in the entire world!”)

**Reader 3:** pages 11–14 (Start p.12, “On the fifth day ...” and end, “On the sixth day ... mouthful of rain.”)

**Reader 4:** pages 15–20 (Start p.16, “On the seventh day ...” and end, “On the eighth day ... never let go.”)

1. Locate the pages you are assigned to read, and then mark the pages where you will start and where you will end (mark with a sticky note, bookmarks, slips of paper, or other method).
2. Take a moment to read through your part of the text silently.
3. Once all group members have had a moment to read their section of the text silently, Reader 1 begins. Make sure to read so all group members can hear, but not so loudly that it interferes with other groups’ reading.
4. After Reader 1 finishes, Reader 2 begins, then Reader 3, finishing with Reader 4.
5. Group members who are not currently reading need to follow along silently as each portion of the text is read aloud.



Summary Notes, Blank

WHO are the other characters? (relationship to narrator)	WHO is the narrator? _____

**Write a complete sentence to briefly describe**

**WHAT** events take place? (What happens?) **WHEN** and **WHERE** does each event take place?

Event 1:

Event 2:

Event 3:

Event 4:

Event 5:

Event 6:

Event 7:

Event 8:

Event 9:



Summary Notes, *Eight Days: A Story of Haiti*  
Answers, For Teacher Reference

WHO is the narrator? <i>Junior</i>	WHO are the other characters? (relationship to narrator)
<ul style="list-style-type: none"><li>• <b>p.1—young; brave; afraid; cried; missed family; “plays in mind”</b></li><li>• <b>pp.3–18—imaginative; plays pretend</b></li><li>• <b>pp.9–10—likes to sing</b></li><li>• <b>p.12—sad; cries about Oscar</b></li><li>• <b>p.18—misses Oscar</b></li><li>• <b>p.19—happy; feels warmth from sun; hugs family tightly</b></li></ul>	<ul style="list-style-type: none"><li>• <b>Manman—mother (infer)</b></li><li>• <b>Papa—father (infer)</b></li><li>• <b>Justine—little sister (p.1)</b></li><li>• <b>Oscar—best friend; with Junior when house fell (p.3)</b></li></ul>

Summary Notes, *Eight Days: A Story of Haiti*  
Answers, For Teacher Reference

**Write a complete sentence to briefly describe ...**

**WHAT** *events* take place? (What happens?) **WHEN** and **WHERE** does each *event* take place?

Event 1: **Junior describes being interviewed one day after he is “pulled from under his house” in Haiti (infer). (p.1)**

Event 2: **Junior imagines playing “marbles” and flying kites “high up in the sky” the first day he is trapped under his house. (p.3)**

Event 3: **Junior imagines playing hide and seek in a “dark, dusty corner” with Oscar the second day he is trapped under his house. (p.5)**

Event 4: **Junior imagines “painting” and the hair that “crackled and sparked” when he burned it at his father’s “barbershop” the third day he is trapped under his house. (pp.7–8)**

Event 5: **Junior imagines he is singing a “solo” for “the entire world” the fourth day he is trapped under his house. (pp.9–10)**

Event 6: **Junior imagines playing soccer with Oscar, then Oscar “went to sleep but never woke up” the fifth day he is trapped under his house. (p.12)**

Event 7: **Junior imagines going to the countryside to play in the “warm” rain the sixth day he is trapped under his house. (p.14)**

Event 8: **Junior imagines “racing” his bike and “reciting lessons” in a “blackout” the seventh day he is trapped under his house. (pp.16, 18)**

Event 9: **Junior is “found” and is “so happy” to “feel the hot sun on his skin” and be reunited with his family the eighth day after he was trapped under his house. (p.19)**



### Summary Paragraph task card

1. Refer to the exemplar paragraph and the Literary Summary anchor chart. Discuss with your group members how you would like to begin your summary paragraph. (What information should come first?) Write your first sentence in your journal.
2. Continue to refer to the exemplar paragraph and the Literary Summary anchor chart and discuss with group members the details you think should be written second, third, and so forth. Continue writing sentences in your journal.
3. After you complete your summary paragraph, review to make sure it includes:
  - Name of story and author
  - WHO the narrator is (important known and inferred details)
  - WHAT the major event(s) are and in what order they happen in the story
  - WHEN and WHERE the major event(s) take place
  - WHO other characters are and their relationship or interactions with the narrator
  - Does not give your opinion of the story
  - Written in the present tense (“is,” “says,” “experiences,” “happens,” etc.)
  - Key vocabulary and language from the text
  - Transitional words and phrases
4. Revise as necessary.
5. As time allows, share complete paragraph with a peer who has also completed her or his summary (from your group or another group). Give your peer a “star” (compliment) about her or his summary, based on Literary Summary criteria.



**Exemplar Summary Paragraph:**

*Esperanza Rising*

The novel *Esperanza Rising*, by Pam Munoz Ryan, is about a thirteen-year-old girl named Esperanza who lives a life of privilege on her family's ranch in Aguascalientes, Mexico. Esperanza's life changes drastically when her father is killed and she, her mother, and their servants must flee to California during the Great Depression of the 1930s. In California, Esperanza lives as a poor farm worker harvesting the fruits and vegetables that grow each season. Esperanza experiences many hardships once she moves to California. Her mother becomes ill and Esperanza must take on more responsibility. She also witnesses how poorly immigrant workers are treated and as a result, the strikes that are organized to demand fair treatment and equal opportunity for all workers. Because of these and other experiences, Esperanza changes over the course of the novel and eventually learns to find happiness in her new home.



Sample Summary Paragraph, *Eight Days: A Story of Haiti*  
(For Teacher Reference)

*Note: This sample is an exemplary model of a summary paragraph. Look for student work to include key elements listed on the Literary Summary anchor chart.*

The book *Eight Days: A Story of Haiti* by Edwidge Danticat is about a young boy named Junior who “plays in his mind” while he is trapped under his house for days after an earthquake destroys his home in Haiti. The story begins a day after Junior is rescued; he is being interviewed about how he felt and what he did while he was trapped. Junior tells the reporters that he was scared and he missed his family, but he also wanted to be brave so he pretended to play. For most of the story, Junior describes how he pretends to play games with his friend Oscar, who is trapped with him, and spend time with his family in different places near his home. The story ends on the eighth day, when Junior is rescued and gets to see his family again.



EXPEDITIONARY  
LEARNING

## **Grade 5: Module 4: Unit 2: Lesson 2**

**How a Narrator's Point of View Influences the  
Description of Events, and Analyzing Images in  
Literature: *Eight Days: A Story Of Haiti***



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**How a Narrator’s Point of View Influences the Description of Events, and  
Analyzing Images in Literature:  
*Eight Days: A Story Of Haiti***

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

- I can describe how a narrator’s point of view influences the description of events. (RL.5.6)
- I can analyze how visual and multimedia elements add to the meaning, tone, or beauty of literary text. (RL.5.7)
- I can analyze figurative language, word relationships, and nuances in word meanings. (L.5.5)

**Supporting Learning Targets**

- I can describe how Junior’s point of view influences his description of events in *Eight Days*.
- I can analyze how color and composition of images are used to add to the meaning of the story *Eight Days*.
- I can analyze the meaning of figurative language in *Eight Days*.

**Ongoing Assessment**

- Narrator’s Point of View Analysis Task (in journal)
- Composition and Color Analysis sheet
- Language Analysis T-chart (in journal)



**How a Narrator's Point of View Influences the Description of Events, and  
Analyzing Images in Literature:  
*Eight Days: A Story Of Haiti***

Agenda	Teaching Notes
<p>1. Opening</p> <ul style="list-style-type: none"><li>A. Homework Review (5 minutes)</li><li>B. Engaging the Reader (5 minutes)</li></ul> <p>2. Work Time</p> <ul style="list-style-type: none"><li>A. How the Narrator's Point of View Influences the Description of Events (15 minutes)</li><li>B. Analyzing Images (15 minutes)</li><li>C. Analyzing Figurative Language (15 minutes)</li></ul> <p>3. Closing and Assessment</p> <ul style="list-style-type: none"><li>A. Debrief and Review of Learning Targets (5 minutes)</li></ul> <p>4. Homework</p>	<ul style="list-style-type: none"><li>• In Work Time Part A, students refer to their summary notes and summary paragraphs from Lesson 1 to analyze how Junior's point of view in <i>Eight Days: A Story of Haiti</i> influences his description of events.</li><li>• Then students think about how the use of color and composition adds meaning to a story by analyzing images found in <i>Eight Days</i>.</li><li>• Students will begin a new routine of analyzing figurative language in this unit. Students will begin with an analysis of the figurative language found in <i>Eight Days</i> as a scaffold toward the more complex analysis of similes, metaphors, and idioms in the novel that students will read next. This is a reinforcement of skills learned in Module 1 working with <i>Esperanza Rising</i>. In lessons where figurative language analysis is not part of Work Time, students will have an opportunity to briefly focus on the academic vocabulary found in the text. They will add and define those terms in the academic section of the glossary in their journals from Unit 1 (see Lesson 1 for an example).</li><li>• In advance: Post students' Summary Notes anchor charts from Lesson 1.</li><li>• Review: Fist to Five protocol (Appendix 1).</li></ul>



**How a Narrator's Point of View Influences the Description of Events, and  
Analyzing Images in Literature:  
*Eight Days: A Story Of Haiti***

Lesson Vocabulary	Materials
<p>point of view, influence, description, events, analyze, color, image, meaning, interpret, figurative language; in my mind I played (1), entire (3), crackled, sparked (8), solo (9–10)</p>	<ul style="list-style-type: none"><li>• Independent reading book</li><li>• What Do We Know about Natural Disasters? anchor chart (begun in Unit 1)</li><li>• Journals</li><li>• <i>Eight Days: A Story of Haiti</i> (one per student)</li><li>• Narrator's Point of View Analysis task card (one for display)</li><li>• Summary notes (chart-sized, from Lesson 1)</li><li>• Students' Summary paragraphs (from Lesson 1, in journal)</li><li>• Sample Narrator's Point of View Analysis, <i>Eight Days: A Story of Haiti</i> (for teacher reference)</li><li>• Document camera or overhead projector</li><li>• Image Analysis Questions (one for display)</li><li>• Figurative Language Analysis T-chart (new, teacher-created, one for display)</li><li>• Sample Figurative Language Analysis T-chart (for teacher reference)</li><li>• Evidence flags (three per student)</li></ul>



Opening	Meeting Students’ Needs
<p><b>A. Homework Review (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to take out their <b>independent reading book</b> with evidence flags they completed for homework.</li> <li>• Focus students’ attention on the <b>What Do We Know about Natural Disasters? anchor chart</b> (from Unit 1). Cold call students to share out the evidence they marked to add to the anchor chart. Record their ideas.</li> </ul>	
<p><b>B. Engaging the Reader (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• Say: “Remember that we are studying natural disasters in this module. During Unit 1, you built some background knowledge about what natural disasters are, as well as the positive and negative impacts extreme natural events can have on people and the environment.</li> <li>• Our focus in Unit 2 is reading literature set in a time and place where a natural disaster is occurring in order to analyze:             <ul style="list-style-type: none"> <li>* How does each narrator’s point of view influence the way an extreme natural event is described?</li> </ul> </li> <li>• Ask students to think about, then pair to share:             <ul style="list-style-type: none"> <li>* “What were we able to learn about the impact the earthquake in Haiti had on humans or the environment from Junior’s description of events in <i>Eight Days</i>?”</li> </ul> </li> <li>• Invite students to share their partner’s response whole group. Listen for ideas such as: “Earthquakes frighten people,” “They trap people,” “Homes are destroyed,” “Families are separated,” “People are injured,” etc.</li> </ul>	<ul style="list-style-type: none"> <li>• Chart and post all questions asked to students and answers they provide for students to reference throughout the lesson.</li> <li>• Students who struggle with language may be reluctant to share aloud voluntarily. Consider beginning the share with those students and warn them that they will start the sharing; this will give them an opportunity to prepare their statement.</li> </ul>



Work Time	Meeting Students’ Needs
<p><b>A. How the Narrator’s Point of View Influences the Description of Events (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Direct students to gather their <b>journals</b> and the book <i>Eight Days</i> and then join their groups (from Lesson 1).</li> <li>• Introduce the first learning target:</li> <li>• “I can describe how Junior’s point of view influences his description of events in <i>Eight Days</i>.”</li> <li>• Ask students to think about what they recall about first-person versus third-person <i>point of view</i>. Invite several students to share their thinking aloud. Listen for:             <ul style="list-style-type: none"> <li>* “First person uses the pronouns ‘I, me, and we,’” “Usually it’s the main character,” “It’s told from the narrator’s own view,” and “We only hear, see, or know what the narrator shares or describes.”</li> <li>* “Third person uses the pronouns ‘he, she, and they,’” and “It tells many characters’ views and feelings—what they hear and see.”</li> </ul> </li> <li>• Solidify students’ understanding of first versus third person by providing a simple example such as: “If I describe what I did this morning, it is first person, but if I describe what my friend Al did this morning, then it is third person.”</li> <li>• Explain that a narrator’s <i>point of view</i> can also be thought of as his perspective, or the way he describes what he sees, hears, or feels, and his actions.</li> <li>• Ask the class to think about what the word <i>influence</i> means in this context. Invite several students to share their thinking aloud. Listen for: “have an effect on how events are described,” “impact,” or similar ideas.</li> <li>• Ask the class what the word <i>description</i> means in this target. Cold call several students to share out and listen for ideas like: “The way something is explained or described.”</li> <li>• Ask the class to consider what the word <i>events</i> means. Cold call several students to share their definitions aloud. Listen for: “Something important that happens,” “An occurrence, especially one of importance,” or “Events occur in certain places, during certain times (setting).”</li> <li>• Direct students to quickly look back at page 1 of <i>Eight Days</i> to determine:             <ul style="list-style-type: none"> <li>* “Is this story told from a first-person or third-person point of view?”</li> </ul> </li> <li>• Ask students to show either one or three fingers to demonstrate which. Look for students to show one finger, then cold call a few students to share out the details they used to help them decide. Listen for: “The pronouns ‘I’ and ‘my,’” “Description of only his own feelings,” or similar examples.</li> <li>• Remind students of the guiding question for this unit:             <ul style="list-style-type: none"> <li>* “How does a narrator’s point of view influence the way events are described?”</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Chart and post the differences between first and third person on a Point of View anchor chart for students to refer to throughout the unit.</li> <li>• Write synonyms or short phrases above the academic words in learning targets for students to refer to during the lesson.</li> <li>• Consider giving students who struggle with writing from displayed or projected text their own Point of View Analysis task card.</li> <li>• Consider allowing students who struggle with writing to dictate their responses to the task card to a peer or teacher.</li> </ul>



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> <li>• Explain that authors choose to tell stories from particular points of view, or perspectives, because it helps them to convey an “experience” to the reader through the use of a narrator who describes and emphasizes certain details and emotions associated with a major event. Say: “The narrator is created by the author to tell the story, and the narrator’s point of view influences <i>how</i> the event is described.”</li> <li>• Display the <b>Narrator’s Point of View Analysis task card</b>. Ask students to turn to a new page in their journals to record their responses to the three parts of the analysis task.</li> <li>• Read the first prompt aloud: “The author wrote this story from the point of view of ... (WHO is the narrator?)”</li> <li>• Ask students to refer to the chart-sized <b>summary notes</b> (from Lesson 1), their <b>summary paragraphs</b> (from Lesson 1, in journals), and the text. Then tell students to think about and discuss who the narrator is. Cold call several students to share out. Listen for: “The author wrote this story from the point of view of a young boy named Junior,” “A frightened child named Junior,” or similar ideas. Ask students to record the prompt and complete the sentence to describe the narrator’s point of view in their journals.</li> <li>• Read aloud the second prompt of the analysis task: “In this story the narrator <i>mainly</i> describes ...” Tell students to think about:             <ul style="list-style-type: none"> <li>* “What specific details and language from the text is used to describe what is happening (events)?”</li> <li>* “Is there a pattern to Junior’s description of events? Do you see any repetition of language?”</li> </ul> </li> <li>• Ask students to look back once again at their Summary Notes anchor charts and paragraphs (from Lesson 1) to determine what the narrator mainly describes happening during this story, or what he emphasizes (gives importance to, repeats), and then discuss in groups.</li> <li>• Cold call several students to share their thinking whole group. Listen for: “Throughout most of the story, Junior imagines he is playing in everyday places he is familiar with,” “He ‘plays in his mind,’ meaning he uses his imagination,” “He thinks about doing his favorite things with family and friends instead of thinking about being trapped under his house,” or similar ideas.</li> <li>• Ask students to record the second part of the analysis prompt and complete the sentence to state what the narrator mainly describes happening in the story.</li> <li>• Read the third fill-in-the-blank part of the analysis task: “I think that because the narrator is _____, s/he describes the event by using the details and/or words _____.”</li> <li>• Direct students to focus on the word event in this statement. Ask them to think about and then discuss:             <ul style="list-style-type: none"> <li>* “What major <i>event</i> is the narrator experiencing in this story?”</li> </ul> </li> </ul>	



How a Narrator's Point of View Influences the Description of Events, and  
Analyzing Images in Literature:  
*Eight Days: A Story Of Haiti*

Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Cold call members from each group. Listen for: “An earthquake causes a boy to become trapped under his house for eight days,” or similar suggestions.</li><li>• Explain to students that in order to fill in the first part of the statement, they will need to think about who the narrator is, his point of view or perspective. To complete the second portion of the statement, they need to consider what he mainly focuses on as he describes being trapped under his house.</li><li>• Allow students 1 to 2 minutes to refer to their responses to the first two prompts, then to think about and discuss how they would fill in the final part of the analysis.</li><li>• Invite several students to share their thinking whole group. Listen for ideas like: “I think because Junior is young and frightened, he describes the event by using the details and/or words: ‘He played in his mind,’ or used his imagination, instead of thinking about the fact that he was trapped or that there was an earthquake and he was separated from his family.”</li><li>• Direct students to record their statements for the final part of the analysis task in their journals (see <b>Sample Narrator’s Point of View Analysis, <i>Eight Days: A Story of Haiti</i>, for teacher reference</b> for possible student responses.)</li></ul>	



Work Time (continued)	Meeting Students’ Needs
<p><b>B. Analyzing Images (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Introduce the second learning target: “I can analyze how color and composition in images are used to add to the meaning of the story <i>Eight Days</i>.”</li> <li>• Ask students to recall and share out what they remember about the meaning of the word <i>analyze</i> (examine, study, evaluate, explore).</li> <li>• Focus students’ attention on the word <i>images</i> in this target. Direct students to think about and discuss in groups what this word means. Cold call several students to share out. Listen for: “pictures,” “visual elements,” or similar ideas.</li> <li>• Next, draw students’ focus to the word <i>composition</i>. Ask what this word means in relation to <i>images</i>. After providing a few seconds for them to think, invite a few students to share their ideas. Listen for: “How objects are arranged on a page,” “Where objects or people are placed,” “How big or small objects or people are,” or similar ideas.</li> <li>• Point out the word meaning in the target. Ask students to think about how they would define <i>meaning</i> in the context of this target. Invite a few students to share their thinking whole group. Listen for ideas like: “The message a picture can convey,” “The way pictures help the reader ‘see’ what is happening or being described in the story,” “The feelings the image expresses,” etc.</li> <li>• Explain to students that artists incorporate specific colors in their images to convey a message (meaning) to a viewer or reader (if the images are in a book), in the same way that an author uses specific words to help the reader understand the message. Similarly, artists think carefully about where they place objects and people in a picture in order to help convey the message (meaning).</li> <li>• Tell students that in order for them to analyze how color and composition influence meaning, they will go back into the book and focus on:             <ul style="list-style-type: none"> <li>* The colors the artist used in these images</li> <li>* How the artist composed the picture—in other words, how s/he decided to arrange objects and people</li> </ul> </li> <li>• Ask students to turn to pages 5 and 6 of <i>Eight Days</i> (“On the second day ...”). Using a <b>document camera</b>, display the <b>Image Analysis Questions</b> for all students to see.</li> <li>• Read the first questions aloud:             <ul style="list-style-type: none"> <li>* “What are the main colors used on these pages? What feeling(s) do these colors convey to the viewer?”</li> </ul> </li> <li>• Direct students to closely examine, then discuss the image on page 5 to answer these questions.</li> </ul>	<ul style="list-style-type: none"> <li>• Consider creating an anchor chart about images for students that lists the words associated with images, especially those in the learning targets, and the definitions or synonyms for students to refer to throughout the unit.</li> <li>• Write and post the instructions on how to analyze color and composition for students to refer to as they work.</li> <li>• Refer students to the anchor chart created (if done) for words associated with images and their definitions or examples (composition, color, tone, meaning, etc.) to remind students what to look for or focus on.</li> </ul>



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> <li>• After 1 or 2 minutes, cold call students to share their thinking whole group. Listen for: “Mostly dark blue color is used,” “There are small bits of lighter colors around his family members,” “It is dark, which makes me think it is scary, like nighttime,” “Little bits of light in the dark make me think of hope, because there are small bits of happy colors like yellow, which make me think of the sun or joy,” and similar observations. Record students’ ideas below the first Image Analysis Question.</li> <li>• Read the next question aloud:               <ul style="list-style-type: none"> <li>* “Examine the characters and objects in this image. What detail(s) does the artist emphasize in this composition?”</li> </ul> </li> <li>• Ask students to think about and discuss this question with their group members.</li> <li>• After 1 or 2 minutes, invite several students to share out. Listen for: “shadow and light,” “members of his family searching,” “Junior’s face,” etc. Record students’ ideas below the second image question. Leave questions and responses displayed for student reference.</li> <li>• Pose the final analysis question to students:               <ul style="list-style-type: none"> <li>* “What <i>meaning</i>, or message, is the artist trying to help the reader understand about this event?”</li> </ul> </li> <li>• Give students 2 minutes to think about and discuss this question in groups. Cold call members from each group to share out. Listen for: “The artist and author want the reader to understand that even though Junior describes playing, he is really in a scary situation being trapped under his house,” “It is dark and he is lonely; he is thinking of his family searching for him,” and similar ideas.</li> <li>• Direct students to turn to the last two pages of the story (pages 19 and 20).</li> <li>• Allow groups 5 minutes to do the following:               <ol style="list-style-type: none"> <li>1. Read the Image Analysis Questions.</li> <li>2. View the image on pages 19 and 20.</li> <li>3. Think about and discuss with group members how you would respond to the first analysis question.</li> <li>4. Write your response to Question 1 on a blank page in your journal.</li> <li>5. Repeat the steps above for Questions 2 and 3.</li> </ol> </li> </ul>	<ul style="list-style-type: none"> <li>• Display the pictures/images from <i>Eight Days</i> as students are giving answers to the questions; highlight or circle the details they mention so students can see which details lead to analysis.</li> <li>• Write and post the directions of what to do with their groups when analyzing the images for students to refer to as they work.</li> <li>• Provide hints of what to focus on for each question for students who struggle with visual clues.</li> </ul>



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> <li>Once students complete their analysis questions, invite several students to share out whole group. Positively reinforce student references to specific details within the image and how the details add “meaning” to the story. Listen for students to share ideas such as: “The colors used are mostly bright blue, yellow, orange, green; I associate happiness and warmth with these colors,” “The artist emphasizes the family grouped together; I think the artist used these colors and this composition to convey the joy Junior feels about being rescued and seeing his family again,” “The artist wants the reader to understand the sense of safety Junior feels about being rescued,” etc.</li> </ul>	
<p><b>C. Analyzing Figurative Language (15 minutes)</b></p> <ul style="list-style-type: none"> <li>Introduce the final learning target: “I can analyze the meaning of figurative language in <i>Eight Days</i>.”</li> <li>Ask students to consider and then briefly discuss what the word <i>analyze</i> means in the context of this target. Invite several students to share out. Listen for: “understand,” “determine,” and similar suggestions.</li> <li>Focus students’ attention on the phrase <i>figurative language</i> in this target. Tell students that <i>figurative language</i> usually refers to similes and metaphors (comparisons), idioms (expressions), or other nonliteral language (e.g., hyperbole, personification) used by authors to help create a lasting image in a reader’s mind.</li> <li>Tell students they are going to focus on the figurative language in <i>Eight Days</i> to further support their understanding of the narrator’s point of view as he is trapped and subsequently rescued after an extreme natural event—an earthquake.</li> <li>Display the <b>Figurative Language Analysis T-chart</b>. Direct students to turn to a new page in their journals to create this T-chart.</li> <li>Read the first example of descriptive language: “The author used this figurative language ...” from p.1: “But in my <i>mind</i>, I <i>played</i>.” Focus students on the words <i>mind</i> and <i>played</i> in this line of text. Ask students to recall their discussion of this phrase from Lesson 1 and discuss in groups what it means to “play” in one’s “mind.”</li> <li>Invite members from each group to share their thinking. Listen for: “‘Playing in your mind’ means using your imagination,” “It means imagining fun things instead of thinking about what is going on, like sad events,” etc. Record students’ ideas on the right side of the T-chart (next to the p.1 text), under “What the author literally means is ...”</li> <li>Tell students to do the following:             <ol style="list-style-type: none"> <li>1. Read through the remaining three examples of figurative language.</li> <li>2. Focus on the italicized words; what do they mean?</li> </ol> </li> </ul>	<ul style="list-style-type: none"> <li>If students are not familiar with, or have not been taught yet, the types of figurative language mentioned, take the opportunity for some mini lessons to teach these concepts.</li> <li>Add nonlinguistic visuals (such as simple drawings or icons) of each example of figurative language from the text on the T-chart. This helps students who struggle with language to be able to visualize what is being described.</li> <li>Write and post the directions for analyzing figurative language for students to refer to as they complete the T-chart.</li> </ul>



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> <li>3. Discuss interpretations with group members.</li> <li>4. Record your ideas about “What the author literally means is …” next to each example on the right side of the T-chart.</li> <li>• As students work, move throughout the room to offer support.</li> <li>• After 4 to 5 minutes, focus students whole group.</li> <li>• Direct their attention to the second example of figurative language and ask:               <ul style="list-style-type: none"> <li>* “What does the word <i>solo</i> mean? What is significant about the narrator repeating this word over and over? What does he want us to understand about how he is feeling?</li> <li>* “What does this phrase <i>literally</i> mean?”</li> </ul> </li> <li>• Cold call students to share their thinking with the class (see <b>Sample Figurative Language Analysis T-chart, for teacher reference</b>).</li> <li>• Repeat with the third example:               <ul style="list-style-type: none"> <li>* “What does it mean to <i>sleep</i> but never <i>wake up</i>? Why would this narrator describe his friend that way? What could have happened to Oscar to cause him to never wake up?”</li> <li>* “What does this phrase <i>literally</i> mean?”</li> </ul> </li> <li>• Repeat with the fourth example:               <ul style="list-style-type: none"> <li>* Is it possible to <i>never let go</i> of someone? How does the use of exaggeration help us understand what Junior is feeling after he is rescued and reunited with his family?</li> <li>* “What does this phrase <i>literally</i> mean?”</li> </ul> </li> <li>• Direct groups to discuss and add one or two new ideas about WHO the narrator is to their Summary Notes anchor chart, based on their language analysis.</li> <li>• After 1 or 2 minutes, cold call groups to share out a detail they added about WHO the narrator is. Listen for ideas such as: “lonely,” “creative,” “imaginative,” “can’t understand his friend’s death; calls it falling asleep and never waking up,” “relieved to see his family,” etc.</li> </ul>	<ul style="list-style-type: none"> <li>• Color-code the T-chart so that each example of figurative language is in a different color in order to help students see the difference when a lot of text is displayed.</li> </ul>



Closing and Assessment	Meeting Students’ Needs
<p><b>A. Debrief and Reviewing the Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• Bring students together whole group. Ask them to consider and then pair to share:           <ul style="list-style-type: none"> <li>* “How do images and figurative language contribute to the meaning (message) of a story?”</li> </ul> </li> <li>• Invite several students to share out their ideas. Listen for: “Images help me understand how the character is feeling—scared or hopeful,” “The figurative language of ‘solo’ being repeated helps me understand how lonely Junior is,” “Describing Oscar as ‘falling asleep but never waking up’ helps me know that he is too young to directly talk about death,” etc.</li> <li>• Read each learning target aloud and ask students to use the Fist to Five protocol to demonstrate their mastery toward each target. Note students who show a three or lower, as they may need more support.</li> <li>• Distribute <b>three evidence flags</b> per student.</li> </ul>	<ul style="list-style-type: none"> <li>• Intentionally partner ELL students with students who speak the same home language in order to discuss the question posed about figurative language.</li> </ul>
Homework	Meeting Students’ Needs
<ul style="list-style-type: none"> <li>• Read your independent book to locate additional evidence about natural disasters to add to the What Do We Know about Natural Disasters? anchor chart started in Unit 1. As you read, mark pages with evidence flags.</li> </ul> <p><i>Note: Students will begin reading the novel Dark Water Rising, by Marian Hale, in Lesson 3. Each student will need his or her own novel to read from. Read this novel carefully, in advance, as some content may be difficult for students. See Unit Overview for further details.</i></p>	<ul style="list-style-type: none"> <li>• Provide an audio recording of independent reading books for students who struggle with reading independently.</li> <li>• Consider allowing students who struggle with determining evidence to find two pieces of evidence instead of three.</li> </ul>



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# Grade 5: Module 4: Unit 2: Lesson 2

## Supporting Materials



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**Narrator's Point of View Analysis Task**

The author wrote this story from the point of view of ... (WHO is the narrator?)

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In this story, the narrator **mainly** describes ...

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I think that because the narrator is \_\_\_\_\_,  
s/he describes the event(s) by using the details and/or words

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Sample Narrator's Point of View Analysis, *Eight Days: A Story of Haiti*  
For Teacher Reference

The author wrote this story from the point of view of ... (WHO is the narrator?)  
**a young boy named Junior who is trapped under his house after an earthquake.**

In this story, the narrator **mainly** describes ...  
**how he pretends to play games and spend time with his friends and family in familiar places near his home in Haiti.**

Because Junior is **young and scared**, he mostly describes how he “**plays in his mind,**” or uses his imagination, instead of thinking about the scary stuff that is going on around him.



Image Analysis Questions

1. What are the main colors used on these pages? What feeling(s) do these colors convey to the viewer?

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2. Examine the characters and objects in this image. What detail(s) does the artist emphasize in this composition?

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3. What **meaning**, or message, is the artist trying to help the reader understand about the narrator and/or this event?

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Figurative Language Analysis T-Chart

The author used this figurative language	What this literally means
“But in my <i>mind</i> , I <i>played</i> .” (p.1)	
“ <i>Solo</i> ”—repeated (pp.9–10)	
“Oscar felt really tired and went to <i>sleep</i> . He <i>never woke up</i> .” (p.12)	
“... I hugged them so tight I thought I would <i>never let go</i> .” (p.19)	



Sample Figurative Language Analysis T-Chart  
For Teacher Reference

The author used this figurative language	What this literally means
“But in my <i>mind</i> , I <i>played</i> .” (p.1)	<b>Junior used his imagination.</b>
“ <i>Solo</i> ”—repeated (pp.9–10)	<b>Junior feels lonely, alone.</b>
“Oscar felt really tired and went to <i>sleep</i> . He <i>never woke up</i> .” (p.12)	<b>Junior’s friend Oscar died.</b>
“... I hugged them so tight I thought I would <i>never let go</i> .” (p.19)	<b>Junior is relieved and happy to see his family in real life and doesn’t want to be separated from them.</b>



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# **Grade 5: Module 4: Unit 2: Lesson 3**

## **Summarizing Literature: *Dark Water Rising*, Chapters 1 and 2**



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

I can summarize a literary text. (RL.5.2)

I can summarize or paraphrase information in my notes and in finished work. (W.5.8)

**Supporting Learning Targets**

- I can identify key details to support a summary of Chapters 1 and 2 in the story *Dark Water Rising*.
- I can write a summary of Chapters 1 and 2 of *Dark Water Rising* by using information from the text.

**Ongoing Assessment**

- Summary notes
- Summary paragraph
- Sketch the Meaning note-catcher



Agenda	Teaching Notes
<p>1. Opening</p> <ul style="list-style-type: none"><li>A. Homework Review (5 minutes)</li><li>B. Engaging the Reader (5 minutes)</li></ul> <p>2. Work Time</p> <ul style="list-style-type: none"><li>A. Read-aloud and Sketching Meaning: <i>Dark Water Rising, Chapters 1 and 2</i> (25 minutes)</li><li>B. Second Read: Summary Notes (13 minutes)</li><li>C. Summarizing: <i>Dark Water Rising, Chapters 1 and 2</i> (10 minutes)</li></ul> <p>3. Closing and Assessment</p> <ul style="list-style-type: none"><li>A. Debrief and Reviewing the Learning Targets (2 minutes)</li></ul> <p>4. Homework</p>	<ul style="list-style-type: none"><li>• In this lesson, students continue to work in their same groups (from Lesson 1) and begin to read the novel <i>Dark Water Rising</i>, by Marian Hale. This story is set during the time of the Galveston, Texas, hurricane in 1900. Be sure to read this novel in advance of reading it aloud to students. Some content may be emotionally difficult for students to hear or read about. See Unit 2 Overview, Preparation and Materials for further detail. Also, the story includes situations where African American characters are faced with challenges of inequality and prejudice. Remind students of their learning from Module 3A about Jackie Robinson. Reiterate to students that during the early 1900s, particularly in the south, African Americans were not treated as equals and were not afforded the same rights and opportunities as white people. Explain that the author chooses to show historical reality in this book. This novel is at a 970 Lexile range and contains a great deal of complex language, including dialect. Therefore, students first hear each chapter read aloud. Reading aloud to students models fluency and supports their comprehension of the text.</li><li>• During the first read, students are asked to pause and “sketch the meaning” to capture their initial thinking about the text and then write gist statements. Work Time Parts B and C of this lesson follow a pattern that is similar to Lesson 1. Students will reread chunks of the text in order to create summary notes in their journals (rather than on charts), and then will write a combined summary paragraph for Chapters 1 and 2.</li><li>• In advance: Make sure each student has access to the novel <i>Dark Water Rising</i>, by Marian Hale.</li><li>• Review: Thumb-o-Meter protocol (Appendix A).</li></ul>



Lesson Vocabulary	Materials
summary, key details; undoing (3), tapestries (11), showplace (12), gulf, brimming-full (16), stewing (20)	<ul style="list-style-type: none"><li>• Independent reading book</li><li>• Evidence flags (from homework)</li><li>• What Do We Know about Natural Disasters? anchor chart</li><li>• Document camera or overhead projector</li><li>• Map of Galveston, Texas (for display)</li><li>• Close-up map of Galveston Island, Texas (for display)</li><li>• Journals</li><li>• <i>Dark Water Rising</i> (one book per student)</li><li>• Sketch the Meaning blank note-catcher (one for display)</li><li>• Summary notes, blank (one for display)</li><li>• Summary Notes task card (one per student)</li><li>• Sample summary notes, <i>Dark Water Rising</i> (for teacher reference)</li><li>• Literary Summary anchor chart (from Lesson 1)</li><li>• Summary Paragraph task card (one per student)</li><li>• Sample summary paragraph, <i>Dark Water Rising</i> Chapters 1 and 2 (for teacher reference)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Homework Review (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to take out their <b>independent reading book</b> with <b>evidence flags</b> they completed for homework.</li> <li>• Focus students' attention on the <b>What Do We Know about Natural Disasters? anchor chart</b> (from Unit 1). Cold call students to share out the evidence they marked to add to the anchor chart. Record their ideas.</li> </ul>	
<p><b>B. Engaging the Reader (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• Remind students that during Unit 2 they are reading fiction that is set in a time and place where a natural disaster is occurring in order to learn more about the impact extreme natural events can have on people and the environment.</li> <li>• Say: "We just completed reading a short picture book set during the 2010 earthquake in Haiti. Today we are going to start reading our novel, <i>Dark Water Rising</i>, which takes place in Galveston, Texas, in the year 1900, before, during, and after a hurricane. This event actually took place and it happened a very long time ago, so this story is considered 'historical fiction' because it describes a real event that happened many years in the past, but the characters are not real people—they were created by the author, Marian Hale."</li> <li>• Using a <b>document camera</b>, display the <b>map of Galveston, Texas</b>, and bring students' attention to the red arrow pointed at Galveston versus the arrows pointed at Haiti and New York. Ask students to briefly examine the map and think about where Galveston is in relation to Haiti and New York.</li> <li>• Cold call several students to share what they notice. Listen for ideas like: "Galveston is closer to Haiti, in the south," "It is not meeting the Atlantic side of the U.S. and is tucked into a gulf (Gulf of Mexico)," "Galveston is south and west of New York, north and west of Haiti," etc.</li> <li>• Next, display the <b>close-up map of Galveston Island, Texas</b>. Point out to that Galveston, like Haiti and parts of New York, is an island. It lies off the eastern coast of Texas within the Gulf of Mexico.</li> </ul>	



Work Time	Meeting Students' Needs
<p><b>A. Read-aloud and Sketching Meaning: Dark Water Rising, Chapters 1 and 2 (25 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to take out their <b>journals</b> and join their regular groups (from Lesson 1).</li> <li>• Distribute one copy of the book <b><i>Dark Water Rising</i></b>, by Marian Hale, to each student.</li> <li>• Tell students to take a quick look through book and discuss what they notice and wonder about the book with their group members.</li> <li>• Cold call each group to share out their notices and wonders. Listen for: “There are 29 chapters and a lot more text than was in the picture book,” “There are historical photos in the back of the book,” “The book cover, or jacket, has information about the story and the author,” “There is an ‘author’s note’ with some of the photos in the back pages of the book,” “I wonder what the author’s note is about,” “I wonder what this story will help me learn about natural disasters,” “I wonder how this narrator will describe what it was like to be in a natural disaster in the past,” or similar ideas.</li> <li>• Ask students to recall and share out what they often do during a first read. Listen for: “Read for gist,” and “Determine what the story is mostly about.”</li> <li>• Tell students that because this is a full-length novel with detailed descriptions of events, and because it contains a great deal of complex language, the first read of the text will be aloud. Students are asked to pause and “sketch the meaning” to help them process the description of events that occur. Explain that these sketches are quick 1- or 2-minute sketches or drawings that show key details in response to a prompt. Emphasize that the focus is not on the quality of their sketches; it is about helping them make meaning by quickly drawing an image that contains relevant details from the text in response to a prompt.</li> <li>• Display the <b>Sketch the Meaning blank note-catcher</b>. Ask students to quickly create a copy of the note-catcher on a blank page in their journals.</li> <li>• Direct students to turn to page 1 of the book and follow along silently as the first chapter is read aloud. (Start, “The train clicked on its rails ...” and pause at the end of page 12, “I couldn’t give up ... than he could.”)</li> <li>• Tell students they will create their first sketch for Chapter 1, showing the main event (the most important thing that happens) in this chapter.</li> <li>• Allow students to think about and briefly discuss in groups what the main event is and what details they think should be included in their image.</li> <li>• Ask students to:             <ul style="list-style-type: none"> <li>* “Sketch a picture of the main event that takes place in this chapter. Include the narrator in your image.”</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• If possible, for ELL students, provide <i>Dark Water Rising</i> in the students’ home language.</li> <li>• Refer students to the Things Close Readers Do anchor chart from previous modules.</li> <li>• Students who struggle transferring from displays to their own writing may need their own Sketch the Meaning note-catcher.</li> <li>• Reassure students that this note-catcher is not to evaluate how well they draw or how good their art skills are. This is a place to help capture their thinking, and drawing is one way to do that.</li> <li>• Consider flagging the pages for each reading in the book for students who may have difficulty finding the right pages each time.</li> <li>• Students who struggle with writing may need to dictate their gist to a peer or teacher.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• Give students 2 minutes to create their sketch. Invite a few students to share out what they drew and why. Listen for: “I drew the narrator on a train moving with his family to Galveston, because most of the description is about the train trip to Galveston and arriving there,” or similar ideas.</li> <li>• Ask students to open to page 13 and follow along silently as Chapter 2 is read aloud. (Start, “We turned south ...” and stop at the end of page 20, “Come Tuesday, I’d show him.”)</li> <li>• After reading Chapter 2, tell students they are about to draw a picture of how the narrator feels at the beginning and end of Chapter 2.</li> <li>• Once again, allow students a moment to think and discuss their ideas with group members.</li> <li>• Pose the following prompt:             <ul style="list-style-type: none"> <li>* “Draw a picture of how the narrator feels in the beginning of the novel; then draw a picture of how he feels at the end of Chapter 2.”</li> </ul> </li> <li>• Give students 2 minutes to create their sketch. Cold call members from each group to share out what they drew and why. Listen for: “I drew an angry, frustrated face for the beginning of the story, but a happy, excited face for the end of Chapter 2—because the narrator is frustrated and angry, especially with his Papa, at the beginning of the story, but then he is excited because he gets a job as a carpenter’s helper, doing something he wants to do,” etc.</li> <li>• Say: “Based on what we have read in these first two chapters and the sketches you created, think about, then discuss in your groups what the gist of both chapters is.”</li> <li>• After 2 minutes, cold call several students to share their thinking whole group. Listen for: “A boy (teenager) who wants to become a carpenter moves to Galveston with his family,” “A family in the 1900s moves to Galveston from Lampasas,” and similar suggestions.</li> <li>• Give students 1 minute to write a gist statement for Chapters 1 and 2 at the bottom of their sketches.</li> </ul>	



Work Time (continued)	Meeting Students' Needs
<p><b>B. Second Read: Summary Notes (13 minutes)</b></p> <ul style="list-style-type: none"> <li>• Introduce the first learning target: “I can identify key details to support a summary of Chapters 1 and 2 in the story <i>Dark Water Rising</i>.”</li> <li>• Ask students to think about, then share out what they recall about taking notes that include <i>key details</i>, from Lesson 1 and previous modules. Listen for: “Paraphrase important information,” “Restate big ideas in my own words,” “They don’t need to be complete sentences,” and similar ideas.</li> <li>• Tell students that they will reread chunks of Chapters 1 and 2 from <i>Dark Water Rising</i>, focusing on taking notes to paraphrase details about the narrator, other characters, and the events that occur, just as they did with <i>Eight Days</i> in Lesson 1.</li> <li>• Ask students to recall and then share the purpose for taking notes about key details from a story. Listen for: “It helps us keep track of key information to include in a summary paragraph.”</li> <li>• Display the <b>summary notes, blank</b>. Ask students to quickly create a copy of the summary notes on a blank page in their journals. Point out that this is the same format they used for their chart-sized notes about <i>Eight Days</i> in Lesson 1.</li> <li>• Distribute a <b>Summary Notes task card</b> to each student. Read through the key vocabulary and directions. Clarify as needed.</li> <li>• Give students 6 to 7 minutes to complete their summary notes, and circulate to support as necessary.</li> <li>• After students complete their notes, cold call members from each group to briefly share out what they recorded about the narrator, other characters, and the main events in the first two chapters. (See <b>Teacher Reference: Sample Summary Notes</b> for examples of student responses.)</li> <li>• As time allows, invite students to share out key vocabulary terms they were able to define and use in their summary notes: <ul style="list-style-type: none"> <li><i>undoing</i>—downfall; ruin; defeat; destruction</li> <li><i>tapestries</i>—rich, varied, or intricately woven designs</li> <li><i>showplace</i>—a place; something that is exceptionally beautiful</li> <li><i>gulf</i>—inlet of an ocean; similar to a bay but usually longer and more enclosed by land</li> <li><i>brimming-full</i>—brim (edge, rim, top); overflowing; spilling over the top</li> <li><i>stewing</i>—being very upset; agitated; anxious</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Provide a nonlinguistic visual for <i>key details</i> (a picture of a key) in the learning target.</li> <li>• Consider providing the key words (who, what, when, where) on an anchor chart or posted for students to refer to in order to help them remember the components of a summary.</li> <li>• Consider providing summary notes for students who may have difficulty copying them in their journal. <ul style="list-style-type: none"> <li>Focus students who struggle with language on only a few of the vocabulary words, not all of them.</li> </ul> </li> </ul>



Work Time (continued)	Meeting Students' Needs
<p><b>C. Summarizing: <i>Dark Water Rising</i>, Chapters 1 and 2 (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Introduce the second learning target, “I can write a summary of Chapters 1 and 2 of <i>Dark Water Rising</i> by using information from the text.”</li><li>• Cold call several students to share what they recall about the meaning of the word <i>summary</i> from Lesson 1. Listen for: “A brief description of what the book is mostly about,” “Includes important details, events, and characters from the story,” “A description of the main ideas or events that take place in the story,” or similar ideas.</li><li>• Ask students to think about and share the purpose for writing a summary paragraph. Listen for: “A summary can be used as a reference, or to help the reader remember key ideas and details about a story.”</li><li>• Next, display the <b>Literary Summary anchor chart</b> (from Lesson 1.) Ask students to review and briefly discuss in groups the elements to include in a summary. Be sure to reiterate key components of a summary, such as: including the name of the story and author; providing brief details about the narrator; describing events in the order in which they occur in the book; using present tense; including key vocabulary; and using transitional words and phrases.</li><li>• Tell students they should refer to their summary notes to write a short summary of both Chapters 1 and 2 combined.</li><li>• Distribute the <b>Summary Paragraph task card</b> to each student. Review the directions and provide clarification as needed. Circulate to support students.</li><li>• After 4 or 5 minutes, focus students whole group. As time allows, invite several students to share their summary paragraphs aloud. Reinforce students’ use of key vocabulary and elements listed on the Literary Summary anchor chart (see Teacher Resource: <b>Sample Summary Paragraph, <i>Dark Water Rising</i>, Chapters 1 and 2</b> for details students may include in their summaries).</li></ul>	<ul style="list-style-type: none"><li>• Consider pre-highlighting details for the summary in the text for students who struggle reading complex text in order to focus them on important evidence.</li></ul>



Closing and Assessment	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• <b>A. Debrief and Reviewing the Learning Targets (5 minutes)</b></li> <li>• Focus students' attention whole group. Pose the following question:               <ul style="list-style-type: none"> <li>* "What details about Galveston does the narrator, Seth, emphasize in the initial chapters of <i>Dark Water Rising</i>?"</li> </ul> </li> <li>• Allow 1 minute for students to Think-Pair-Share their ideas with a partner. Invite a few students to share their thinking aloud.</li> <li>• Ask students to consider which of today's two targets they felt the greatest mastery of, and then show one finger (to represent the first target) or two fingers (to represent the second target).</li> </ul>	<ul style="list-style-type: none"> <li>• Intentionally partner ELL students with students who speak their same home language during the debrief.</li> </ul>
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• Reread Chapters 1 and 2 with someone at home.</li> <li>• Locate and determine the meaning of key vocabulary from these chapters: <i>undoing</i> (3), <i>tapestries</i> (11), <i>showplace</i> (12), <i>gulf</i>, <i>brimming-full</i> (16), and <i>stewing</i> (20).               <ul style="list-style-type: none"> <li>– Record each word in the academic section of the glossary in your journal.</li> <li>– Write the sentence from the text in which the word is located.</li> <li>– Write a short definition or synonym for each word.</li> </ul> </li> <li>• If needed, finish your summary paragraph.</li> </ul> <p><i>Note: Pre-read Chapters 3 and 4 of Dark Water Rising.</i></p>	<ul style="list-style-type: none"> <li>• Provide an audio recording of Chapters 1 and 2 of <i>Dark Water Rising</i> for students who struggle with reading independently.</li> <li>• Students who struggle with writing may need to dictate their title to someone at home and have him or her write it down for them</li> </ul>



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# Grade 5: Module 4: Unit 2: Lesson 3

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Map of Galveston, Texas



Source: [http://commons.wikimedia.org/wiki/File:Western\\_Hemisphere\\_LamAz.png](http://commons.wikimedia.org/wiki/File:Western_Hemisphere_LamAz.png)



Close-Up Map, Galveston Island, Texas



Source: [http://commons.wikimedia.org/wiki/File:Galveston\\_island\\_0001.png](http://commons.wikimedia.org/wiki/File:Galveston_island_0001.png)



Sketch the Meaning Note-catcher

Image Pause 1, p. 12	Image Pause 2, p. 20

*Gist of Chapters 1 and 2:*

Blank space for writing the gist of Chapters 1 and 2.



Summary Notes, Blank

WHO is the narrator? _____	WHO are the other characters? (relationship to narrator)

**Write a complete sentence to briefly describe**

**WHAT** events take place? (What happens?) **WHEN** and **WHERE** does each event take place?

Event 1:

---

---

Event 2:

---

---

Event 3:

---

---



Summary Notes Task Card

**Chunk 1:** Start page 1, “The train clicked ...” and end page 3, “... around and felt ... my uncle’s fault.”

**Chunk 2:** Start page 10, “Ezra walked ...” through the end of Chapter 1, page 12, “... more than he could.”

**Chunk 3:** Start page 16, “It’s been such a hot August ...” through the end of Chapter 2, page 20, “... I’d show him.”

Key vocabulary: undoing (3), tapestries (11), showplace (12), gulf, brimming-full (16), stewing (20)

Directions:

1. Read Chunk 1 to locate details about:
  - a. WHO is the narrator? (name, thoughts, feelings, actions)
  - b. WHO are the other characters? (relationship to the narrator)
  - c. WHAT main *events* take place? WHEN and WHERE do they take place? (Details, language from the text used to *describe* the event)
2. Focus on “key vocabulary” (listed above) in this chunk. Try to determine the meaning(s) of unknown words by using context clues or other strategies you have learned.
3. Discuss the details you locate with your group members.
4. Record the details you locate in the appropriate spaces on your summary notes in your journal. Make sure to include **key vocabulary** from the text in your notes.
5. Repeat Steps 1–3 with Chunks 2 and 3.



Summary Notes,  
Dark Water Rising, Chapters 1 and 2:  
Teacher Reference

<b>WHO is the narrator?</b> <i>Seth</i>	<b>WHO are the other characters? (relationship to narrator)</b>
<ul style="list-style-type: none"> <li>• Doesn't want to go to Galveston (1)</li> <li>• Doesn't like taking care of little sister (1–2)</li> <li>• Mature—corrects brothers (2)</li> <li>• “Shocked”; thinks his dad is “unkind” because of the way he talks about Ezra (10)</li> <li>• Won't give up on dream of being a carpenter (12)</li> <li>• “Shock” about job offer (19)</li> <li>• Excited to be a carpenter's helper (19)</li> <li>• Wants to prove he should be a carpenter; working outside where he can breathe (20)</li> </ul>	<ul style="list-style-type: none"> <li>Mama (1)</li> <li>Kate—little sister (infer) (1)</li> <li>Lucas—younger brother (2)</li> <li>Matt—younger brother (2)</li> <li>Uncle Nate (3)</li> <li>Papa (4)</li> <li>Ezra—Uncle Nate's “hired man” (10)</li> <li>Elliott—younger cousin (16)</li> <li>Aunt Julia (16)</li> <li>Ben—older cousin (infer) (17)</li> <li>George Farrell—foreman (19)</li> </ul>

**Write a complete sentence to briefly describe**

**WHAT** events take place? (What happens?) **WHEN** and **WHERE** does each event take place?

Event 1: **Seth describes traveling on a “clicking” train on a “hot August Day” to move with his family to Galveston from Lampasas. (pp.1–3)**

Event 2: **Seth describes being with his family at his Uncle Nate's house in Galveston, during a “hot August.” (p.16)**

Event 3: **Seth describes feeling “shock” when he learns he will have a job on a home “near the beach” as a “carpenter's helper” after “Labor Day.” (p.19)**



### Summary Paragraph Task Card

1. Refer to the Literary Summary anchor chart and your summary notes. Discuss with your group members how you would like to begin your summary paragraph (what information should come first?). Write your first sentence in your journal.
2. Continuously refer to the anchor chart and your summary notes; discuss with group members the details you think should be written second, third, and so forth. Continue writing sentences in your journal.
3. After you complete your summary paragraph, review to make sure it includes:
  - Name of specific chapters, title of novel, and author
  - WHO the narrator is (important known and inferred details)
  - WHAT the major event(s) are and in what order they happen in the story
  - WHEN and WHERE the major event(s) take place
  - WHO other characters are and their relationship or interactions with the narrator
  - Verbs in the present tense (“is,” “says,” “experiences,” “feels,” etc.)
  - Key vocabulary and language from the text
  - Transitional words and phrases
  - Make sure your paragraph does NOT include your opinion of the story.
4. Revise as necessary.
5. If you don't complete your summary paragraph in class, finish it for homework.



Sample Summary Paragraph, *Dark Water Rising*, Chapters 1 and 2:  
Teacher Reference

*Note: This sample is an exemplary model of a summary paragraph. Look for student work to include key elements listed on the Literary Summary anchor chart.*

Chapters 1 and 2 of *Dark Water Rising*, by Marian Hale, are about a teenage boy named Seth moving to Galveston with his family. At first Seth is frustrated and feels like the move to Galveston will be his “undoing” because his father wants him to become a doctor instead of a carpenter, which is Seth’s dream. However, as the family settles in to their new home, Seth’s feelings change when his Uncle Nate gives him the opportunity to become a carpenter’s helper. Seth is excited about working on the “showplaces” he sees all over Galveston, and he is determined to stop “stewing” and prove to his father that he should become a builder.



EXPEDITIONARY  
LEARNING

# **Grade 5: Module 4: Unit 2: Lesson 4**

## **Summarizing Literature and Figurative Language: *Dark Water Rising*, Chapters 3 and 4**



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

- I can summarize a literary text. (RL.5.2)
- I can summarize or paraphrase information in my notes and in finished work. (W.5.8)
- I can analyze figurative language, word relationships, and nuances in word meanings. (L.5.5)

**Supporting Learning Targets**

- I can identify key details to support a summary of Chapters 3 and 4 in the story *Dark Water Rising*.
- I can write a summary of Chapters 3 and 4 of *Dark Water Rising* by using information from the text.
- I can analyze the meaning of figurative language in *Dark Water Rising*.

**Ongoing Assessment**

- Sketch the meaning (in journal)
- Summary notes (in journal)
- Summary paragraph (Chapters 3 and 4)
- Figurative Language Analysis chart

**Agenda**

1. Opening
  - A. Homework Review (7 minutes)
2. Work Time
  - A. Read-aloud and Sketching Meaning: *Dark Water Rising*, Chapters 3 and 4 (20 minutes)
  - B. Second Read: Summarizing (15 minutes)
  - C. Analyzing Figurative Language: Similes and Metaphors (15 minutes)
3. Closing and Assessment
  - A. Debrief and Review Learning Targets (3 minutes)
4. Homework

**Teaching Notes**

- This lesson follows a pattern that is similar to Lesson 3 of this unit. Students join their same groups from Lesson 1 and “sketch the meaning” during the read-aloud of Chapters 3 and 4 of *Dark Water Rising*. In Work Time Part B, students add details to their summary notes from Lesson 3, then write a summary paragraph about Chapters 3 and 4 combined.
- In Work Time Part C, students focus specifically on similes and metaphors from the text, including ones found in Chapters 1 and 2. Students will work with idioms in later lessons.
- In advance: Post Key Vocabulary Terms in different areas of the room.
- Review: Milling to Music and Fist to Five protocols (Appendix 1).



Lesson Vocabulary	Materials
<p>key details, summary, analyze, meaning, figurative language; tiered, massive (23), festivities (34), abundance (35), peculiar, enormity (36)</p>	<ul style="list-style-type: none"><li>• Key vocabulary terms (one of each to post)</li><li>• Journals</li><li>• <i>Dark Water Rising</i> (one book per student)</li><li>• Sketch the Meaning blank note-catcher (one for display)</li><li>• Summary Notes task card (one per student)</li><li>• Sample summary notes, <i>Dark Water Rising</i>, Chapters 3 and 4 (for teacher reference)</li><li>• Figurative Language Analysis T-chart (one for display)</li><li>• Sample Figurative Language Analysis chart (for teacher reference)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Homework Review and Engaging the Reader (7 minutes)</b></p> <ul style="list-style-type: none"> <li>• Point out the <b>key vocabulary terms</b> posted in different areas of the room. Read each one aloud: gulf, tapestries, undoing, showplace, brimming-full, and stewing.</li> <li>• Ask students to turn to the page in the glossary of their <b>journals</b> where they wrote and defined each of these terms for homework.</li> <li>• Tell students a statement about each word will be read aloud; students should turn to their homework to help them determine which word the statement relates to. Start with an example. Say: "If I make the statement 'an inlet of the ocean where Galveston Island is located,' which of the eight key vocabulary terms does that statement best relate to and why?"</li> <li>• Allow students a brief moment to refer to their glossaries and share their ideas with a partner. Cold call a few students to share their thinking aloud. Listen for: "Gulf, because a gulf is an inlet of the ocean." Direct students to move to the area of the room where the word "gulf" is posted. Clarify directions if needed.</li> <li>• Then read the next statement: "A word used to describe the way the ocean looks in these chapters." Allow students to quickly refer to their glossaries and move to the word they believe best relates to the statement. Look for students to move to "brimming-full." Tell students to discuss why they chose that word. Cold call students to share their thinking whole group. Listen for: "I chose 'brimming-full' because Seth's aunt describes the water as warm and 'brimming-full' like bath-water." If students chose "stewing" or another key vocabulary term, probe their thinking and ask them to look back at the page where the word(s) is found to clarify their understanding, based on how the word is used in context.</li> <li>• Read the next statement aloud: "A word Seth uses to describe the buildings and homes he sees as he walks through Galveston." Give students 1 to 2 minutes to:             <ul style="list-style-type: none"> <li>– Refer to their glossaries</li> <li>– Move to the word they think best relates to the statement</li> <li>– Then discuss their choice with other students at the same word</li> </ul> </li> <li>• Look for students to move to either "tapestries" or "showplace."</li> <li>• Cold call several students from each word group to share their thinking. Listen for: "We chose 'tapestries' because that's how Seth described the bricks and surfaces of buildings he saw," "We chose 'showplace' because Seth says the spine of the island, Broadway, was like a 'showplace' for the wealthy," etc.</li> </ul>	<ul style="list-style-type: none"> <li>• Intentionally partner students who struggle with reading complex text with students who are stronger readers for the homework review.</li> <li>• Check struggling students' journals for accurate vocabulary definitions before the homework review in order to give them an opportunity to fully participate in the review without having to worry about whether their vocabulary is correct.</li> </ul>



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Read the final statement: “The word that best describes how Seth feels about moving to Galveston.” Once again allow students 1 to 2 minutes to:<ul style="list-style-type: none"><li>– Refer to their glossaries</li><li>– Move to the word they think best relates to the statement</li><li>– Then discuss their choice with other students at the same word</li></ul></li><li>• Look for students to move to “undoing” or “stewing.” After a moment, cold call students from each word group to share their ideas. Listen for: “We chose ‘undoing’ because he says he feels ‘dragged’ down and the island will be his undoing,” “We chose ‘stewing’ because he describes that is how he felt for weeks in Galveston before he got a job as a carpenter’s helper,” and similar ideas.</li><li>• Remind students that the novel they are reading is set in a time and place where a natural disaster actually occurred, so they can learn more about the impact of this extreme natural event on people and the environment.</li><li>• Say: “During the previous lesson, we read the first two chapters of <i>Dark Water Rising</i>, which is historical fiction about a real hurricane that took place on the island of Galveston, Texas, in 1900. Today we are going to closely read Chapters 3 and 4 to continue building our background knowledge about the narrator, characters, and events that take place leading up to the hurricane.”</li></ul>	



Work Time	Meeting Students' Needs
<p><b>A. Read-aloud and Sketching the Meaning: <i>Dark Water Rising</i>, Chapters 3 and 4 (20 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to take out their journals and the book <i>Dark Water Rising</i>.</li> <li>• Direct students to join their regular groups (from Lesson 1).</li> <li>• Ask students to recall and share out what they typically do during a first read. Listen for: “Read for gist,” and “Determine what the story is mostly about.”</li> <li>• Remind students this is a full-length novel with detailed descriptions and complex language. Therefore, the first read of chapters will be aloud.</li> <li>• Display the <b>Sketch the Meaning blank note-catcher</b>. Ask students to quickly create a copy of this on a blank page in their journals.</li> <li>• Remind students that the focus is not on the quality of their sketches; it is about helping them make meaning by quickly drawing an image that contains relevant details from the text in response to a prompt.</li> <li>• Direct students to turn to page 21 and follow along silently as Chapter 3 is read aloud. (Start, “Papa and Uncle Nate ...”)</li> <li>• Pause midway to ensure that students are focused and to check for understanding.</li> <li>• Conclude at end of page 28, “I stopped to listen ... three days away from my future.”</li> <li>• Tell students they will now create their sketch for Chapter 3. Ask students to: <ul style="list-style-type: none"> <li>* “Draw a picture of the beach scene Seth describes seeing in Galveston.”</li> </ul> </li> <li>• Allow students to think, then briefly discuss in groups what the main event is and what details they think should be included in their image.</li> <li>• Give students 2 minutes to create their sketch, and then invite a few students to share out what they drew and why. Listen for: “I drew the beach, water full of people, because he describes ‘all of Galveston being there,’” “I drew the people walking near the beach among the buildings (merchant stands) because he gives a lot of details about the buildings,” “I drew the swimmers and bathhouses because he mentions swimming and his mom being in a bathhouse,” or similar ideas.</li> <li>• Ask students to turn to page 29 and follow along silently as Chapter 4 is read aloud. (Start, “Ezra’s rooster woke me ...” and stop at end of page 38, “... I closed my eyes.”)</li> <li>• Pose the following prompt: <ul style="list-style-type: none"> <li>* “Draw a picture of how the narrator feels about living in Galveston at the end of Chapter 4.”</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Refer students to the Things Close Readers Do anchor chart from previous modules as a reminder of what to do for the first read.</li> <li>• Provide a Sketch the Meaning note-catcher for students who would struggle with creating their own in their journal.</li> <li>• Consider flagging the novel with portions of the text that will be read in the lesson for students who struggle finding the specific passages.</li> <li>• Remind students that the purpose of the lesson is to capture their thinking visually, not how well they draw.</li> <li>• Consider allowing students who struggle with writing to dictate their gist to a peer or teacher.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Once again, allow students a moment to think and discuss their ideas with group members, then give them 2 minutes to quickly create their sketch for Chapter 4.</li><li>• Cold call members from each group to share out what they drew and why. Listen for: “I drew him sleeping happily because he says he closed his eyes and it feels more like home,” or similar ideas.</li><li>• Say: “Based on what we read in Chapters 3 and 4 and the sketches you created, think about and then discuss in your groups what the gist of both chapters is.”</li><li>• After 1 to 2 minutes, cold call several students to share their thinking whole group. Listen for: “Seth sees everything in Galveston and begins to feel more at home,” “Seth and his family settle into Galveston,” and similar suggestions.</li><li>• Give students 1 minute to write a gist statement for Chapters 3 and 4 at the bottom of their sketches.</li></ul>	



Work Time (continued)	Meeting Students' Needs
<p><b>B. Second Read: Summary Notes (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Introduce the first two learning targets: “I can identify key details to support the summary of Chapters 3 and 4 in the story <i>Dark Water Rising</i>,” and “I can write a summary of Chapters 3 and 4 of <i>Dark Water Rising</i> by using information from the text.”</li> <li>• Ask students to recall and then share out the meaning of key details that support (paraphrase important information; restate big ideas in my own words; don’t need to be in complete sentences) and the word summary (brief description of what the book is mostly about; includes important details, events and characters from the story; a description of the main ideas or events that take place in the story).</li> <li>• Say: “Because you started summary notes about the novel during Lesson 3, as you read new chapters you will simply add to your existing notes rather than recreate a new note-catcher each lesson.”</li> <li>• Distribute the <b>Summary Notes task card</b>, one per student. Read through the directions with students. Point out Step 4 and emphasize that they do not need to re-record details that are the same as or similar to ones they already noted (in Lesson 3). Instead, students will draw a star (*) and the page number where they found the repeated detail. Model or clarify directions as necessary.</li> <li>• Give students 6 or 7 minutes to complete their summary notes and circulate to support as necessary. Remind students to include specific details and language directly from the text in their notes, especially when describing WHO the narrator is and WHAT is happening (events).</li> <li>• After students complete their notes, cold call members from each group to briefly share out repeated and new details about the narrator, other characters or the main events that that are described in chapters (see <b>Teacher Reference: Sample Summary Notes, Chapters 3 and 4</b> for examples of student responses).</li> <li>• Reinforce or clarify key vocabulary terms students use in their summary notes: <ul style="list-style-type: none"> <li><i>tiered</i>—arrange things in rising rows; layers</li> <li><i>massive</i>—huge; enormous; colossal; gigantic</li> <li><i>festivities</i>—parties; celebrations</li> <li><i>abundance</i>—large amount; plenty</li> <li><i>peculiar</i>—odd; strange; unusual</li> <li><i>enormity</i>—sheer size; scale; vastness</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Provide a nonlinguistic symbol for key details (a picture of a key) in the learning target for students.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<p><b>C. Analyzing Figurative Language: Similes and Metaphors (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Introduce the final learning target: “I can analyze the meaning of figurative language in <i>Dark Water Rising</i>.”</li> <li>• Cold call several students to share out what they remember about the meaning of analyze in the context of this target (understand, determine) and <i>figurative language</i> (refers to similes and metaphors, idioms, or hyperbole; used by authors to help create a special or important image in a reader’s mind) from Lesson 2.</li> <li>• Tell students that the author of this novel incorporates a lot of figurative language, particularly in the form of metaphors and similes, to help the reader create a mind picture of important details related to the characters, events, and setting. Ask students to think and then discuss in groups what they learned about “big metaphors” in Module 1 while reading <i>Esperanza Rising</i>.</li> <li>• Invite several students to share their thinking whole group. Listen for: “Metaphors compare two things that are not similar in a direct and surprising way; they say one thing is another thing, without using ‘like’ or ‘as,’” or similar ideas. Record the definition of “metaphor” and post it where students can refer to it throughout this unit.</li> <li>• Tell students that as they read <i>Dark Water Rising</i>, they will focus on analyzing the meaning of various types of figurative language found in the novel in order to better understand the message (meaning) the author is trying to convey. The focus for this lesson is on similes and metaphors.</li> <li>• Ask students to consider and then discuss what a <i>simile</i> is. Invite several students to share out. Listen for ideas like: “A simile compares two unlike things but uses the words ‘like’ or ‘as’ to make a comparison,” or similar suggestions. If students are unfamiliar with similes, define the term for students. Record the definition of “simile” and post it where students can refer to it throughout the unit.</li> <li>• Display the <b>Figurative Language Analysis T-chart</b>. Tell students that figurative language found in Chapters 1 and 2 is included with the examples from Chapters 3 and 4 as a way to revisit some of the key language from those chapters.</li> <li>• Model with the first simile under “The author used this figurative language ...” for pages 2 and 3. Focus students’ attention on the italicized words in each example, including the word “like” in the text:</li> <li>• “I ... <i>felt a bit like a kite flying too close to the waves</i>, dragged toward the long, narrow island that was sure to be my undoing.”</li> <li>• Direct students to think about and discuss with their group:             <ul style="list-style-type: none"> <li>* “What two things are being compared using the word ‘like?’”</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Remind students of the work they did with <i>Esperanza Rising</i> in Module 1 with metaphors and similes.</li> <li>• Consider creating an anchor chart with examples of similes and metaphors from other texts students have read or are reading for students to refer to throughout the unit.</li> <li>• Students who struggle with language would benefit from visuals of the examples of figurative language from the text. Draw simple pictures and icons next to them on the anchor chart.</li> <li>• Write and post the directions for analyzing figurative language for students to refer to as they work.</li> <li>• Consider color-coding the summary notes for students who may need the visual distinctions between the boxes of text.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• Cold call several students to share out. Listen for: “The narrator compares his feelings to a kite flying too close to the waves,” or similar ideas.</li> <li>• Say: “When the narrator, Seth, describes himself feeling like a kite flying too close to the waves, what is he trying to describe to us about how he feels? What does this <i>literally</i> (actually, factually) mean?”</li> <li>• Give students 1 minute to think and discuss in groups. Cold call several students to share out whole group. Listen for: “I think this means he feels out of control, or like he is being dragged down,” “He feels scared or a lack of control over his situation,” etc. Record students’ ideas on the right side of the chart (next to the pp. 2–3 text), under “What the author literally means is ...”</li> <li>• Next, draw students’ attention to the first metaphor under “The author used this figurative language ...” for page 3. Focus students on the italicized words in each example, including the word “is” in the text: “Galveston is fast becoming the <i>New York City of Texas</i>.”</li> <li>• Direct students to think about then discuss with their group members:             <ul style="list-style-type: none"> <li>* “What two things are being compared?”</li> </ul> </li> <li>• Cold call several students to share out. Listen for: “The island of Galveston and New York City,” or similar ideas.</li> <li>• Say: “When the narrator’s Uncle Nate describes Galveston as the New York City of Texas, what is he trying to describe to us about what Galveston is like? What does this literally mean?”</li> <li>• Give students 1 minute to think and discuss in groups. Cold call several students to share out whole group. Listen for: “I think this means Galveston is a very popular place,” “A lot of people want to live there,” “There is a lot going on in Galveston,” “It is an interesting, exciting place to be,” etc. Record students’ ideas on the right side of the chart (next to the p.3 text), under “What the author literally means is ...”</li> <li>• Tell students to do the following:             <ol style="list-style-type: none"> <li>1. Read through the remaining examples of figurative language.</li> <li>2. Focus on the italicized words. What is being compared?</li> <li>3. Discuss interpretations with group members.</li> <li>4. Record your ideas about “What the author literally means is ...” next to each example, on the right side of the Figurative Language Analysis chart.</li> </ol> </li> <li>• As students work, move throughout the room to offer support.</li> <li>• After 4 or 5 minutes, cold call students to share their ideas with the class (see <b>Sample Figurative Language Analysis T-Chart For Teacher Reference</b>, in supporting materials).</li> </ul>	<ul style="list-style-type: none"> <li>• Consider pre-highlighting details for the summary in the text for students who struggle reading complex text in order to focus them on important evidence.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• As students share their thinking, ask probing questions such as:<ul style="list-style-type: none"><li>* “How does comparing two different things help us to understand the character, event, or setting?”</li><li>* “What does the author want us to understand, or see, by using this simile or metaphor to describe the character(s), event, or setting?”</li></ul></li><li>• As time allows, direct students to add one or two new ideas about who the narrator is or what events take place (when and where) to their summary notes, based on their language analysis.</li><li>• Allow students to complete the Figurative Language Analysis chart for homework if they are not able to finish during Work Time Part C.</li></ul>	



Closing and Assessment	Meeting Students' Needs
<p><b>A. Debrief and Review Learning Targets (3 minutes)</b></p> <ul style="list-style-type: none"><li>• Bring students together whole group. Pose the following questions:<ul style="list-style-type: none"><li>* “How are Seth’s feelings about living in Galveston changing? Why? Refer to specific details from the text in your discussions.”</li></ul></li><li>• Allow students 1 minute to think and discuss this with a nearby partner. Invite several students to share their thinking whole group and listen for ideas like: “He didn’t want to be in Galveston at first because he said it would be his ‘undoing,’ but now he feels more at home and part of the festivities because he has met more people, moved into a new house, is starting a new job he is excited about,” etc.</li><li>• Read the third learning target aloud again: “I can analyze the meaning of figurative language in <i>Dark Water Rising</i>.”</li><li>• Ask students to demonstrate their level of mastery toward this target using the Fist to Five checking for understanding technique. Note students who show three, two, one, or fist, as they may need more support with analyzing figurative language.</li></ul>	<ul style="list-style-type: none"><li>• Intentionally pair ELL students with students who speak the same home language for the debrief</li></ul>



Homework	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• Locate and determine the meaning of key vocabulary from Chapters 3 and 4: <i>tired</i>, <i>massive</i> (23), <i>festivities</i> (34), <i>abundance</i> (35), <i>peculiar</i>, and <i>enormity</i> (36).               <ul style="list-style-type: none"> <li>– Record each word in the academic section of the glossary in your journal.</li> <li>– Write a short definition or synonym for each word.</li> </ul> </li> <li>• Read Chapters 5 and 6 of <i>Dark Water Rising</i> to someone at home.               <ul style="list-style-type: none"> <li>– Pause at the end of Chapter 5 (p. 44, “... someone like Henry.”). In your journal, “sketch the meaning” of: “How does Seth feel about his first day of work?”</li> <li>– Pause at the end of Chapter 6 (p. 52, “... never be anything else.”). In your journal, “sketch the meaning” of: “What is most important to Seth?”</li> </ul> </li> <li>• Write the gist of Chapters 5 and 6 in your journal.</li> </ul> <p><i>Note: Read Chapters 5–7 of Dark Water Rising. Find other times during the day to meet with students and/or collect students' journals in order to provide specific and meaningful oral or written feedback about their summaries from Lessons 3 and 4, based on the class Literary Summary anchor chart criteria. Note that if you collect students' journals overnight, they won't have them for their homework.</i></p>	<ul style="list-style-type: none"> <li>• Provide an audio recording of Chapters 5 and/or 6 of <i>Dark Water Rising</i> for students who need additional support.</li> <li>• Consider flagging or marking where students are supposed to read and pause and then read again.</li> <li>• Consider narrowing the focus of vocabulary words for students who struggle with language to: <i>massive</i> (23), <i>abundance</i> (35), and <i>enormity</i> (36).</li> </ul>



EXPEDITIONARY  
LEARNING

# Grade 5: Module 4: Unit 2: Lesson 4

## Supporting Materials



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Key Vocabulary Terms

gulf

tapestries

undoing

showplace

brimming-full

stewing



Sketch the Meaning Note-catcher

Image Pause 1, p. 28	Image Pause 2, p. 38
<p><i>Gist of Chapters 3 and 4:</i></p>	



Summary Notes Task Card

**Chunk 1:** Start page 23, Paragraph 7, “Ben and I left ...” and end page 24, “Their sloping roofs ... than a bathhouse.”

**Chunk 2:** Start page 25, “Voices rose and fell ...” and end page 27, “Ben and I changed ... cheers from late-night swimmers.”

**Chunk 3:** Start page 32, Paragraph 3, “We pulled up to a ...” and end page 33, “While they were gone ... she said, ‘please do not hesitate to call on us.’”

**Chunk 4:** Start page 34, “All day Saturday ...” and end page 36, “All three of us ... the sea lapping at my door.”

**Chunk 5:** Start page 32, last paragraph only, “But sleep didn’t come easy.” and end, “... I closed my eyes.”

Key vocabulary: tiered, massive (23), festivities (34), abundance (35), peculiar, enormity (36)

Summary Notes Task Card,  
Continued

**Directions:**

1. Read Chunk 1 to locate details about:
  - a. WHO is the narrator? (name, thoughts, feelings, actions)
  - b. WHO are the other characters? (relationship to the narrator)
  - c. WHAT main *events* take place? WHEN and WHERE do they take place? (Details, language from the text used to *describe* the event)
2. Focus on “key vocabulary” (listed above) in this chunk. Try to determine the meaning(s) of unknown words by using context clues or other strategies you have learned.
3. Discuss the details you locate with your group members.
4. Adding details to your summary notes:
  - a. If you locate a detail about “WHO is the narrator?” that is the same/similar to a detail you previously recorded, draw a star (\*) after the detail and note the page number with the similar detail.
  - b. Add the names of new characters to the “WHO are the other characters?” space.
  - c. Add new lines below the “WHAT, WHEN, WHERE” description of events you recorded in the previous lesson and number events accordingly (e.g., if the last event you recorded was “Event 3,” the next event you record will be “Event 4” and so on).
  - d. Make sure to include key vocabulary from the text, in your notes.
5. Repeat Steps 1–3 with Chunks 2 and 5.



Sample Summary Notes, *Dark Water Rising*, Chapters 3 and 4  
For Teacher Reference

<b>WHO is the narrator?</b> <i>Seth</i>	<b>WHO are the other characters? (relationship to narrator)</b>
<ul style="list-style-type: none"> <li>• Doesn't want to go to Galveston (1)</li> <li>• Doesn't like taking care of little sister (1–2)</li> <li>• Mature—corrects brothers (2)</li> <li>• “Shocked”; thinks his dad is “unkind” because of the way he talks about Ezra (10)</li> <li>• Won't give up on dream of being a carpenter (12)</li> <li>• “Shock” about job offer (19)</li> <li>• Excited to be a carpenter's helper (19)</li> <li>• Wants to prove he should be a carpenter; working outside where he can breathe (20)</li> <li>• <b>Doesn't understand why he's not supposed to help Ezra (33)</b></li> <li>• <b>Doesn't miss friends from home (35)</b></li> <li>• <b>Feels “odd” or “peculiar” about “rented” things, “strange animals” (36)</b></li> <li>• <b>Feels like an “ant” (36)</b></li> <li>• <b>Feels like things are different (36)</b></li> <li>• <b>Feels a “bit more at home” (38)</b></li> </ul>	<p>Mama (1)            Kate—little sister (infer) (1)            Lucas—younger brother (2)            Matt—younger brother (2)            Uncle Nate (3)            Papa (4)            Ezra—Uncle Nate's “hired man” (10)            Elliott—younger cousin (16)            Aunt Julia (16)            Ben—older cousin (infer) (17)            George Farrell—foreman (19)  <b>Virginia Mason—neighbor (33)</b>  <b>Neighbors—Peek, Vedder, Munn, Captain Minor, Collums, Masons (34)</b></p>



Sample Summary Notes, *Dark Water Rising*, Chapters 3 and 4  
For Teacher Reference

**Write a complete sentence to briefly describe ...**

**WHAT** events take place? (What happens?) **WHEN** and **WHERE** does each event take place?

**Event 1: Seth describes traveling on a “clicking” train on a “hot August Day” to move with his family to Galveston from Lampasas. (pp.1–3)**

**Event 2: Seth describes being with his family at his Uncle Nate’s house in Galveston, during a “hot August.” (p.16)**

**Event 3: Seth describes feeling “shock” when he learns he will have a job on a home “near the beach” as a “carpenter’s helper” after “Labor Day.” (p.19)**

**Event 4: Seth describes the “bright” and “massive” buildings he sees as he walks through Galveston after dinner (one evening). (pp.23–24)**

**Event 5: Seth describes going to the beach, how the “air sizzled” and he saw “most all of Galveston” in the “evening.” (p.25)**

**Event 6: Seth describes moving with his family one Saturday to a “rented nice two-story” house near the gulf, which is “built atop a raised basement” “like most homes in Galveston.”**



Figurative Language Analysis T-Chart

The author used this figurative language	What this literally means is
<p><b>Simile</b></p> <ul style="list-style-type: none"> <li>• “I glanced out the window at the green water all around and <i>felt a bit like a kite flying too close to the waves</i>, dragged toward the long, narrow island that was sure be my undoing.” (pp.2–3)</li> <li>• “But Nate says this weather is best ever for surf and bathing and that <i>the gulf is brimming-full and warm as bathwater.</i>” (p.16)</li> <li>• “... the bright, octagon-shaped <i>dancing pavilion tiered like a massive wedding cake.</i>” (p.23)</li> <li>• “... the faint crash of surf.... It <i>made me feel like an ant</i> in a house of sand, with the overfull bowl of the sea lapping at my door.” (p.36)</li> </ul>	
<p><b>Metaphor</b></p> <ul style="list-style-type: none"> <li>• “<i>Galveston is fast becoming the New York City</i> of Texas.” (p.3)</li> <li>• “By the time we started home, there was nothing left but <i>twinkling silver in a black umbrella sky.</i>” (p.27)</li> </ul>	



Sample Figurative Language Analysis T-Chart  
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<b>Simile</b>	<ul style="list-style-type: none"> <li>• “I glanced out the window at the green water all around and <i>felt</i> a bit <i>like a kite flying too close to the waves</i>, dragged toward the long, narrow island that was sure be my undoing.” (pp.2–3)</li> <li>• “But Nate says this weather is best ever for surf and bathing and that <i>the gulf</i> is brimming-full and <i>warm as bathwater</i>.” (p.16)</li> <li>• “... the bright, octagon-shaped <i>dancing pavilion tiered like a massive wedding cake</i>.” (p.23)</li> <li>• “... the faint crash of surf.... It <i>made me feel like an ant</i> in a house of sand, with the overfull bowl of the sea lapping at my door.” (p.36)</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Seth feels out of control, or like he is being dragged down; he feels scared or a lack of control over his situation.</b></li> <li>• <b>The ocean water feels very warm.</b></li> <li>• <b>The pavilion building has several stories, one on top of the other, that become smaller as they get higher.</b></li> <li>• <b>Seth feels very small and powerless next to the force of the ocean.</b></li> </ul>
<b>Metaphor</b>	<ul style="list-style-type: none"> <li>• “Galveston is fast becoming the <i>New York City</i> of Texas.” (p.3)</li> <li>• “By the time we started home, there was nothing left but <i>twinkling silver in a black umbrella sky</i>.” (p.27)</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Galveston is a very popular place; a lot of people want to live there; there is a lot going on in Galveston; it is an interesting, exciting place to be.</b></li> <li>• <b>Seth is describing stars in the night sky.</b></li> </ul>



EXPEDITIONARY  
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## **Grade 5: Module 4: Unit 2: Lesson 5**

**How a Narrator's Point of View Influences the  
Description of Events: *Dark Water Rising*,  
Chapters 7 and 8**



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

- I can summarize a literary text. (RL.5.2)
- I can describe how a narrator’s point of view influences the description of events. (RL.5.6)
- I can summarize or paraphrase information in my notes and in finished work. (W.5.8)

**Supporting Learning Targets**

- I can describe how Seth’s point of view influences his description of events using key details from Chapters 7 and 8 of *Dark Water Rising*.

**Ongoing Assessment**

- Summary notes (in journal)
- Narrator’s Point of View Analysis Task (in journal)

**Agenda**

1. Opening
  - A. Homework Review and Engaging the Reader(7 minutes)
2. Work Time
  - A. Read-aloud and Sketching Meaning: *Dark Water Rising*, Chapters 7 and 8 (20 minutes)
  - B. Second Read: Summary Notes (15 minutes)
  - C. How the Narrator’s Point of View Influences the Description of Events (13 minutes)
3. Closing and Assessment
  - A. Debrief and Review of Learning Targets (5 minutes)
4. Homework

**Teaching Notes**

- This lesson follows a pattern that is similar to Lesson 2 in which students take summary notes, then refer to the details and key terms they record to describe how the narrator’s point of view influences the way events in these chapters are described.
- Find a time during the day to review students’ journals. Provide specific and meaningful oral or written feedback of students’ Narrator’s Point of View Analyses.



Lesson Vocabulary	Materials
<p>key details, point of view, influence, description, events; senses (n.) (57), peculiar (haze) (58), unusually (warm and humid) (59), storm(s) (62, 64, 66), swells (63, 68), strange (64), worried (66, 68), newcomer (67)</p>	<ul style="list-style-type: none"> <li>• Journals</li> <li>• <i>Dark Water Rising</i> (one book per student)</li> <li>• Sketch the Meaning, blank note-catcher (one for display)</li> <li>• Summary Notes task card (one per student)</li> <li>• Sample summary notes, <i>Dark Water Rising</i>, Chapters 7 and 8 (for teacher reference)</li> <li>• Narrator’s Point of View Analysis task card (from Lesson 2; one for display)</li> <li>• Sample Narrator’s Point of View Analysis, <i>Dark Water Rising</i> (for teacher reference)</li> </ul>

Opening	Meeting Students’ Needs
<p><b>A. Homework Review and Engaging the Reader (7 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to take out the Sketch the Meaning note-catchers they completed for homework.</li> <li>• Allow students 3 minutes to share their sketches and gist statement from Chapters 5 and 6 with a partner.</li> <li>• Invite several students to share out the gist statement they recorded for Chapters 5 and 6 of <i>Dark Water Rising</i>. Listen for: “Seth starts working as a carpenter’s helper,” “Seth enjoys working with the men on his job and feels connected to them,” “He feels accomplished,” or similar ideas.</li> <li>• Bring students together whole group. Read aloud from the first page of Chapter 5, page 30. Begin, “A loud clap of thunder ...” and end page 30, “Rain would ruin everything.”</li> <li>• Ask students to think about this passage, then pose the following question:             <ul style="list-style-type: none"> <li>* “What connections can you make between Seth’s description of the weather and what you learned in Unit 1 about what causes a hurricane to form?”</li> </ul> </li> <li>• Ask students to Think-Pair-Share their ideas. Invite several students to share their partner’s thinking whole group.</li> </ul>	<ul style="list-style-type: none"> <li>• Intentionally partner struggling readers with stronger readers and writers for the Back-to-Back, Face-to-Face protocol.</li> <li>• Consider creating an anchor chart that lists the chapters of <i>Dark Water Rising</i> and the gist statements for each one for students to refer to throughout the unit.</li> </ul>



Work Time	Meeting Students’ Needs
<p><b>A. Read-aloud and Sketching Meaning: <i>Dark Water Rising</i>, Chapters 7 and 8 (20 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to take out their <b>journals</b> and the book <i>Dark Water Rising</i>.</li> <li>• Direct students to join their regular groups.</li> <li>• Remind students that this is a novel with detailed descriptions and complex language. Therefore, the first read of most chapters is done as a read-aloud.</li> <li>• Ask students to recall and share out what they have typically done during a first read in this unit. Listen for: “Sketch the meaning and determine the gist, what the story is mostly about.”</li> <li>• Ask students to quickly create a new <b>Sketch the Meaning note-catcher</b> on a blank page in their journals.</li> <li>• Reiterate to students that the focus is not on the quality of their sketches; it is about helping them make meaning by quickly drawing an image that contains relevant details from the text in response to a prompt.</li> <li>• Ask students to open their books to page 53 and follow along silently as Chapter 7 is read aloud. Ask them to think about the following as they listen: <ul style="list-style-type: none"> <li>* “How does Seth describe the weather?”</li> </ul> </li> <li>• Start reading with, “I came home Wednesday evening ...” and stop at the end of page 61, “The men were here, and it was time to go to work.”</li> <li>• Reread the prompt: “How does Seth describe the weather?” and allow students a moment to think about and then discuss their ideas with group members. Give students 2 minutes to create their quick sketch for Chapter 7.</li> <li>• Cold call members from each group to share out what they drew and why. Listen for: “I drew clouds and a wind from the north because he mentions a ‘north wind’ several times,” “I drew tall waves because he says the ‘tide was high,” “I drew a sun, Seth sweating, and mosquitoes around Seth’s head because he describes ‘wiping sweat from his face’ and the mosquitoes having an ‘appetite for his neck,”” or similar ideas.</li> <li>• Ask students to turn to page 62 and follow along silently as Chapter 8 is read aloud. Ask students to think about the following prompt: <ul style="list-style-type: none"> <li>* “How does Seth feel about the changing weather?”</li> </ul> </li> <li>• Start reading, “The north wind has swept clouds ...” and stop at the end of page 68, “Mr. Covington ... and right into my bones.”</li> </ul>	<ul style="list-style-type: none"> <li>• Provide <i>Dark Water Rising</i> to ELL students in their home language when possible.</li> <li>• Provide a Sketch the Meaning note-catcher for those students who would have difficulty transferring it into their journal.</li> <li>• Consider reading Chapters 7 and 8 in chunks (a page at a time) with students who struggle reading complex text, pausing after each chunk to discuss the gist and the focus question.</li> <li>• Students who struggle with writing may need to dictate their gist statements to a partner or teacher.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Once again, reread the prompt: “How does Seth feel about the changing weather?” and give students a moment to think about and discuss their ideas in groups. Provide 2 minutes for students to “sketch the meaning” of Chapter 8.</li><li>• Cold call members from each group to share out what they drew and why. Listen for: “I drew him looking confused, because he says he doesn’t understand what is strange about the waves; he is a newcomer,” “I drew him looking relaxed because he says everyone else isn’t worried about the storm,” and similar ideas.</li><li>• Say: “Based on what we read in Chapters 7 and 8 and the sketches you created, think about and discuss in your groups:<ul style="list-style-type: none"><li>* “What is the gist of these two chapters?”</li></ul></li><li>• After 1 to 2 minutes, cold call several students to share their thinking whole group. Listen for: “Seth is noticing the weather change,” “He senses a change,” “Seth is told a storm is coming, but no one seems worried about it,” or similar suggestions.</li><li>• Give students 1 minute to write a gist statement for Chapters 7 and 8 at the bottom of their sketches.</li></ul>	



Work Time (continued)	Meeting Students’ Needs
<p><b>B. Second Read: Summary Notes (15 minutes)</b></p> <ul style="list-style-type: none"> <li>Review the learning target: “I can describe how Seth’s point of view influences his description of events using key details from Chapters 7 and 8 of <i>Dark Water Rising</i>.”</li> <li>Cold call several students to share out what they recall about the meaning of <i>key details</i> (important information; restate big ideas in my own words; don’t need to be in complete sentences).</li> <li>Remind students that they started summary notes about the novel during Lesson 3 to support their written summary of chapters. Say: “In this lesson, you will not use your notes to write a summary paragraph. Instead you will use your notes to help you <i>describe how Seth’s point of view influences his description of events</i>.” Remind students that they used key details from their summary notes to describe how Junior’s point of view influenced his description of events in <i>Eight Days</i>, during Lesson 2.</li> <li>Distribute the <b>Summary Notes task card</b>, one per student. Read through the directions and key vocabulary with students. Once again, point out Step 4 to students, emphasizing that they will draw a star (*) and write the page number where they find similar or repeated details. Clarify as needed.</li> <li>Give students 8–10 minutes to complete their summary notes, and circulate to support as necessary.</li> <li>After students complete their notes, cold call members from each group to briefly share out what they recorded about the narrator, other characters, and the main events that are described in these chapters (see <b>Teacher Reference: Sample Summary Notes, Chapters 7 and 8</b> for examples of student responses.)</li> <li>Refer students to the key vocabulary listed at the top of their task cards: <i>senses</i>, <i>peculiar</i> (haze), <i>unusually</i> (warm and humid), <i>storm(s)</i>, <i>swells</i>, <i>strange</i>, <i>worried</i>, and <i>newcomer</i>.</li> <li>Then ask students to look back at pages 57–59 and point out the sections of text where Seth says “... something was tingling at the edge of his <i>senses</i>,” (end of p.57); he notices a “... <i>peculiar haze</i>” (second paragraph p.58); and how the air feels “... <i>unusually</i> warm and humid,” (last paragraph p.59). Also point out that the word <i>storm(s)</i> is repeated several times in these chapters.</li> <li>Invite several students to quickly determine and share out the meaning of these words and phrases:  <i>senses</i>—feelings; awareness; sensation  <i>peculiar</i> (haze)—unusual; strange; odd  <i>unusually</i> (warm and humid)—strangely; oddly; rare; “un-” means “not”; “usual” means “normal”—“not normal”  <i>storm(s)</i>—violent weather; strong, heavy rain and wind</li> </ul>	<ul style="list-style-type: none"> <li>Provide a nonlinguistic visual for <i>key details</i> (e.g., a picture of a key).</li> <li>Consider providing text that is pre-highlighted with areas of focus in order to help students who may struggle identifying key details in complex text.</li> <li>Display the text on a document camera with the vocabulary words highlighted in order to help students identify where they are located in the text.</li> <li>Refer students to the Strategies to Help Find Meaning of Words in Context anchor chart from previous modules.</li> <li>Write and post all vocabulary words and definitions for students to refer to throughout the lesson.</li> </ul>



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> <li>• Pose the following questions:               <ul style="list-style-type: none"> <li>* Why do you think the narrator repeats the word <i>storm</i> several times in these chapters?</li> <li>* “In what ways do the words <i>senses</i>, <i>peculiar</i>, and <i>unusually</i> give us an idea about Seth’s perspective (point of view) about what is happening?”</li> <li>* “What other key words does Seth emphasize in his description of events? What pattern or repetition in the types of (synonymous or related) key words is he using to describe events?”</li> </ul> </li> <li>• Listen for students to share ideas such as: “Because <i>storm</i> is repeated, that makes me think it is something the narrator is thinking about a lot, it is important to him, a ‘clue’ about how important the storm is in these chapters, or what he thinks might happen next,” “The words <i>senses</i>, <i>peculiar</i>, and <i>unusually</i> make me think that Seth is feeling like something is odd, this is not a ‘normal’ storm; I also noticed he repeats terms like ‘a north(erly) wind brings change’ and the ‘sweat he wipes from his face,’ which makes me think he believes the weather is becoming worse, hotter, showing signs of change or a storm that will become a ‘natural disaster’; Seth also describes how most people are not ‘worried’ about the storm, but because he repeats the word ‘storm’ so often, I think he is worried about it,” etc.</li> <li>• As time allows, invite students to share out the meaning of other key vocabulary from the text:               <ul style="list-style-type: none"> <li><i>swells</i>—waves that increase in size and number</li> <li><i>strange</i>—peculiar; unusual; odd</li> <li><i>worried</i>—concerned; scared; anxious</li> <li><i>newcomer</i>—recent arrival; new to the area; beginner</li> </ul> </li> <li>• Tell students to consider these key words when they describe how Seth’s point of view influences the way events are described, during Work Time Part C.</li> </ul>	
<p><b>C. How the Narrator’s Point of View Influences the Description of Events (13 minutes)</b></p> <ul style="list-style-type: none"> <li>• Reread the learning target: “I can describe how Seth’s point of view influences his description of events using key details from Chapters 7 and 8 of <i>Dark Water Rising</i>.”</li> <li>• Ask students to share out what they recall from Lesson 2 about <i>point of view</i>. Listen for ideas like: “First person uses the pronouns ‘I, me, we,” “Usually the main character,” “Third person uses the pronouns ‘he, she, they,” “<i>Eight Days</i> and <i>Dark Water Rising</i> are told from a first-person point of view,” “Point of view can also be thought of as the narrator’s (Seth’s) perspective, or the way he describes what he sees, hears, or feels, and his actions,” etc.</li> </ul>	



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> <li>• Remind students they already determined this story is told from a first-person point of view (Lesson 3), but they are really focusing on understanding Seth’s point of view as it relates to his perspective, what he describes seeing, hearing, and feeling about each of the events. Say: “Understanding Seth’s point of view (perspective) supports your understanding of how that <i>influences</i> his <i>description of events</i>.”</li> <li>• Invite several students to share what they recall about the meaning of the words <i>influences</i> (have an effect on how events are described; impact), <i>description</i> (the way something is explained or described) and <i>events</i> (something important that happens; events occur in certain places, during certain times).</li> <li>• Briefly remind students that authors choose to tell stories from particular points of view, or perspectives, because it helps them to share an experience with the reader through the use of a narrator who describes and emphasizes certain details and emotions associated with a major event.</li> <li>• Display the <b>Narrator’s Point of View Analysis task card</b>. Ask students to turn to a new page in their journals to record their responses to the three parts of the analysis task.</li> <li>• Read the first prompt aloud:             <ul style="list-style-type: none"> <li>* “The author wrote this story from the point of view of ... (WHO is the narrator?)”</li> </ul> </li> <li>• Ask students to briefly review their summary notes from Work Time Part B and then discuss in groups:             <ul style="list-style-type: none"> <li>* “How would you describe who Seth is in these chapters?”</li> </ul> </li> <li>• After 1 minute, invite several groups to share their thinking aloud. Listen for: “Seth, the narrator of this story, is a teen or young man who is new, a “newcomer” to Galveston,” or similar ideas. Ask students to record the prompt and complete the sentence to describe the narrator’s point of view in their journals.</li> <li>• Read aloud the second prompt of the analysis task:             <ul style="list-style-type: none"> <li>* “In these chapters the narrator <i>mainly</i> describes ...”</li> </ul> </li> <li>• Ask students to think about:             <ul style="list-style-type: none"> <li>* “What specific details are used to describe what is happening (events)?</li> <li>* “Is there a pattern to Seth’s description of events? Is there a repetition of language?”</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Consider writing synonyms discussed for the words <i>influences</i>, <i>description</i>, and <i>events</i> above the words in the learning targets for students to refer to throughout the lesson.</li> <li>• Consider encouraging students who are visual learners to color-code their three parts of the analysis of point of view.</li> <li>• Consider pointing out specific notes in their summary notes for students to refer to when trying to determine the event Seth is describing.</li> <li>• Some students would benefit from the teacher providing key words from the text to help them describe the event.</li> </ul>



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> <li>• Ask students to look back once again to their summary notes (from Work Time Part B) to determine what Seth mainly describes during these chapters, or what he emphasizes (gives importance to, repeats), and then discuss in groups.</li> <li>• After 1 or 2 minutes, cold call several students to share out. Listen for: “In Chapters 7 and 8, Seth mainly describes how he feels or ‘senses’ a ‘change’ brought by the ‘north wind,’” “Seth feels the weather become ‘unusually warm and humid,’” “He says the ‘storm flag’ was raised and sees ‘huge swells’ hitting the beach,” “Because he is a “newcomer” to Galveston, he doesn’t understand what is so ‘strange’ about the waves,” “He hears other people say they are not ‘worried,’” and similar ideas.</li> <li>• Ask students to record the second part of the analysis prompt and complete the sentence to state what the narrator mainly describes happening in these chapters.</li> <li>• Read the third fill-in-the-blank part of the analysis task:             <ul style="list-style-type: none"> <li>* “I think that because the narrator is _____, s/he describes the event by using the details and/or words _____.”</li> </ul> </li> <li>• Direct students to focus on the word event in this statement. Ask students to think about and discuss:             <ul style="list-style-type: none"> <li>* “What does Seth <i>mostly</i> describe happening in these chapters?”</li> </ul> </li> <li>• Cold call members from each group. Listen for: “Seth <i>mostly</i> describes a ‘storm’ coming,” “How the weather is changing and getting hotter,” “The tide is rising,” “There is a peculiar haze in the air,” “How unusually warm and humid it is outside,” “The ‘huge swells’ hitting the beach,” “How other people are not worried,” and similar ideas.</li> <li>• Remind students to think about who the narrator is, to complete the first part of the statement. For the second portion of the statement, students need to consider the details Seth uses to describe the most important event that takes place in these chapters.</li> <li>• Allow students 1 to 2 minutes to refer to their responses to the first two prompts, then to think about and discuss how they would fill in the final part of the analysis.</li> <li>• Invite several students to share their thinking aloud whole group. Listen for ideas like: “I think that because the narrator is a ‘newcomer’ to Galveston and doesn’t know about storms on the island, he describes the event(s) by using the details and/or words, like a ‘peculiar haze’ in the air, that he doesn’t understand what is ‘strange’ about the waves, and that other (local) people are not ‘worried’ about the storm,” etc.</li> <li>• Direct students to record their statements for the final part of the analysis task in their journals (see <b>Teacher Reference: Sample Narrator’s Point of View Analysis, <i>Dark Water Rising</i></b> for responses students may record.)</li> </ul>	



Closing and Assessment	Meeting Students’ Needs
<p><b>A. Debrief and Review of Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"> <li>Focus students whole group. Pose the following question:           <ul style="list-style-type: none"> <li>* “Based on your background knowledge (from Unit 1) and Seth’s description of the ‘storm,’ in Chapters 7 and 8, make a prediction about what event(s) might occur next in the story.”</li> </ul> </li> <li>Allow students 2 minutes to think and then pair to share their ideas with a nearby peer. Invite several students to share their thinking whole group.</li> <li>Review the learning target. Ask students to show a thumbs-up or thumbs-down to demonstrate their mastery toward the target. Note students who show a thumbs-down as they may need more support with identifying key details or describing how the narrator’s point of view influences how events are described.</li> </ul>	<ul style="list-style-type: none"> <li>Students who struggle with language would benefit from a sentence stem to help them respond to the debrief question. (“I think _____ will happen next in the story .”</li> </ul>
Homework	Meeting Students’ Needs
<ul style="list-style-type: none"> <li>Reread Chapters 7 and 8 of <i>Dark Water Rising</i> to someone at home.</li> <li>Locate and determine the meaning of key vocabulary from Chapters 7 and 8: <i>senses</i> (57), <i>peculiar</i> (haze) (58), <i>unusually</i> (<i>warm and humid</i>) (59), <i>storm(s)</i> (62, 64, 66), <i>swells</i> (63, 68), <i>strange</i> (64), <i>worried</i> (66, 68), and <i>newcomer</i> (67).           <ul style="list-style-type: none"> <li>Record each word in the academic section of the glossary in your journal.</li> <li>Write a short definition or synonym for each word.</li> </ul> </li> </ul> <p><i>Note: Read Chapters 9 and 10 of Dark Water Rising. Note that certain portions of the text, beginning in Chapter 10, will not be read aloud to students due to content that may be emotionally difficult for students. Skipping these portions of the text will not affect the meaning of the story as a whole or hinder students’ ability to master the learning target. See note in Unit 2 Overview and Lesson 1 for more details.</i></p>	<ul style="list-style-type: none"> <li>Provide an audio recording of Chapters 7 and 8 of <i>Dark Water Rising</i> for students who struggle with reading complex text.</li> <li>Consider focusing students who struggle with language on the following words to add to their glossaries: <i>senses</i> (57), <i>unusually</i> (<i>warm and humid</i>) (59), <i>strange</i> (64), and <i>worried</i> (66, 68).</li> </ul>



EXPEDITIONARY  
LEARNING

# Grade 5: Module 4: Unit 2: Lesson 5

## Supporting Materials



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Sketch the Meaning Note-catcher

Image Pause 1, p. 61	Image Pause 2, p. 68

*Gist of Chapters 7 and 8:*

Blank space for writing the gist of Chapters 7 and 8.



Summary Notes Task Card

**Chunk 1:** Start page 57, last paragraph, “By afternoon, a few clouds ...” and end page 58 “As the day wore on ... fall asleep by the open windows.”

**Chunk 2:** Start page 59, last sentence, “The still-dark sky ...” and end page 60, “... appetite for my neck.”

**Chunk 3:** Start page 62, “The north wind...” and end page 65, “... up in the streets and yards.”

**Chunk 4:** Start page 66, “Ella Rose gave her father a shiny smile.” and end page 67, “... I might not see her ever again.”

**Chunk 5:** Start page 68, last paragraph, “Mr. Covington ...” and end page 68, “... and right into my bones.”

Key vocabulary: senses (n.) (57), peculiar (haze) (58), unusually (warm and humid) (59), storm(s) (62, 64, 66), swells (63, 68), strange (64), worried (66, 68), newcomer (67)

Summary Notes Task Card,  
Continued

Directions:

1. Read Chunk 1 to locate details about:
  - a. WHO is the narrator? (name, thoughts, feelings, actions)
  - b. WHO are the other characters? (relationship to the narrator)
  - c. WHAT main *events* take place? WHEN and WHERE do they take place?
2. Focus on “key vocabulary” (listed above) in this chunk. Try to determine the meaning(s) of unknown words by using context clues or other strategies you have learned.
3. Discuss the details you locate with your group members.
4. Adding details to your summary notes:
  - a. If you locate a detail about “WHO is the narrator?” that is the same/similar to a detail you previously recorded, draw a star (\*) after the detail and note the page number with the similar detail.
  - b. Add the names of new characters to the “WHO are the other characters?” space.
  - c. Add new lines below the “WHAT, WHEN, WHERE” description of events you recorded in the previous lesson and number events accordingly (e.g., if the last event you recorded was “Event 3,” the next event you record will be “Event 4” and so on).
  - d. Make sure to include key vocabulary from the text, in your notes.
5. Repeat Steps 1–3 with Chunks 2 and 5.



Sample Summary Notes, *Dark Water Rising*, Chapters 7 and 8  
For Teacher Reference

Note: These are only some examples students may record. Make sure students include page numbers in their notes to ensure they are including accurate details from the text. The new details students may add to their notes from Chapters 7 and 8 are in **bold**.

WHO is the narrator? <i>Seth</i>	WHO are the other characters? (relationship to narrator)
<ul style="list-style-type: none"> <li>• Doesn't want to go to Galveston (1)</li> <li>• Doesn't like taking care of little sister (1–2)</li> <li>• Mature—corrects brothers (2)</li> <li>• “Shocked”; thinks his dad is “unkind” because of the way he talks about Ezra (10)</li> <li>• Won't give up on dream of being a carpenter (12)</li> <li>• “Shock” about job offer (19)</li> <li>• Excited to be a carpenter's helper (19)</li> <li>• Wants to prove he should be a carpenter; working outside where he can breathe (20)</li> <li>• Doesn't understand why he's not supposed to help Ezra (33)</li> <li>• Doesn't miss friends from home (35)</li> <li>• Feels “odd” or “peculiar” about “rented” things, “strange animals” (36)</li> <li>• Feels like an “ant” (36)</li> <li>• Feels like things are different (36)</li> <li>• Feels a “bit more at home” (38)</li> <li>• <b>“Senses” a “change” brought by “north wind” (58)</b></li> <li>• <b>Can't “figure out” what Mr. Farrell “sensed”; his “bewilderment” (58)</b></li> </ul>	<p>Mama (1)            Kate—little sister (infer) (1)            Lucas—younger brother (2)            Matt—younger brother (2)            Uncle Nate (3)            Papa (4)            Ezra—Uncle Nate's “hired man” (10)            Elliott—younger cousin (16)            Aunt Julia (16)            Ben—older cousin (infer) (17)            George Farrell—foreman (19)            Virginia Mason—neighbor (33)            Neighbors—Peek, Vedder, Munn, Captain Minor, Collums, Masons (34)  <b>Mr. Farrell—man he works with (58)</b>  <b>Ella Rose—friend (62)</b>  <b>Henry, Zach, Josiah, Frank, Charlie—friends; men he works with (62)</b>  <b>Mr. Covington—friend's (Ella Rose's) dad (66)</b></p>



Sample Summary Notes, *Dark Water Rising*, Chapters 7 and 8  
For Teacher Reference

<b>WHO is the narrator?</b> <i>Seth</i>	<b>WHO are the other characters? (relationship to narrator)</b>
<ul style="list-style-type: none"> <li>• Notices the “tide is high”; “peculiar haze”; feels heat grow “sultrier,” or “sitting heavy on brow and chest”; “weighing” him down (58)</li> <li>• Feels “unusually warm and humid” (59) (*62)</li> <li>• Sees “clouds” sweep across sky (62) (*63)</li> <li>• Learns “storm flag” went up (62)</li> <li>• Hasn’t “been here long enough to know” the waves look “strange” (64)</li> <li>• Wonders “why this north wind is different” (64)</li> <li>• Thinks “storms” happen all the time here, so wonders how this is different (64)</li> <li>• Notices people (Ella Rose, Mr. Farrell, Mr. Covington) don’t seem too “worried” (63, 64, 66) (*68)</li> <li>• Feels like a “newcomer” (67)</li> <li>• Feels the “swells falling upon the beach”; feels the shock “into his bones.” (68)</li> </ul>	

Sample Summary Notes, *Dark Water Rising*, Chapters 7 and 8  
For Teacher Reference

**Write a complete sentence to briefly describe ...**

**WHAT** events take place? (What happens?) **WHEN** and **WHERE** does each event take place?

**Event 1: Seth describes traveling on a “clicking” train on a “hot August Day” to move with his family to Galveston from Lampasas. (pp.1–3)**

**Event 2: Seth describes being with his family at his Uncle Nate’s house in Galveston, during a “hot August.” (p.16)**

**Event 3: Seth describes feeling “shock” when he learns he will have a job on a home “near the beach” as a “carpenter’s helper” after “Labor Day.” (p.19)**

**Event 4: Seth describes the “bright” and “massive” buildings he sees as he walks through Galveston after dinner (one evening). (pp.23–24)**

**Event 5: Seth describes going to the beach, how the “air sizzled” and he saw “most all of Galveston” in the “evening.” (p.25)**

**Event 6: Seth describes moving with his family one Saturday to a “rented nice two-story” house near the gulf, which is “built atop a raised basement” “like most homes in Galveston.”**

**Event 7: Seth describes the weather becoming “sultrier” (a north wind; tide is high; peculiar haze; unusually warm and humid) each day he works on the new house. (pp.58–60)**

**Event 8: As Seth is working on the house one morning, he learns the “storm flag” went up; people are talking about the “huge swells” coming up on the beach but don’t seem worried. (Ch. 8)**



Sample Narrator's Point of View Analysis, *Dark Water Rising*: Chapters 7 and 8  
(For Teacher Reference)

The author wrote this story from the point of view of ... (WHO is the narrator?)  
**a teen or young man, named Seth, who is a “newcomer” to Galveston.**

In this story, the narrator **mainly** describes ...  
**how he feels or “senses” a “change” brought by the “north wind”; Seth sees the “tide is high” and feels the heat become “sultrier,” “unusually warm and humid”; the “storm flag” was raised and “huge swells” hitting the beach; how he is a “newcomer” to Galveston so he doesn’t understand what is so “strange” about the waves, this storm; hears that other people are not “worried.”**

I think that because the narrator is a **“newcomer” to Galveston and doesn’t know about storms on the island**, s/he describes the event(s) by using the details and/or words, a **“peculiar haze” in the air; he doesn’t understand what is “strange” about the waves, storm; other (local) people are not “worried” about the storm.**



EXPEDITIONARY  
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## **Grade 5: Module 4: Unit 2: Lesson 6**

**How a Narrator's Point of View Influences the  
Description of Events and Figurative Language:**

*Dark Water Rising*, Chapters 9 and 10



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

- I can summarize a literary text. (RL.5.2)
- I can describe how a narrator’s point of view influences the description of events. (RL.5.6)
- I can summarize or paraphrase information in my notes and in finished work. (W.5.8)
- I can analyze figurative language, word relationships, and nuances in word meanings. (L.5.5)

**Supporting Learning Targets**

- I can describe how Seth’s point of view influences his description of events using key details from Chapters 9 and 10 of *Dark Water Rising*.
- I can analyze the meaning of figurative language in *Dark Water Rising*.

**Ongoing Assessment**

- Summary notes (in journal)
- Narrator’s Point of View Analysis Task (in journal)
- Language Analysis chart (in journal)



**How a Narrator’s Point of View Influences the Description of Events and  
Figurative Language:**  
*Dark Water Rising*, Chapters 9 and 10

Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Homework Review and Engaging the Reader(7 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Read-aloud and Sketching Meaning: <i>Dark Water Rising</i>, Chapters 9 and 10 (15 minutes)</li><li>B. How the Narrator’s Point of View Influences the Description of Events (20 minutes)</li><li>C. Analyzing Figurative Language: Similes, Metaphors, and Idioms (13 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Debrief and Review of Learning Targets (5 minutes)</li></ol></li><li>4. Homework</li></ol>	<ul style="list-style-type: none"><li>• This lesson follows a pattern that is similar to Lessons 4 and 5.</li><li>• Students will “sketch the meaning” for Chapters 9 and 10 of the novel. Note that portions of text from pages 80 and 81, in Chapter 10, will not be read aloud to students due to content that may be emotionally difficult for students. These portions of the text will not affect the meaning of the story as a whole or the mastery of the learning targets by students. See note in Unit 2 Overview and Lesson 1 for more details.</li><li>• As in Lesson 5, students record key details that support their understanding and description of how the narrator’s point of view influences the way events are described. In this lesson, noting key details and completing the point of view analysis are combined in Work Time Part B rather than being broken into two separate work times.</li><li>• As in Lesson 4, students analyze similes and metaphors from the text. In this lesson, students are also introduced to idioms as an example of figurative language.</li></ul>



Lesson Vocabulary	Materials
<p>point of view, influences, description, events, key details, analyze, meaning, figurative language; waves, overflows (69), knee-deep (71), debris (72), (the) staggering truth (74), wondered (81), powerless (82)</p>	<ul style="list-style-type: none"><li>• Journals</li><li>• <i>Dark Water Rising</i> (one book per student)</li><li>• Sketch the Meaning blank note-catcher (one for display)</li><li>• Summary Notes task card (one per student)</li><li>• Sample summary notes, <i>Dark Water Rising</i>, Chapters 9 and 10 (for teacher reference)</li><li>• Narrator's Point of View Analysis task card (from Lesson 2; one for display)</li><li>• Sample Narrator's Point of View Analysis, <i>Dark Water Rising</i> (for teacher reference)</li><li>• Figurative Language Analysis T-chart (one for display)</li><li>• Sample Figurative Language Analysis chart (for teacher reference)</li><li>• What Do We Know about Natural Disasters? anchor chart (from Unit 1, Lesson 1)</li></ul>



Opening	Meeting Students’ Needs
<p><b>A. Homework Review and Engaging the Reader (7 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to take out their <b>journals</b> and open to the page in their glossary where they recorded and defined academic vocabulary terms from Chapters 7 and 8 for homework. Then ask students to partner with a peer who is <i>not</i> a member of their regular group.</li> <li>• Ask students to think about and discuss with their partner:             <ul style="list-style-type: none"> <li>* “Which of these key vocabulary terms from Chapters 7 and 8 are synonyms?” If necessary, remind students that synonyms are words that mean the same thing.</li> </ul> </li> <li>• After 1 to 2 minutes, cold call several students to share their thinking whole group. Listen for: “‘Peculiar,’ ‘unusually,’ and ‘strange’ are synonyms because they all mean something is odd, not normal.”</li> <li>• Next, ask partners to think about and discuss:             <ul style="list-style-type: none"> <li>* “Which of these key vocabulary terms refer to how Seth or other characters feel?”</li> </ul> </li> <li>• After 1 to 2 minutes, cold call a few students to share out. Listen for: “Senses—because he feels like something is strange,” “Worried—because Seth describes how other people do not seem to be worried, even though he senses something strange, peculiar,” “Newcomer—because Seth says he doesn’t know what the weather should feel like, if this is a bad storm, because he is new to Galveston.”</li> <li>• Finally, ask students to think about and discuss:             <ul style="list-style-type: none"> <li>* “Which of these key vocabulary terms describes the weather in these chapters?”</li> </ul> </li> <li>• Ask students to use related vocabulary they have learned when discussing these terms.</li> <li>• Give students 1 to 2 minutes to discuss their ideas with partners, then cold call students to share out. Listen for: “Storm—because the weather is getting worse,” “Swells—because it describes the size of the waves as the storm comes in,” “Unusually—because Seth describes the air as unusually warm and humid.”</li> <li>• After students share their ideas, focus their attention whole group.</li> </ul>	<ul style="list-style-type: none"> <li>• Intentionally partner ELL students with students who speak the same home language for the Opening.</li> <li>• Write and post all vocabulary words and definitions with visuals for students to refer to throughout the unit.</li> </ul>



Opening (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> <li>• Say: “Remember that we are reading this novel as a way to better understand the impact of an extreme natural event on people and the environment. In Chapters 7 and 8, Seth emphasizes the word <i>storm</i> and describes how he <i>senses</i> a tingling, sees a <i>peculiar haze</i>, and feels the air become <i>unusually warm and humid</i>. He also tells the reader that a <i>storm</i> flag has been raised, but people do not seem <i>worried</i> about the sudden <i>swells</i> from the ocean. Pay close attention to the details Seth emphasizes about this <i>storm</i> in Chapters 9 and 10 today. Given your background knowledge from Unit 1 about natural disasters, consider the difference between a ‘storm’ and an ‘extreme natural event’ as we read the next two chapters from <i>Dark Water Rising</i>.”</li> </ul>	

Work Time	Meeting Students’ Needs
<p><b>A. Read-aloud and Sketching Meaning: Dark Water Rising, Chapters 9 and 10 (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to gather their journals and the book <i>Dark Water Rising</i>.</li> <li>• Direct students to join their regular groups.</li> <li>• Remind students that the first read of chapters is aloud because this text is complex. Remind them of the learning target they are focused on: “I can describe how Seth’s point of view influences his description of events using key details.” Tell students they will skip small sections of text today that may be emotionally difficult for some students, but that this won’t affect their ability to reach the learning target. (See “Teacher Note” for more details.)</li> <li>• Ask students to share out what they typically do during a first read in this unit. Listen for: “Sketch the meaning and determine the gist.”</li> <li>• Ask students to quickly create a new <b>Sketch the Meaning note-catcher</b> on a blank page in their journals.</li> <li>• Ask students to open their book to page 69 and follow along silently as Chapter 9 is read aloud. Provide the following prompt to focus students as they listen:             <ul style="list-style-type: none"> <li>* “What does Seth notice the residents of Galveston doing as the storm hits?” Begin reading with, “I took Broadway ...” and stop at the end of page 73, “Like a wounded Goliath ... into the sea.”</li> </ul> </li> <li>• Allow students a moment to think and discuss their ideas with group members, then 1 to 2 minutes to quickly create their sketch for Chapter 9.</li> </ul>	<ul style="list-style-type: none"> <li>• Consider providing a Sketch the Meaning note-catcher for those students who may struggle with creating their own in their journal.</li> <li>• Some students may need the text read aloud more than once in order to determine the gist of that section.</li> <li>• Students who struggle with writing may need to dictate their gist statement, summary notes, and Point of View Analysis to a partner or teacher.</li> </ul>



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> <li>• Cold call group members to share out what they sketched and why. Listen for: “I sketched crowds gathering at the shore because he says as the storm increased, so did the crowds,” “People dressed for work, going to the beach in celebration because Seth says they gathered to see a sight as grand as fireworks on the Fourth of July,” “Kids floating on homemade rafts, and families heading for higher ground,” or similar ideas.</li> <li>• Ask students to open to page 74 and follow along silently as portions of Chapter 10 are read aloud. (Start, “My heart pounded ...” and stop on page 80, “At Forty-fourth and ... its foundation.”) Direct students to follow along silently once again beginning on page 81, second paragraph, “I flailed for footing ...” and ending page 82, “All around us ... the swift brown river and be gone.”</li> <li>• After Chapter 10 is read aloud, provide the following prompt:             <ul style="list-style-type: none"> <li>* “What is Seth experiencing as the storm hits Galveston?”</li> </ul> </li> <li>• Once again, give students a moment to think about and discuss their ideas in groups. Provide 1 to 2 minutes for students to “sketch the meaning” of Chapter 10.</li> <li>• Cold call members from each group to share out what they drew and why. Listen for: “I drew Seth and Josiah in the water up to their knees, surrounded by broken buildings, because he says they had to walk in knee-deep water and that buildings broke apart,” “Seth and Josiah looking for family members to make sure they’re safe, because Seth describes going to Ezra’s, Aunt Julia’s house to see if his and Josiah’s family members are okay,” “Seth looking upset about not finding his family, because he says he wonders if he’ll ever see his father, mother, and sister and describes how powerless he feels,” and similar ideas.</li> <li>• Direct students to look back at their sketches, then think about and discuss in groups:             <ul style="list-style-type: none"> <li>* “What is the gist of Chapters 9 and 10?”</li> </ul> </li> <li>• After 1 to 2 minutes, cold call several students to share their thinking whole group. Listen for: “A major storm arrives in Galveston,” “The storm floods Galveston and destroys many of the buildings,” “People are missing,” “They are not safe in the storm,” and similar suggestions.</li> <li>• Give students 1 minute to write a gist statement for Chapters 9 and 10 at the bottom of their sketches.</li> </ul>	



Work Time (continued)	Meeting Students’ Needs
<p><b>B. How the Narrator’s Point of View Influences the Description of Events (20 minutes)</b></p> <ul style="list-style-type: none"> <li>Review the first learning target: “I can describe how Seth’s point of view influences his description of events using key details from Chapters 9 and 10 of <i>Dark Water Rising</i>.”</li> <li>Ask students to quickly recall and then share out the meaning of <i>point of view</i> (the narrator’s, Seth’s, perspective or the way he describes what he sees, hears, feels, and his actions), <i>influences</i> (have an effect on how events are described; impact), <i>description</i> (the way something is explained), <i>events</i> (something important that happens in the story), and <i>key details (to support)</i> (paraphrase important information; restate big ideas in my own words).</li> <li>Tell students that in Work Time Part B, they will reread chunks of Chapters 9 and 10 to take summary notes that include key details. Then they will use their summary notes to support their analysis of how Seth’s point of view in these chapters influences his description of events.</li> <li>Distribute the <b>Summary Notes task card</b>, one per student. Read the directions and key vocabulary with students. Clarify as needed.</li> <li>Give students 7 or 8 minutes to complete their summary notes and circulate to support as needed.</li> <li>Once students complete their notes, cold call members from each group to briefly share out what they recorded about the narrator, other characters, and the main events that that are described in Chapters 9 and 10 (see <b>Teacher Reference: Sample Summary notes, Chapters 9 and 10</b> for examples of student responses).</li> <li>Refer students to the key vocabulary listed at the top of their task cards: waves, overflows, knee-deep, debris, (the) staggering truth, wondered, and powerless.</li> <li>Tell students to discuss in groups, referring to the text to see how the key vocabulary was used, then share out the meaning of the words: <ul style="list-style-type: none"> <li><i>waves</i>—water in the ocean that curls over and falls as it reaches the shore or beach</li> <li><i>overflows</i>—floods; pours out; spills over</li> <li><i>knee-deep</i>—as high as one’s knees</li> <li><i>debris</i>—wreckage; fragments (of something that has been destroyed or broken to pieces)</li> </ul> </li> <li>Point out that the narrator repeats each of these words several times in Chapters 9 and 10. Pose the questions: <ul style="list-style-type: none"> <li>* “How does the repetition of, or emphasis, on these words help the reader understand the effects of this storm on Galveston?”</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Students who struggle with writing may need to dictate their gist statement, summary notes, and Point of View Analysis to a partner or teacher.</li> <li>Consider focusing students who struggle with language on just a few vocabulary words rather than the entire list.</li> <li>Highlight the vocabulary words in the text for students who struggle with locating them in order to allow them to focus their time on determining the meaning in context.</li> <li>Color-code each part of the analysis on the task card to help students who learn visually to distinguish between each part easily.</li> <li>Model scripting the Point of View analysis on a document camera for students to follow as they are paced through this task.</li> </ul>



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> <li>* “How do they help us understand Seth’s perspective of the storm?”</li> <li>• Allow students a moment to think about and discuss their ideas in groups. Invite several students to share out their thinking. Listen for: “Because these words are emphasized, they help me ‘see’ how much water is covering the city,” “How dangerous it is to be in the storm,” “How frightened Seth must feel because he is surrounded by so much water and destruction,” and similar ideas.</li> <li>• Next, display the <b>Narrator’s Point of View Analysis task card</b> and ask students to quickly turn to a new page in their journals to record their responses to each part of the analysis.</li> <li>• Read the first prompt aloud: “The author wrote this story from the point of view of ... (WHO is the narrator?)”</li> <li>• Focus students on the remaining three key vocabulary terms (from the Summary Notes task card) to support their thinking about “WHO is the narrator?” Ask students to briefly discuss and then share out what these words mean:  <i>(the) staggering truth</i>—the shocking reality of a situation or event  <i>wondered</i>—wanted to know; questioned  <i>powerless</i>—“power” (control; influence) “-less” (without), without control</li> <li>• Pose the following question for students to discuss with group members:  <ul style="list-style-type: none"> <li>* “What do these words tell you about Seth’s point of view? WHO Seth is in Chapters 9 and 10?”</li> </ul> </li> <li>• After 1 to 2 minutes, invite several students to share their ideas whole group. Listen for ideas such as: “He is shocked by how terrible this storm really is,” “He wonders if his family is okay,” and “He feels powerless to help his family and friends.”</li> <li>• Redirect students’ attention to the first prompt of the analysis task and ask them to record a response that includes key vocabulary about who Seth is in their journals.</li> <li>• Read the second part of the analysis task aloud: “In these chapters the narrator <i>mainly</i> describes ...” Ask students to think about:  <ul style="list-style-type: none"> <li>* “What specific details and key vocabulary are used to describe what is happening (events)?”</li> <li>* “What does Seth emphasize in his description of events? What key terms or language is repeated?”</li> </ul> </li> <li>• Direct students to review their summary notes and key vocabulary to help them determine which details Seth emphasizes in these chapters. Allow students a moment to discuss their ideas with group members.</li> </ul>	



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> <li>• After 1 to 2 minutes, cold call several students to share out. Listen for: “In these chapters, Seth emphasizes the waves and the swells flooding Galveston,” “The knee-deep water he and Josiah walk through,” “How the waves lift and break buildings apart,” “The debris that is everywhere,” “Buildings collapsing into the sea, ripped apart,” “He wonders if his family is okay,” “The worry he sees on people’s faces because of missing family and friends,” “How powerless he feels to help his family,” and similar ideas.</li> <li>• Ask students to record the second part of the analysis prompt and complete the sentence to explain what Seth mainly describes happening in these chapters.</li> <li>• Read the third fill-in-the-blank part of the analysis task: “I think that because the narrator is _____, s/he describes the event by using the details and/or words _____.”</li> <li>• Tell students to think about their responses to the first two questions as they consider how to answer the third part of the analysis task. Allow them 1 to 2 minutes to discuss their thinking in groups.</li> <li>• Cold call group members to share out their thinking. Listen for ideas such as: “Because the narrator is feeling worried about his family, or powerless to offer aid, he describes the event by using the details, ‘he will feel better knowing that things are okay at home,’ ‘wondered’ if he would find or see his family, searching for family members in the ‘debris,’” “Because the narrator realizes the ‘staggering truth’ that this is not a ‘simple storm,’ he describes the event by using words like ‘waves,’ ‘knee-deep water,’ ‘overflows,’ and ‘debris’ repeatedly in these chapters to describe how the storm affects Galveston,” etc.</li> <li>• Direct students to record their statements for the final part of the analysis task in their journals (see <b>Teacher Reference: Sample Narrator’s Point of View Analysis, <i>Dark Water Rising</i></b> for possible student responses.)</li> </ul>	



Work Time (continued)	Meeting Students’ Needs
<p><b>C. Analyzing Figurative Language: Similes, Metaphors, and Idioms (13 minutes)</b></p> <ul style="list-style-type: none"> <li>Review the second learning target: “I can analyze the meaning of figurative language in <i>Dark Water Rising</i>.”</li> <li>Cold call several students to share out what they recall about the meaning of the word <i>analyze</i> in this target (understand, determine) and <i>figurative language</i> (refers to similes and metaphors [comparisons], idioms [expressions], or other nonliteral language [e.g., hyperbole, personification] used by authors to help create a lasting image in a reader’s mind.)</li> <li>Remind students that the author of <i>Dark Water Rising</i> includes a great deal of figurative language in this novel to help create an image in the reader’s mind related to important details about the characters, events, and setting. Refer students to the definitions of “metaphor” and “simile” that were posted during Lesson 4, then ask students to briefly discuss in groups what they know about these two concepts.</li> <li>Cold call several students to share their thinking whole group. Listen for: “Metaphors compare two things that are not similar in a direct and surprising way,” “They say one thing is another thing, without using ‘like’ or ‘as,’” “A simile compares two unlike things, but uses the words ‘like’ or ‘as’ to make a comparison,” or similar suggestions.</li> <li>Remind students that as they read <i>Dark Water Rising</i>, they will focus on analyzing the meaning of various types of figurative language in the novel in order to better understand the message (meaning) the author is trying to convey. The focus for this lesson is on similes and metaphors as well as <i>idioms</i>.</li> <li>Ask students to think about and discuss what they know about idioms. After a moment, invite several students to share their thinking whole group. Listen for: “An expression; a saying that is used in a particular culture, by a specific group of people.” If students are unfamiliar with idioms, define the term. Record the definition of an idiom and post it where students can refer to it throughout this unit. (Definition: “A phrase or expression that cannot be understood from the meanings of individual words. Idioms are figurative, not literal, and are often specific to particular cultures or geographic areas.”)</li> <li>Display the <b>Figurative Language Analysis T-chart</b>.</li> <li>Focus students’ attention on the first idiom, below “The author used this figurative language ...” Point out the italicized words in the example: “Always <i>making a big to-do</i> over every little blow.” (p. 66)</li> <li>Direct students to think about and discuss with their group members: <ul style="list-style-type: none"> <li>* “What do you think the words ‘to-do’ mean in this context?”</li> <li>* “What do you think it means if you’re <i>making a big ‘to-do’</i>?”</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Students who struggle with writing may need to dictate their gist statement, summary notes, and Point of View Analysis to a partner or teacher.</li> <li>Idioms are an extremely difficult concept for language learners to understand. If possible, compile several idioms in ELL students’ home languages to help illustrate what idioms are and how they are used to convey meaning.</li> <li>Whenever possible, create a nonlinguistic visual of figurative language examples and add them to the anchor chart.</li> <li>Post instructions of what to do with figurative language for students as they complete the task.</li> </ul>



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> <li>• Cold call several students to share out. Listen for: “A to-do in this context means making a fuss, complaining,” “If you’re making a big to-do, it means your making a big fuss about something and complaining a lot,” or similar ideas. Record students’ thinking in the space to the right of the first idiom, below “What the author literally means is ...”</li> <li>• Tell students to do the following:             <ol style="list-style-type: none"> <li>1. Read through the remaining examples of figurative language.</li> <li>2. Focus on the italicized words.</li> <li>3. Discuss interpretations with group members.</li> <li>4. Record your ideas about “What the author literally means is ...” next to each example, on the right side of the Figurative Language Analysis chart.</li> </ol> </li> <li>• As students work, move throughout the room to offer support.</li> <li>• After 6 or 7 minutes, cold call students to share their ideas with the class (see <b>Teacher Reference: Figurative Language Analysis chart</b>, sample responses in supporting materials).</li> <li>• As students share their thinking, ask probing questions such as:             <ul style="list-style-type: none"> <li>* “How does the use of figurative language in this novel help us to understand the characters, events, or setting?”</li> <li>* “What does the author want us to understand, or see, by using these metaphors, similes, and idioms to describe the character(s), event, or setting?”</li> </ul> </li> <li>• As time allows, direct students to revise their Narrator’s Point of View Analysis, based on their understanding about figurative language from Chapters 9 and 10.</li> <li>• Allow students to complete the Figurative Language Analysis chart for homework if they are not able to finish during Work Time Part C.</li> </ul>	



Closing and Assessment	Meeting Students’ Needs
<p><b>A. Debrief and Review of Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"> <li>Bring students together whole group. Focus their attention on the <b>What Do We Know about Natural Disasters? anchor chart</b>, then pose the following question:           <ul style="list-style-type: none"> <li>* “Based on what you learned in Unit 1 about what a natural disaster is, do you think what Seth describes in Chapters 9 and 10 is a ‘storm’ or a ‘natural disaster’? Use evidence from the text to support your answer.”</li> </ul> </li> <li>Allow students a moment to think about and discuss their ideas with a partner. Invite several students to share their thinking whole group.</li> <li>Read each of the two learning targets aloud. Ask students to show one finger if they feel they have greater mastery of the first target, or two fingers if they feel greater mastery of the second target. As time allows, invite students to justify their selection of one target over the other.</li> </ul>	<ul style="list-style-type: none"> <li>Students who struggle with language may need a sentence stem to help them answer the debrief question. (e.g., “I think Seth describes a _____, because ...”)</li> </ul>
Homework	Meeting Students’ Needs
<ul style="list-style-type: none"> <li>Reread the portions of <i>Dark Water Rising</i> read in today’s lesson to someone at home. Begin with Paragraphs 2 and 3 on page 73, starting with “I looked and saw water rushing ...” and ending at “sway and dip into the surf.” Then reread the first two paragraphs on page 74, starting at “My heart pounded ...” and ending, “... bathhouses ripped apart by the sea.”</li> <li>List and define key vocabulary from Chapters 9 and 10 in the academic section of the glossary in your journal: <i>waves, overflows, knee-deep, debris, staggering truth, wondered, and powerless</i>.</li> <li>On a new page in your journal, write a response to each of the following questions:           <ul style="list-style-type: none"> <li>– Which of these words help the reader understand what Seth sees as the storm becomes worse? Explain your thinking.</li> <li>– Which of these words help the reader understand how Seth feels as the storm becomes worse? Explain your thinking.</li> </ul> </li> </ul> <p><i>Note: Read Chapters 11 and 12 of Dark Water Rising. No portions of the text are excluded from the read-aloud of these chapters.</i></p>	<ul style="list-style-type: none"> <li>Provide an audio recording of <i>Dark Water Rising</i> for students who struggle with reading complex text independently.</li> <li>Focus students who struggle with writing on the words waves, wondered and powerless.</li> <li>Allow students who struggle with writing to dictate the answer to the questions posed for homework to someone at home who can write their answers in their journal.</li> </ul>



EXPEDITIONARY  
LEARNING

# Grade 5: Module 4: Unit 2: Lesson 6

## Supporting Materials



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Sketch the Meaning Note-catcher

Image Pause 1, p. 73	Image Pause 2, p. 82
<p><i>Gist of Chapters 9 and 10:</i></p>	



Summary Notes Task Card

**Chunk 1:** Start page 69, “I took Broadway ...” and end page 70, “We watched till everyone arrived ... spectacle going on outside.”

**Chunk 2:** Start page 71, “I shook my head.” And end page 73, “Like a wounded Goliath ... into the sea.”

**Chunk 3:** The first two paragraphs of page 74, “My heart pounded ... great bathhouses ripped apart by the sea.”

**Chunk 4:** Start page 75, “By the time ...” and end page 76, “... impossible to get a call through now.”

**Chunk 5:** Start page 77, “Aunt Julia stood ...” and end page 78, “They might need me.”

**Chunk 6:** Start page 81, “As soon as I caught my breath ...” and end page 82, “... and be gone.”

Key vocabulary: waves, overflows (69), knee-deep (71), debris (72), (the) staggering truth (74), wondered (81), powerless (82)

Summary Notes Task Card

**Directions:**

1. Read Chunk 1 to locate details about:
  - a. WHO is the narrator? (name, thoughts, feelings, actions)
  - b. WHO are the other characters? (relationship to the narrator)
  - c. WHAT main *events* take place? WHEN and WHERE do they take place? (Details, language from the text used to *describe* the event)
2. Focus on “key vocabulary” (listed above) in this chunk. Try to determine the meaning(s) of unknown words by using context clues or other strategies you have learned.
3. Discuss the details you locate with your group members.
4. Adding details to your summary notes:
  - a. If you locate a detail about “WHO is the narrator?” that is the same/similar to a detail you previously recorded, draw a star (\*) after the detail and note the page number with the similar detail.
  - b. Add the names of new characters to the “WHO are the other characters?” space.
  - c. Add new lines below the “WHAT, WHEN, WHERE” description of events you recorded in the previous lesson and number events accordingly (e.g., if the last event you recorded was “Event 3,” the next event you record will be “Event 4” and so on).
  - d. Make sure to include key vocabulary from the text, in your notes.
5. Repeat Steps 1–4 with Chunks 2-6.



Sample Summary Notes, *Dark Water Rising*, Chapters 9 and 10  
For Teacher Reference

**Note:** These are only some examples students may record. Make sure students include page numbers in their notes to ensure they are including accurate details from the text. The new details students may add to their notes from Chapters 9 and 10 are in **bold**.

WHO is the narrator? <i>Seth</i>	WHO are the other characters? (relationship to narrator)
<ul style="list-style-type: none"> <li>• Doesn't want to go to Galveston (1)</li> <li>• Doesn't like taking care of little sister (1–2)(*23)</li> <li>• Mature—corrects brothers (2)</li> <li>• “Shocked”; thinks his dad is “unkind” because of the way he talks about Ezra (10)</li> <li>• Won't give up on dream of being a carpenter (12)(*24)</li> <li>• “Shock” about job offer (19)</li> <li>• Excited to be a carpenter's helper (19)(*34)</li> <li>• Wants to prove he should be a carpenter; working outside where he can breathe (20)</li> <li>• Doesn't understand why he's not supposed to help Ezra (33)</li> <li>• Doesn't miss friends from home (35)</li> <li>• Feels “odd” or “peculiar” about “rented” things, “strange animals” (36)</li> <li>• Feels like an “ant” (36)</li> <li>• Feels like things are different (36)</li> <li>• Feels a “bit more at home” (38)</li> <li>• “Senses” a “change” brought by “north wind” (58)</li> <li>• Can't “figure out” what Mr. Farrell “sensed”; his “bewilderment” (58)</li> </ul>	<ul style="list-style-type: none"> <li>Mama (1)</li> <li>Kate—little sister (infer) (1)</li> <li>Lucas—younger brother (2)</li> <li>Matt—younger brother (2)</li> <li>Uncle Nate (3)</li> <li>Papa (4)</li> <li>Ezra—Uncle Nate's “hired man” (10)</li> <li>Elliott—younger cousin (16)</li> <li>Aunt Julia (16)</li> <li>Ben—older cousin (infer) (17)</li> <li>George Farrell—foreman (19)</li> <li>Virginia Mason—neighbor (33)</li> <li>Neighbors—Peek, Vedder, Munn, Captain Minor, Collums, Masons (34)</li> <li>Mr. Farrell—man he works with (58)</li> <li>Ella Rose—friend (62)</li> <li>Henry, Zach, Josiah, Frank, Charlie—friends; men he works with (62)</li> <li>Mr. Covington—friend's (Ella Rose's) dad (66)</li> </ul>



Sample Summary Notes, *Dark Water Rising*, Chapters 9 and 10  
For Teacher Reference

<b>WHO is the narrator?</b> <i>Seth</i>	<b>WHO are the other characters? (relationship to narrator)</b>
<ul style="list-style-type: none"> <li>• Notices the “tide is high”; “peculiar haze”; feels heat grow “sultrier,” or “sitting heavy on brow and chest”; “weighing” him down (58)</li> <li>• Feels “unusually warm and humid” (59) (*62)</li> <li>• Sees “clouds” sweep across sky (62) (*63)</li> <li>• Learns “storm flag” went up (62)</li> <li>• Hasn’t “been here long enough to know” the waves look “strange” (64)</li> <li>• Wonders “why this north wind is different” (64)</li> <li>• Thinks “storms” happen all the time here, so wonders how this is different (64)</li> <li>• Notices people (Ella Rose, Mr. Farrell, Mr. Covington) don’t seem too “worried” (63, 64, 66) (*68) (<b>*69</b>)</li> <li>• Feels like a “newcomer” (67)</li> <li>• Feels the “swells falling upon the beach”; feels the shock “into his bones.” (68)</li> <li>• <b>Will “never get used to” storms here (69)</b></li> <li>• <b>Will “feel better knowing things are okay at home” (71)</b></li> <li>• <b>“Staggering truth” of what is happening “tightens his stomach” (74)</b></li> <li>• <b>Thinks his family “might need” him (78)</b></li> <li>• <b>“Wonders” if his family is okay; will get a “chance to make things right with Papa” (81)</b></li> <li>• <b>Feels like he “stepped in a deep hole” (82)</b></li> </ul>	

Sample Summary Notes, *Dark Water Rising*, Chapters 9 and 10  
For Teacher Reference

**Write a complete sentence to briefly describe ...**

**WHAT** events take place? (What happens?) **WHEN** and **WHERE** does each event take place?

**Event 1: Seth describes traveling on a “clicking” train on a “hot August Day” to move with his family to Galveston from Lampasas. (pp.1–3)**

**Event 2: Seth describes being with his family at his Uncle Nate’s house in Galveston, during a “hot August.” (p.16)**

**Event 3: Seth describes feeling “shock” when he learns he will have a job on a home “near the beach” as a “carpenter’s helper” after “Labor Day.” (p.19)**

**Event 4: Seth describes the “bright” and “massive” buildings he sees as he walks through Galveston after dinner (one evening). (pp.23–24)**

**Event 5: Seth describes going to the beach, how the “air sizzled” and he saw “most all of Galveston” in the “evening.” (p.25)**

**Event 6: Seth describes moving with his family one Saturday to a “rented nice two-story” house near the gulf, which is “built atop a raised basement” “like most homes in Galveston.”**

**Event 7: Seth describes the weather becoming “sultrier” (a north wind; tide is high; peculiar haze; unusually warm and humid) each day he works on the new house. (pp.58–60)**

**Event 8: As Seth is working on the house one morning, he learns the “storm flag” went up; people are talking about the “huge swells” coming up on the beach but don’t seem worried. (Ch. 8)**

**Event 9: The swells/storm increase Saturday morning, and Seth must wade through “knee-deep” water and “debris” flooding the streets to get to his family. (Ch. 9)**

**Event 10: Later Saturday, Seth and Josiah make their way through Galveston’s “knee-deep” water and are hit by “debris” as they try to see if their family members are safe. (Ch. 10)**



Sample Narrator's Point of View Analysis, *Dark Water Rising*: Chapters 9 and 10  
For Teacher Reference

The author wrote this story from the point of view of ... (WHO is the narrator?)

**a teen or young man, named Seth, who is “not used to these storms,” “realizes this is not a simple storm”; who is “wondering” if he’ll see his family again, if they’re safe; who feels “powerless” to offer aid or help his family.**

In this story, the narrator **mainly** describes ...

**the increasing swells, waves, storm; the “knee-deep” water he has to walk through to get to his family; the waves, swells lifting and breaking buildings, the “debris”; the “rising” waters; water “rushing in from Galveston Bay”; buildings “collapsing into the sea”; buildings “ripped apart”; the “worry” on people’s faces; the “need to know his family is okay”; how “powerless he feels to offer aid.”**

I think that because the narrator is **realizing this is not a simple storm, and he feels powerless to help** s/he describes the event(s) by using the details and/or words **“debris,” “buildings collapsing into the sea,” the “knee-deep” water that floods Galveston; needing to find, know his family is okay.**



Figurative Language Analysis T-Chart

The author used this figurative language	What this literally means is
<p><b>Idiom</b></p> <ul style="list-style-type: none"> <li>• “Always <i>making a big to-do</i> over every little blow.” (p.66)</li> <li>• “I’ll get towels. You boys is <i>soaked to the bone</i>.” (p.75)</li> </ul>	
<p><b>Simile</b></p> <ul style="list-style-type: none"> <li>• “Wild <i>waves</i> rose up <i>like</i> a great <i>hand ...</i>” (p.73)</li> <li>• “My <i>heart</i> pounded as hard <i>as</i> the <i>rain ...</i>” (p.74)</li> </ul>	
<p><b>Metaphor</b></p> <ul style="list-style-type: none"> <li>• “Rising water and high curbs had turned the south <i>streets</i> into rushing brown <i>rivers ...</i>” (p.72)</li> </ul>	



Sample Figurative Language Analysis T-Chart  
(For Teacher Reference)

	The author used this figurative language	What this literally means is
<b>Idiom</b>	<ul style="list-style-type: none"> <li>• “Always <i>making a big to-do</i> over every little blow.” (p.66)</li>   <li>• “I’ll get towels. You boys is <i>soaked to the bone</i>.” (p.75)</li> </ul>	<p><b>Making a fuss about something.</b></p> <p><b>Their clothes are very wet, dripping with water and rain.</b></p>
<b>Simile</b>	<ul style="list-style-type: none"> <li>• “Wild <i>waves</i> rose up <i>like</i> a great <i>hand</i> ...” (p.73)</li>   <li>• “My <i>heart</i> pounded as hard <i>as</i> the <i>rain</i> ...” (p.74)</li> </ul>	<p><b>The waves are enormous, huge, curled over and hitting the beach.</b></p> <p><b>His heart was beating very fast; he could feel his heart beating hard.</b></p>
<b>Metaphor</b>	<ul style="list-style-type: none"> <li>• “Rising water and high curbs had turned the south <i>streets</i> into rushing brown <i>ivers</i> ...” (p.72)</li> </ul>	<p><b>He can’t see the streets because they are flooded by the high waters.</b></p>



EXPEDITIONARY  
LEARNING

## **Grade 5: Module 4: Unit 2: Lesson 7**

**How a Narrator's Point of View Influences the  
Description of Events and Analyzing Images:**  
*Dark Water Rising*, Chapters 11 and 12, and *Eight  
Days*



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

- I can summarize a literary text. (RL.5.2)
- I can describe how a narrator’s point of view influences the description of events. (RL.5.6)
- I can analyze how visual and multimedia elements add to the meaning, tone or beauty of literary text. (RL.5.7)
- I can summarize or paraphrase information in my notes and in finished work. (W.5.8)

**Supporting Learning Targets**

- I can describe how Seth’s point of view influences his description of events using key details from Chapters 11 and 12 of *Dark Water Rising*.
- I can analyze images from *Dark Water Rising* to determine how they add meaning to the narrator’s description of events.

**Ongoing Assessment**

- Summary notes (in journal)
- Narrator’s Point of View Analysis Task (in journal)
- Image Analysis (in journal)

**Agenda**

1. Opening
  - A. Homework Review and Engage the Reader (7 minutes)
2. Work Time
  - A. Read-aloud and Sketching Meaning: *Dark Water Rising*, Chapters 9 and 10 (15 minutes)
  - B. How the Narrator’s Point of View Influences the Description of Events (20 minutes)
  - C. Analyzing Figurative Language: Similes, Metaphors, and Idioms (13 minutes)
3. Closing and Assessment
  - A. Debrief and Review of Learning Targets (5 minutes)
4. Homework

**Teaching Notes**

- This lesson follows a pattern that is similar to Lesson 6; however, no portions of the text have been excluded from the read-aloud of Chapters 11 and 12.
- In Work Time Parts A and B, students sketch the meaning and determine the gist of Chapters 11 and 12. Then they take summary notes about key details to support their analysis of how the narrator’s point of view influences how events are described in these chapters.
- In Work Time Part C, students analyze how two of the historical photos from the back pages of the novel add meaning to the narrator’s description of events.
- Review: Back-to-Back, Face-to-Face and Glass, Bugs, Mud protocols (Appendix 1).



Lesson Vocabulary	Materials
<p>point of view, influences, description, events, key details, analyze, images, meaning; stumbled, shattered, struggled (83), flooded (84), swept away (87, 93), violent, battered (89)</p>	<ul style="list-style-type: none"><li>• Journals</li><li>• <i>Dark Water Rising</i> (one book per student)</li><li>• Sketch the Meaning blank note-catcher (one for display)</li><li>• Summary Notes task card (one per student)</li><li>• Sample summary notes, <i>Dark Water Rising</i>, Chapters 11 and 12 (for teacher reference)</li><li>• Narrator's Point of View Analysis task card (from Lesson 2; one for display)</li><li>• Sample Narrator's Point of View Analysis, <i>Dark Water Rising</i> (for teacher reference)</li><li>• <i>Eight Days: A Story of Haiti</i>, pages 5 and 6 (for display)</li><li>• Image Analysis (one for display)</li></ul>



Opening	Meeting Students’ Needs
<p><b>A. Homework Review and Engaging the Reader (7 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to take out their <b>journals</b> and turn to the page with their responses to the two vocabulary questions they completed for homework.</li> <li>• Explain the Back-to-Back, Face-to-Face protocol to students.</li> <li>• Direct students to turn back-to-back with a partner, then pose the question:             <ul style="list-style-type: none"> <li>* “Which of the key vocabulary words from Chapters 9 and 10 help the reader understand what Seth sees as the storm becomes worse? Explain your thinking.”</li> </ul> </li> <li>• Allow students a moment to consider and refer to their homework, then turn face-to-face with partners to discuss their thinking.</li> <li>• Cold call a few students to share out whole group. Listen for: “The words ‘waves,’ ‘overflows,’ ‘knee-deep,’ and ‘debris’ help me understand that Seth sees a great deal of water flood onto the island as the storm becomes worse,” “They help me understand how the storm waves and overflows break the buildings apart and create debris,” and similar ideas.</li> <li>• Direct students to turn back-to-back with a <i>different</i> partner, then pose the question:             <ul style="list-style-type: none"> <li>* “Which of the key vocabulary words from Chapters 9 and 10 help the reader understand how Seth <i>feels</i> as the storm becomes worse? Explain your thinking.”</li> </ul> </li> <li>• Once again, give students a moment to consider and refer to their homework, then turn face-to-face with partners to discuss their ideas.</li> <li>• Cold call a few students to share out whole group. Listen for suggestions like: “The words ‘staggering truth,’ ‘wondered,’ and ‘powerless’ help me understand how Seth feels as the storm becomes worse, because he describes how he suddenly realizes the staggering truth about how bad the storm really is, and how he wonders if his family is safe and how powerless he feels to help, or offer aid,” etc.</li> <li>• Say: “As we read Chapters 11 and 12 of <i>Dark Water Rising</i> today, pay close attention to Seth’s description of the storm. Think about the words he uses to describe what he sees and feels during this extreme event, and think about how Seth describes the effect of the storm on the people and city of Galveston.”</li> </ul>	<ul style="list-style-type: none"> <li>• Preview the questions students will be asked during Back-to-Back, Face-to-Face with students who may need more time to consider and formulate their answer.</li> <li>• Consider charting all questions posed to students and answers they give during the lesson for students who are visual learners to refer to throughout the lesson.</li> </ul>



Work Time	Meeting Students’ Needs
<p><b>A. Read-aloud and Sketching Meaning: <i>Dark Water Rising</i>, Chapters 11 and 12 (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to gather their journals and the book <i>Dark Water Rising</i>.</li> <li>• Direct students to join their regular groups.</li> <li>• Ask: “What do we usually do during the first read of chapters from this novel?” Listen for: “Sketch the meaning for each chapter and determine the gist.”</li> <li>• Tell students to create a new <b>Sketch the Meaning note-catcher</b> on a blank page in their journals.</li> <li>• Ask students to open their books to page 83 and follow along silently as Chapter 11 is read aloud. Ask students to think about:             <ul style="list-style-type: none"> <li>* “What is Seth concerned about? Support your thinking with evidence from the text.”</li> </ul> </li> <li>• Begin reading with, “Josiah stumbled ...” and stop at the end of page 91, “Oh, heaven ... Mama and Kate.”</li> <li>• Allow students a moment to think and discuss their ideas with group members, then 1 or 2 minutes to quickly create a sketch showing what they believe Seth is concerned about in Chapter 11.</li> <li>• Cold call group members to share out what they sketched and why. Listen for: “I drew Seth trying to find his family, because he says he stumbled and struggled to get to his house and family,” “I drew Seth and Josiah trying to get somewhere safe, to the Vedder house, because he says he and Josiah have to get out of there before the roof goes,” and similar ideas.</li> <li>• Ask students to turn to page 92 and follow along silently as Chapter 12 is read aloud. Provide the following prompt to focus students while they listen:             <ul style="list-style-type: none"> <li>* “What frightens Seth? Support your thinking with evidence from the text.”</li> </ul> </li> <li>• Begin reading with, “Floating furniture thudded ...” and stop on page 96, “... reaching for the woman and her child.”</li> <li>• Once again, give students a moment to think about and discuss their ideas in groups. Provide 1 or 2 minutes for students to sketch the meaning of Chapter 12, attending to what frightens Seth in this chapter.</li> <li>• Cold call members from each group to share out what they drew and why. Listen for: “I drew Seth in the flooding Vedder house, because he says there seemed to be no real hope and fear crawled along his skin,” and similar ideas.</li> <li>• Direct students to look back at their sketches and then think about and discuss in groups:             <ul style="list-style-type: none"> <li>* “What is the gist of Chapters 11 and 12?”</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Refer students to the Things Close Readers Do anchor chart form previous modules.</li> <li>• Flag portions of the text that will be read in today’s lesson to help those students who may struggle finding the right sections on their own.</li> <li>• Allow students who struggle with writing to dictate their gist to a peer or teacher.</li> </ul>



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"><li>• After 1 to 2 minutes, cold call several students to share their thinking whole group. Listen for: “Seth and Josiah are frightened that they may not find people—they struggle through the storm to find Seth’s family,” “Seth and Josiah are frightened for their own safety—they look for safe shelter from the storm and end up at the Vedder house,” or similar suggestions.</li><li>• Allow students 1 minute to write a gist statement for Chapters 11 and 12 at the bottom of their sketches.</li></ul>	



Work Time (continued)	Meeting Students’ Needs
<p><b>B. How the Narrator’s Point of View Influences the Description of Events (20 minutes)</b></p> <ul style="list-style-type: none"> <li>Review the first learning target: “I can describe how Seth’s point of view influences his description of events using key details from Chapters 11 and 12 of <i>Dark Water Rising</i>.”</li> <li>Point out the key terms students should be familiar with from this target: <i>point of view, influences, description, events, and key details</i> (to support).</li> <li>Ask students to restate the target in their own words (ideally on mini white boards). Look/listen for statements like: “I can use important details to explain how Seth’s perspective affects the way he describes what happens,” and similar ideas.</li> <li>Tell students that as in the previous lesson, during this Work Time they will reread parts of Chapters 11 and 12 and take summary notes that include key details. Then they will use their summary notes to support their analysis of how Seth’s point of view in these chapters influences the way he describes events.</li> <li>Distribute the <b>Summary Notes task card</b>, one per student. Read the directions and key vocabulary with students. Clarify as needed.</li> <li>Give students 7 or 8 minutes to complete their summary notes and circulate to support as needed.</li> <li>After students add details to their summary notes, cold call students from different groups to share out what they recorded about the narrator, other characters, and the main events that are described in Chapters 11 and 12 (see <b>Teacher Reference: Sample Summary Notes, Chapters 11 and 12</b> for examples of student responses.)</li> <li>Refer students to the key vocabulary listed at the top of their task cards: <i>stumbled, shattered, struggled, flooded, swept away, violent, battered</i></li> <li>Tell students to discuss in groups and then share out the meaning of each word: <ul style="list-style-type: none"> <li><i>stumbled</i>—staggered; tripped; slipped; fell</li> <li><i>shattered</i>—smashed; broken; destroyed; exploded</li> <li><i>struggled</i>—made a great effort; tried; fought; worked hard</li> <li><i>flooded</i>—covered in water; an overflow of water into an area</li> <li><i>swept away</i>—someone or something is taken, moved quickly, forcefully in one direction</li> <li><i>violent</i>—fierce; powerful; brutal; aggressive</li> <li><i>battered</i>—beat; hit; pummel; assault</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Consider focusing students who struggle with language on just a few vocabulary words rather than the entire list.</li> <li>Highlight the vocabulary words in the text for students who struggle with locating them in order to allow them to focus their time on determining their meaning in context.</li> <li>Color-code each part of the analysis on the task card to help students who learn visually to distinguish between each part easily.</li> <li>Model scripting the Narrator’s Point of View analysis on a document camera for students to follow as they are paced through this task..</li> </ul>



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> <li>• Ask students to think about:</li> <li>• “How do these words help the reader understand the effect of this extreme natural event on Galveston?”               <ul style="list-style-type: none"> <li>* “How do these words help us understand what Seth experiences as the storm becomes more powerful?”</li> </ul> </li> <li>• Allow students a moment to think about and discuss their ideas in groups. Invite several students to share out. Listen for: “These words help me understand how much of a struggle it was for people to find safety, to not get swept away by the flooding,” “They tell me how much damage was done by the wind and waves,” “These words help me understand how violent the storm is that Seth is caught in, how he has to stumble through flooded streets as he tries to find his family,” “He is frightened because he sees buildings shattered and people swept away by the floods,” “He feels the house he is in being battered by the winds, and he experiences the water flooding into the house,” and similar ideas.</li> <li>• Next, display the <b>Narrator’s Point of View Analysis task card</b> and tell students to turn to a new page in their journals to record their responses to each part of the analysis.</li> <li>• Read the first prompt aloud: “The author wrote this story from the point of view of ... (WHO is the narrator?)”</li> <li>• Tell students that as they consider how to respond to the first prompt, to think about the key vocabulary terms discussed and how these words help us to better understand what Seth experiences, or his point of view, in these chapters.</li> <li>• Give students 1 to 2 minutes to discuss their thinking with group members, then cold call several students to share out their ideas. Listen for suggestions like: “He is a scared young man who fears that his family has been ‘swept away’ in the ‘flooded’ streets,” “He is a teen, a young adult who is ‘struggling’ through a ‘violent’ storm.”</li> <li>• Direct students to record a response in their journals to the first prompt of the analysis task that includes key vocabulary about who Seth is.</li> <li>• Read the second part of the analysis task aloud: “In these chapters the narrator <i>mainly</i> describes ...” Ask students to think about:               <ul style="list-style-type: none"> <li>* “What specific details and key vocabulary are used to describe what is happening (events)?”</li> </ul> </li> <li>• Direct students to review their summary notes and key vocabulary to help them determine which details Seth emphasizes in these chapters. Allow students a moment to discuss their ideas with group members.</li> <li>• After 1 to 2 minutes, cold call several students to share out. Listen for: “In these chapters, Seth describes how he and Josiah ‘stumbled’ and ‘struggled’ through the ‘flooded’ streets to try to find his family,” “They need to find shelter from the ‘shattered’ buildings and ‘violent’ storm,” “The Vedder house is ‘battered’ and becomes ‘flooded,’” and similar ideas.</li> </ul>	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Direct students to record the second part of the analysis prompt in their journal and complete the sentence to explain what Seth mainly describes happening in these chapters (see <b>Teacher Reference: Sample Narrator's Point of View Analysis task card, <i>Dark Water Rising</i></b> for responses students may record).</li><li>• Read the third fill-in-the-blank part of the analysis task: "I think that because the narrator is _____, s/he describes the event by using the details and/or words _____."</li><li>• Tell students to review and think about their responses to the first two questions before they answer the third part of the analysis task. Allow students 1 to 2 minutes to discuss their thinking in groups.</li><li>• Cold call students from each group to share out their thinking. Listen for: "I think that because the narrator fears for his family's safety, he describes the event by using the words or details like he 'stumbled' and 'struggled' through 'flooded' streets to find them," "I think that because Seth is in a 'violent' storm, he describes the event by using words like 'shattered,' 'flooded,' and 'battered,'" and similar ideas.</li><li>• Direct students to record their statements for the final part of the analysis task in their journals.</li></ul>	



Work Time (continued)	Meeting Students’ Needs
<p><b>C. Analyzing Images (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Introduce the day’s second learning target: “I can analyze images from <i>Dark Water Rising</i> to determine how they add meaning to the narrator’s description of events.”</li> <li>• Ask students to think about and then share out what they recall from Lesson 2 about the words <i>analyze</i> (examine, study, evaluate, explore), <i>images</i> (pictures; visual elements), and <i>meaning</i> (the message a picture can convey; the way pictures help the reader “see” what is happening or being described in the story; the feelings the image expresses).</li> <li>• Display pages 5 and 6 of <b><i>Eight Days</i></b> for all students to see. Remind them that these are the pages from <i>Eight Days</i> that they analyzed in Lesson 2.</li> <li>• Ask students to look at the image on these pages and refer to their image analysis from Lesson 2 (in their journals), then think about and discuss in groups: <ul style="list-style-type: none"> <li>* “How did the artist Alix Delinois use <i>color</i> and <i>composition</i> in the image on pages 5 and 6 of <i>Eight Days</i> to convey a message (meaning) to the viewer or reader?”</li> </ul> </li> <li>• After 1 to 2 minutes, invite several students to share their thinking whole group. Listen for ideas such as: “He chose to include specific colors in the image, like using mostly dark blue to help the viewer or reader better understand how the narrator, Junior, is feeling, how dark it is where he is trapped and how scared he feels,” “There are small bits of light color in the image to show that Junior feels some hope,” “Composition is the way an artist places objects and people in a picture and emphasizes specific details to help the viewer or reader better understand what the narrator is seeing or feeling, to better understand the story,” “On pages 5 and 6 in <i>Eight Days</i>, the artist emphasizes how members of Junior’s family are searching for him, and only Junior’s face can be completely seen, which conveys the message that Junior is not really with his family—he thinks they are looking for him, and he feels lonely,” etc.</li> <li>• Ask students to look at the images on pages 226 and 228 of <i>Dark Water Rising</i>. Tell students these are <i>historical photos</i>, real pictures of an important event (the storm in Galveston) that took place in the past (1900). Pose the following questions for students to think about and discuss in groups: <ul style="list-style-type: none"> <li>* “How are the colors in these historical photos similar to and different from the colors found in the images of <i>Eight Days</i>?”</li> <li>* “How is the composition of the photos similar to and different from the composition of images found in <i>Eight Days</i>?”</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Display the images from <i>Dark Water Rising</i> on a document camera for students; also ask them to look at the images in their own book.</li> <li>• Highlight or circle details in the images that the students indicate help them make meaning of the text.</li> </ul>



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> <li>• After 2 or 3 minutes, cold call a few students to share their thinking whole group. Listen for: “The photos only have black, gray, and white, but in <i>Eight Days</i> there are many colors used, such as dark and light blue, red, green, yellow,” “The use of more dark or light colors in the images convey a feeling, meaning, to the viewer or reader,” “The images in both books use shadow and light to emphasize certain details, and this draws the viewer’s or reader’s eyes to specific parts of the image,” “They help the viewer or reader better understand the event(s) described in each story,” and similar ideas.</li> <li>• Say: “Remember that images in literature help to support a reader’s understanding of events as they are described by the narrator and the meaning (message) the author is trying to convey to the reader. Sometimes these images are literal—real pictures—like those we just looked at. Other times, the images are ‘painted’ with words. In some cases, the written words and the real pictures work together to convey meaning.”</li> <li>• Ask students to turn to page 83 of <i>Dark Water Rising</i> and reread the third sentence in the first paragraph: “Slate and shattered lumber hit all around us.”</li> <li>• Tell students to think about the words <i>shattered lumber hit all around</i> and then look closely at the photograph on page 226 once again.</li> <li>• Display and read the first <b>Image Analysis</b> question aloud:             <ul style="list-style-type: none"> <li>* “How does the historical photo on page 226 add meaning to, or help you understand, what the narrator describes happening on page 83?”</li> </ul> </li> <li>• Give students 2 or 3 minutes to think about and discuss their ideas in groups. Cold call students from each group to share out. Listen for: “The photo on page 226 shows splintered, broken, shattered pieces of wood piled everywhere, so it helps me see or understand what the narrator means when he describes ‘shattered lumber ... all around,’” and similar ideas.</li> <li>• Direct students to turn to a new page in their journals and record a response to the first Image Analysis question.</li> <li>• Next, ask students to turn to page 92 of <i>Dark Water Rising</i> and reread the first paragraph, starting with the third sentence: “I speculated, considering my position.... There seemed to be no real hope for any of us.”</li> <li>• Focus students’ attention on the words <i>speculated, great crack, house was breaking apart, crushed, and tangled debris</i> in this paragraph. Then ask them to think about these words as they look closely at the photograph on page 228.</li> <li>• Display and read the second Image Analysis question aloud:             <ul style="list-style-type: none"> <li>* “How does the historical photo on page 228 help you see what the narrator ‘speculates’ (believes; thinks) might happen to him or other people if the Vedder house is damaged by the storm?”</li> </ul> </li> </ul>	



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"><li>• Allow students 2 to 3 minutes to think about and discuss their ideas in groups. Cold call students from each group to share out. Listen for: “The photo on page 228 helps me understand what Seth fears or ‘speculates’ might happen to the Vedder house and how people would be hurt because it shows a broken house on its side and houses all around that are broken apart,” “The crushed tree and homes, pieces of broken wood, and other objects in front of the house help me understand why Seth believes that if he hears a final great crack, he and others could be crushed by the house and the tangled debris,” and similar ideas.</li><li>• Direct students to record a response to the second Image Analysis question.</li><li>• Tell students they will take the mid-unit assessment during the next lesson.</li></ul>	



Closing and Assessment	Meeting Students’ Needs
<p><b>A. Debrief and Review of Learning Targets (3 minutes)</b></p> <ul style="list-style-type: none"> <li>Focus students’ attention whole group. Pose the following question:           <ul style="list-style-type: none"> <li>* “How is Seth’s description of this storm (natural disaster) in Galveston different from Junior’s description of the earthquake in Haiti? Why are their descriptions different?”</li> </ul> </li> <li>Allow students a moment to think about and then share their ideas with a partner. Invite a few students to share their thinking whole group. Listen for: “Junior doesn’t give much description about the earthquake itself, except to say that the earth shook again and again; he mostly imagines the things he did before the earthquake,” “Seth gives a lot of details about how violent the storm is: the flooding, knee-deep water, debris, wind, swells, waves; how he stumbled and struggled through the debris; how people and homes are swept away,” “Junior is a young boy, so he describes using his imagination to remember things he liked to do before the earthquake, instead of focusing on specific details about the earthquake, or how destructive it is to the people and island of Haiti,” “Seth is a young man, a teenager who feels scared yet responsible for the safety of his family and friends, so he describes events by giving a lot of details about what is happening to people and places in Galveston,” and similar ideas.</li> <li>Read the second learning target aloud. Ask students to use the Glass, Bugs, Mud protocol to demonstrate their mastery toward this target.</li> </ul>	<ul style="list-style-type: none"> <li>Create and display a Venn diagram to fill in as students share their comparisons of the descriptions from both stories in order to help students see the similarities and differences.</li> </ul>
Homework	Meeting Students’ Needs
<ul style="list-style-type: none"> <li>Reread Chapters 11 and 12 of <i>Dark Water Rising</i> to someone at home.</li> <li>Locate and determine the meaning of key vocabulary terms from Chapters 11 and 12: stumbled, shattered, struggled (83), flooded (84), swept away (87, 93), violent, battered (89).           <ul style="list-style-type: none"> <li>Record each word in the academic section of the glossary in your journal.</li> <li>Write a short definition or synonym for each word.</li> </ul> </li> </ul> <p><i>Note: Students take the On-Demand Mid-Unit 2 Assessment in the next lesson.</i></p>	<ul style="list-style-type: none"> <li>Provide an audio recording of <i>Dark Water Rising</i> for students who struggle reading complex text independently.</li> <li>Focus students who struggle with writing on the words: <i>struggled</i>, <i>violent</i> and <i>battered</i>.</li> </ul>



EXPEDITIONARY  
LEARNING

# Grade 5: Module 4: Unit 2: Lesson 7

## Supporting Materials



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Sketch the Meaning Note-catcher

Image Pause 1, p. 91	Image Pause 2, p. 96
<p><i>Gist of Chapters 11 and 12:</i></p>	



Summary Notes Task Card

**Chunk 1:** Start page 83, “Josiah stumbled ...” and end page 85, “Wind whipped through ... around the plaster.”

**Chunk 2:** Start page 87, “The Vedder house ...” and end page 87, “... sent them slamming into us.”

**Chunk 3:** Start page 88, “Josiah and I ...” and end page 90, “‘The roof over the two east bedrooms is gone,’ she said with surprising calm.”

**Chunk 4:** Start page 92, “Floating furniture ...” and end page 93, “He pulled Mr. and Mrs. Collum ... swept away.”

Key vocabulary: stumbled, shattered, struggled (83), flooded (84), swept away (87, 93), violent, battered (89)

**Directions:**

1. Read Chunk 1 to locate details about:
  - a. WHO is the narrator? (name, thoughts, feelings, actions)
  - b. WHO are the other characters? (relationship to the narrator)
  - c. WHAT main *events* take place? WHEN and WHERE do they take place? (Details, language from the text used to *describe* the event)
2. Focus on “key vocabulary” (listed above) in this chunk. Try to determine the meaning(s) of unknown words by using context clues or other strategies you have learned.
3. Discuss the details you locate with your group members.
4. Adding details to your summary notes:
  - a. If you locate a detail about “WHO is the narrator?” that is the same/similar to a detail you previously recorded, draw a star (\*) after the detail and note the page number with the similar detail.
  - b. Add the names of new characters to the “WHO are the other characters?” space.
  - c. Add new lines below the “WHAT, WHEN, WHERE” description of events you recorded in the previous lesson and number events accordingly (e.g., if the last event you recorded was “Event 3,” the next event you record will be “Event 4” and so on).
  - d. Make sure to include key vocabulary from the text, in your notes.
5. Repeat Steps 1–4 with Chunks 2-4.



Sample Summary Notes, *Dark Water Rising*, Chapters 11 and 12  
For Teacher Reference

**Note:** These are only some examples students may record. Make sure students include page numbers in their notes to ensure they are including accurate details from the text. The new details students may add to their notes from Chapters 11 and 12 are in **bold**.

WHO is the narrator? <i>Seth</i>	WHO are the other characters? (relationship to narrator)
<ul style="list-style-type: none"> <li>• Doesn't want to go to Galveston (1)</li> <li>• Doesn't like taking care of little sister (1–2)(*23)</li> <li>• Mature—corrects brothers (2)</li> <li>• “Shocked”; thinks his dad is “unkind” because of the way he talks about Ezra (10)</li> <li>• Won't give up on dream of being a carpenter (12)(*24)</li> <li>• “Shock” about job offer (19)</li> <li>• Excited to be a carpenter's helper (19)(*34)</li> <li>• Wants to prove he should be a carpenter; working outside where he can breathe (20)</li> <li>• Doesn't understand why he's not supposed to help Ezra (33)</li> <li>• Doesn't miss friends from home (35)</li> <li>• Feels “odd” or “peculiar” about “rented” things, “strange animals” (36)</li> <li>• Feels like an “ant” (36)</li> <li>• Feels like things are different (36)</li> <li>• Feels a “bit more at home” (38)</li> <li>• “Senses” a “change” brought by “north wind” (58)</li> <li>• Can't “figure out” what Mr. Farrell “sensed”; his “bewilderment” (58)</li> </ul>	<ul style="list-style-type: none"> <li>Mama (1)</li> <li>Kate—little sister (infer) (1)</li> <li>Lucas—younger brother (2)</li> <li>Matt—younger brother (2)</li> <li>Uncle Nate (3)</li> <li>Papa (4)</li> <li>Ezra—Uncle Nate's “hired man” (10)</li> <li>Elliott—younger cousin (16)</li> <li>Aunt Julia (16)</li> <li>Ben—older cousin (infer) (17)</li> <li>George Farrell—foreman (19)</li> <li>Virginia Mason—neighbor (33)</li> <li>Neighbors—Peek, Vedder, Munn, Captain Minor, Collums, Masons (34)</li> <li>Mr. Farrell—man he works with (58)</li> <li>Ella Rose—friend (62)</li> <li>Henry, Zach, Josiah, Frank, Charlie—friends; men he works with (62)</li> <li>Mr. Covington—friend's (Ella Rose's) dad (66)</li> <li><b>Mr. and Mrs. Longineau and their baby—neighbors (infer) (93)</b></li> </ul>



Sample Summary Notes, *Dark Water Rising*, Chapters 11 and 12  
For Teacher Reference

<b>WHO is the narrator?</b> <i>Seth</i>	<b>WHO are the other characters? (relationship to narrator)</b>
<ul style="list-style-type: none"> <li>• Notices the “tide is high”; “peculiar haze”; feels heat grow “sultrier,” or “sitting heavy on brow and chest”; “weighing” him down (58)</li> <li>• Feels “unusually warm and humid” (59) (*62)</li> <li>• Sees “clouds” sweep across sky (62) (*63)</li> <li>• Learns “storm flag” went up (62)</li> <li>• Hasn’t “been here long enough to know” the waves look “strange” (64)</li> <li>• Wonders “why this north wind is different” (64)</li> <li>• Thinks “storms” happen all the time here, so wonders how this is different (64)</li> <li>• Notices people (Ella Rose, Mr. Farrell, Mr. Covington) don’t seem too “worried” (63, 64, 66) (*68) (<b>*69</b>)</li> <li>• Feels like a “newcomer” (67)</li> <li>• Feels the “swells falling upon the beach”; feels the shock “into his bones.” (68)</li> <li>• Will “never get used to” storms here (69)</li> <li>• Will “feel better knowing things are okay at home” (71)</li> <li>• “Staggering truth” of what is happening “tightens his stomach” (74)</li> <li>• Thinks his family “might need” him (78)</li> <li>• “Wonders” if his family is okay; will get a “chance to make things right with Papa” (81)</li> <li>• Feels like he “stepped in a deep hole” (82)</li> <li>• <b>“Struggling,” “stumbling” to find his family (83)</b></li> <li>• <b>“Sick with fear” (84) (*87) (*92)</b></li> <li>• <b>Hurt; “aches” (85)</b></li> </ul>	

Sample Summary Notes, *Dark Water Rising*, Chapters 11 and 12  
For Teacher Reference

**describes traveling on a “clicking” train on a “hot August Day” to move with his family to Galveston from Lampasas. (pp.1–3)**

Event 2: **Seth Write a complete sentence to briefly describe ...**

**WHAT** events take place? (What happens?) **WHEN** and **WHERE** does each event take place?

Event 1: **Seth describes being with his family at his Uncle Nate’s house in Galveston, during a “hot August.” (p.16)**

Event 3: **Seth describes feeling “shock” when he learns he will have a job on a home “near the beach” as a “carpenter’s helper” after “Labor Day.” (p.19)**

Event 4: **Seth describes the “bright” and “massive” buildings he sees as he walks through Galveston after dinner (one evening). (pp.23–24)**

Event 5: **Seth describes going to the beach, how the “air sizzled” and he saw “most all of Galveston” in the “evening.” (p.25)**

Event 6: **Seth describes moving with his family one Saturday to a “rented nice two-story” house near the gulf, which is “built atop a raised basement” “like most homes in Galveston.”**

Event 7: **Seth describes the weather becoming “sultrier” (a north wind; tide is high; peculiar haze; unusually warm and humid) each day he works on the new house. (pp.58–60)**

Event 8: **As Seth is working on the house one morning, he learns the “storm flag” went up; people are talking about the “huge swells” coming up on the beach but don’t seem worried. (Ch. 8)**

Event 9: **The swells/storm increase Saturday morning, and Seth must wade through “knee-deep” water and “debris” flooding the streets to get to his family. (Ch. 9)**



Sample Summary Notes, *Dark Water Rising*, Chapters 11 and 12  
For Teacher Reference

**Event 10: Later Saturday, Seth and Josiah make their way through Galveston’s “knee-deep” water and are hit by “debris” as they try to see if their family members are safe. (Ch. 10)**

**Event 11: The day of the storm, Seth and Josiah “stumble” through “debris” to look for his family but don’t find them, so they look for “sturdier shelter” at the Vedder house. (Ch. 11)**

**Event 12: The same day, Seth, Josiah, and their neighbors take shelter at the Vedder house, so they are not “swept away” by the “violent” storm.**



Sample Narrator's Point of View Analysis, *Dark Water Rising*  
For Teacher Reference

The author wrote this story from the point of view of ... (WHO is the narrator?)  
**a teen or young man, named Seth, who is “sick with fear” that his family has been “swept away” in the “violent” storm that comes to Galveston.**

In this story, the narrator **mainly** describes ...  
**how he and Josiah “stumbled” through the “flooded” streets to try and find his family; how “violent” the storm is; the Vedder house is “battered” by the storm; buildings, homes are “shattered,” “swept away” and “flooded.”**

I think that because the narrator is **“sick with fear” about the safety of his family and caught in a “violent” storm**, s/he describes the event(s) by using the details and/or words **he “stumbled” through “flooded” streets, his house, to look for his family; “shattered,” “flooded,” and “battered” to describe how “violent” the storm is; “swept away” to describe what is happening to people and the city of Galveston.**



## Image Analysis

**1. Image page 226, and text page 83.**

How does the historical photo on page 226 add meaning to, or help you understand, what the narrator describes happening on page 83?

**2. Image page 228, and text page 92.**

How does the historical photo on page 228 help you see what the narrator “speculates” (believes; thinks) might happen to him or other people if the Vedder house is damaged by the storm?



EXPEDITIONARY  
LEARNING

# **Grade 5: Module 4: Unit 2: Lesson 8**

## **Mid-Unit Assessment: Text-Dependent Questions,** *Dark Water Rising*, Chapter 13



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

- I can describe how a narrator’s point of view influences the description of events. (RL.5.6)
- I can analyze how visual and multimedia elements add to the meaning, tone, or beauty of literary text. (RL.5.7)
- I can analyze figurative language, word relationships, and nuances in word meanings. (L.5.5)

**Supporting Learning Targets**

- I can describe how Seth’s point of view influences his description of events using key details from Chapter 13 of *Dark Water Rising*.
- I can analyze how an image from *Dark Water Rising* adds meaning to the narrator’s description of events.
- I can analyze the meaning of figurative language in *Dark Water Rising*.
- I can reflect on my learning about how a narrator’s point of view influences the description of events.

**Ongoing Assessment**

- Mid-Unit Assessment
- Tracking My Progress recording form

**Agenda**

1. Opening
  - A. Homework and Learning Targets Review (7 minutes)
2. Work Time
  - A. Written Conversation Protocol (13 minutes)
  - B. Mid-Unit Assessment (25 minutes)
  - C. Tracking My Progress (10 minutes)
3. Closing and Assessment
  - A. Debrief Sharing Reflections on Learning Targets (5 minutes)
4. Homework

**Teaching Notes**

- In this lesson, students take the Mid-Unit 2 Assessment. Students read Chapter 13 from *Dark Water Rising* to answer multiple-choice and short-response text-dependent questions related to describing how the narrator’s point of view influences the description of events, analyzing how an image adds meaning to the narrator’s description, and analyzing the meaning of figurative language.
- Assess students responses using the Grade 5 2-Point Rubric—Short-Response rubric (see Supporting Materials)
- Review: Milling to Music; Written Conversation protocols (Appendix 1).



Lesson Vocabulary	Materials
<p>point of view, influences, description, events, key details, analyze, image, meaning, figurative language, reflect</p>	<ul style="list-style-type: none"> <li>• Journals</li> <li>• What Do We Know about Natural Disasters? anchor chart (from Unit 1)</li> <li>• Mid-Unit 2 Assessment: Text-Dependent Questions, <i>Dark Water Rising</i>, Chapter 13 (one per student)</li> <li>• Mid-Unit 2: Tracking My Progress recording form (one per student)</li> <li>• Mid-Unit 2 Assessment: Text-Dependent Questions, <i>Dark Water Rising</i>, Chapter 13 (answer key for teacher reference)</li> <li>• Grade 5 2-Point Rubric—Short-Response rubric</li> </ul>

Opening	Meeting Students' Needs
<p><b>A. Homework and Learning Targets Review (7 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to turn to the glossary page in their <b>journals</b> where they recorded and defined key academic vocabulary for homework.</li> <li>• Ask students to refer to the <b>What Do We Know about Natural Disasters? anchor chart</b> and then consider:             <ul style="list-style-type: none"> <li>* “Which of the key vocabulary terms from your homework <i>best</i> describe how this ‘storm’ has become an ‘extreme natural event’ or ‘natural disaster’?”</li> </ul> </li> <li>• Remind students of the Milling to Music protocol. Clarify directions as needed.</li> <li>• Allow students 3 to 4 minutes to move throughout the room and meet with at least two peers to discuss their ideas.</li> <li>• Focus students’ attention whole group. Cold call several students to share their thinking. Listen for ideas like: “The word ‘violent’ means ‘intense,’ ‘forceful,’ ‘brutal’—it’s a word that describes a ‘natural disaster’ more than just a ‘storm,’” “The words ‘shattered’ and ‘swept away’ make me think this is more than a ‘storm,’ because in a natural disaster buildings are broken apart and people and things become ‘swept away,’” and similar suggestions.</li> <li>• Say: “Today you will take the mid-unit assessment on Chapter 13 of <i>Dark Water Rising</i> to demonstrate your mastery toward the learning targets we have been working on.”</li> </ul>	<ul style="list-style-type: none"> <li>• Post the directions to the Milling to Music protocol for students to refer to as they participate in it.</li> <li>• Refer students to the nonlinguistic visuals created for academic words in learning targets for all previous lessons.</li> </ul>



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• Review each of the learning targets:               <ul style="list-style-type: none"> <li>* “I can describe how Seth’s point of view influences his description of events using key details from Chapter 13 of <i>Dark Water Rising</i>.”</li> <li>* “I can analyze how an image from <i>Dark Water Rising</i> adds meaning to the narrator’s description of events.”</li> <li>* “I can analyze the meaning of figurative language in <i>Dark Water Rising</i>.”</li> <li>* “I can reflect on my learning about how a narrator’s point of view influences the description of events.”</li> </ul> </li> <li>• Point out the key words and phrases that students are familiar with from these learning targets. Ask students to think about the meaning of each term and then briefly discuss with a nearby partner. Cold call students to share their ideas aloud. Listen for:               <p><i>point of view</i>—Seth’s perspective; the way he describes events</p> <p><i>influences</i>—have an effect on; impact</p> <p><i>description</i>—the way something is explained</p> <p><i>events</i>—something important that happens in the story</p> <p><i>key details</i> (to support)—paraphrase important information; restate big ideas in my own words</p> <p><i>analyze</i> – examine; study; evaluate; explore</p> <p><i>image</i>—picture; visual element</p> <p><i>meaning</i>—the message a picture can convey; the way pictures help the reader “see” what is happening or being described in the story; the feelings the image expresses</p> <p><i>figurative language</i>—refers to similes and metaphors (comparisons), idioms (expressions), or other nonliteral language (e.g., hyperbole, personification) used by authors to help create a lasting image in a reader’s mind</p> <p><i>reflect</i>—think about; consider</p> </li> </ul>	



Work Time	Meeting Students' Needs
<p><b>A. Written Conversation Protocol (13 minutes)</b></p> <ul style="list-style-type: none"> <li>• Tell students they are using a new protocol today to help them review key understandings about the learning targets before they take the mid-unit assessment during Work Time Part B.</li> <li>• Ask students to find a partner who is <i>not</i> in their work group. Then explain the Written Conversation protocol to students.</li> <li>• Before students begin their Written Conversations, tell them they will have a total of two “exchanges.” Emphasize to students that they should use the full time they are given to write their notes to one another. Tell them to refer to their sketches and notes from previous lessons to support their thinking. Clarify directions as necessary.</li> <li>• Direct students to focus on their summary notes and analyses of the narrator’s point of view, figurative language, and images for Chapters 9–12 of <i>Dark Water Rising</i>. Then ask students to think about:             <ul style="list-style-type: none"> <li>* “How does Seth describe this ‘storm’ (extreme natural event) so the reader can better understand, or ‘see,’ the impact it had on Galveston?”</li> </ul> </li> <li>• Give students 2 to 3 minutes to refer to the notes in their journals and write their conversations.</li> <li>• Ask students to exchange notes. Remind students: “Read what your partner said, then take 1 to 2 minutes to answer as if you were talking out loud. You can write responses, make connections of your own, or ask your partner questions, just as you would do in a face-to-face conversation.”</li> <li>• After 1 to 2 minutes, tell students to “exchange” the note one more time with their partner. Ask them to read what their partner wrote, then take 1 to 2 minutes to respond, make an additional connection, or ask a question.</li> <li>• Once students complete the read and response, ask them to return the note to their partner and read the response. Then say: “Now you may share any final ideas from the written conversation by talking out loud with your partner.”</li> <li>• After 1 or 2 minutes, focus students whole group. Invite several students to share ideas from their partner conversations with the whole group. Listen for: “Seth describes what he sees, feels, and hears, like the debris that is everywhere, the shattered buildings that are swept away, how powerless he feels to help his family,” “He emphasizes details like the flooded streets and homes, people and buildings that are swept away by the water,” “He uses figurative language like ‘soaked to the bone’ and the streets were rivers,” and similar ideas.</li> </ul>	<ul style="list-style-type: none"> <li>• Post all directions for the Written Conversation protocol for students to refer to throughout the process.</li> <li>• To help students who struggle with identifying important details from their notes, consider focusing them on a few specific notes to help them answer the question.</li> <li>• Allow students who struggle with writing to dictate their conversation (or just say it orally) to a peer or teacher in order to allow them to focus on the learning.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<p><b>B. Mid-Unit Assessment (25 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute the <b>Mid-Unit 2 Assessment: Text-Dependent Questions, <i>Dark Water Rising</i>, Chapter 13</b>, one per student.</li><li>• Read the directions and each question aloud to students. Clarify as needed.</li><li>• Circulate to supervise; because this is a formal on-demand assessment, do not provide support other than formally approved accommodations.</li><li>• If students finish the assessment early, they may read independently or begin work on the Tracking My Progress recording form.</li></ul>	<ul style="list-style-type: none"><li>• Allow students who struggle with language extra time to complete the mid-unit assessment.</li></ul>
<p><b>C. Tracking My Progress (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute the <b>Mid-Unit 2: Tracking My Progress recording form</b> to students.</li><li>• Remind students that they have used this self-assessment during previous modules to <i>reflect</i> (consider; think about) upon their mastery of the learning targets. Indicate that students probably have a good idea of where they stand after taking the mid-unit assessment, and this is a good time to honestly indicate if they feel they are on track or struggling and not understanding.</li><li>• Ask students to independently complete their Tracking My Progress forms. Ask them to hold on to this sheet to refer to during the Debrief.</li></ul>	



Closing and Assessment	Meeting Students' Needs
<p><b>A. Debrief: Sharing Reflections on Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• Congratulate students on how much they have learned so far about how the narrator’s point of view, figurative language, and images add meaning to the description of events in literature so readers can better understand the impact of extreme events on people’s lives and the surrounding environment.</li> <li>• Partner students. Ask them to share the reflections on their Tracking My Progress recording forms.</li> <li>• Invite several students to share out with the whole group.</li> <li>• Collect students’ Mid-Unit 2 Assessments and Tracking My Progress recording forms.</li> </ul>	<ul style="list-style-type: none"> <li>• Intentionally partner ELL students with students who speak the same home language in order to allow them to focus on the debrief.</li> </ul>
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• Reread Chapter 13 of <i>Dark Water Rising</i> to someone at home.</li> <li>• “Sketch the meaning” of Chapter 13:             <ul style="list-style-type: none"> <li>* “How does Seth describe the way people feel once the storm is over?”</li> </ul> </li> <li>• Write the gist of Chapter 13 at the bottom of your sketch.</li> </ul> <p><i>Note: Review and score students’ Mid-Unit Assessments (refer to the <b>Mid-Unit 2 Assessment: Text Dependent Question, Dark Water Rising, Chapter 13, answer key for teacher reference</b>) to gauge their mastery of the learning targets. Read Chapters 14 and 15 of <i>Dark Water Rising</i>. Note that only a small selection of the text from these two chapters will be read aloud to students due to content that may be emotionally difficult for students. The portions of text excluded from the read-aloud will affect neither the meaning of the story as a whole nor the mastery of the learning targets by students. See note in Unit 2 Overview and Lesson 1 for more details.</i></p>	<ul style="list-style-type: none"> <li>• Provide an audio recording of <i>Dark Water Rising</i> for students who struggle with reading complex text independently.</li> <li>• Allow students who struggle with writing to dictate the gist of Chapter 13 for homework to someone at home who could write it in their journal.</li> </ul>



EXPEDITIONARY  
LEARNING

# Grade 5: Module 4: Unit 2: Lesson 8

## Supporting Materials



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Mid-Unit 2 Assessment:  
Text-Dependent Questions, Chapter 13, *Dark Water Rising*

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Name:

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Date:

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**Directions:**

- Read Chapter 13 of *Dark Water Rising* (pp.97–103), to determine what this chapter is mainly about (gist).
  - Review the Chapter 13 questions below.
  - Reread the chapter to help you answer each question.
1. Look back at page 98. Reread the sentence “When we finally *came to our senses*, Mr. Mason drew Captain Munn up the stairs, out of the muddy water, and into the candlelight.”
    - a. Focus on the phrase *came to our senses*. What type of figurative language is this phrase? (choose one):
      - a metaphor
      - an idiom
      - a simile
    - b. Explain what the phrase *came to our senses* literally means.
- 

2. Look back at page 99. Reread the sentence “I’d never seen such desolation in a man’s face, and a *wave of fear* for what I might find at Uncle Nate’s rose inside me.”
  - a. Focus on the italicized words, *wave* and *fear*. What type of figurative language is used in this sentence? (choose one):
    - a metaphor
    - an idiom
    - a simile
  - b. What does this literally mean?
    - Seth is very worried about what he might find at Uncle Nate’s.
    - Seth wonders what he will find at Uncle Nate’s.
    - Seth is concerned about what he might find at Uncle Nate’s.
    - Seth is uncertain about what he will find at Uncle Nate’s.



Mid-Unit 2 Assessment:  
Text-Dependent Questions, Chapter 13, *Dark Water Rising*

3. Analyzing the Narrator's Point of View

a. What is the main event the narrator describes in Chapter 13?

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b. What details does the narrator, Seth, emphasize about the main event? (choose all that apply):

- The foul smells and extreme amount of damage caused by the storm
- How happy everyone is after the storm passes
- That people were injured or died in the storm
- The fear he feels that friends and family died in the storm
- How relieved the other characters are

c. Think about WHO the narrator is and which details he emphasizes about the event. Describe how this narrator's point of view influences his description of the event.

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4. Look at page 224, the historical photo of Galveston after the hurricane in 1900. Then reread the text starting at the top of page 102: "We all looked to the west where the Peeks' house had been, but there was nothing left, not even the foundation. Mr. and Mrs. Peek, six children, and two servants were gone. Just gone." How does this historical photo add meaning to the narrator's description?

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Mid-Unit 2 Assessment:  
Text-Dependent Questions, Chapter 13, *Dark Water Rising*  
Answers for Teacher Reference

\_\_\_\_\_  
**Name:**

\_\_\_\_\_  
**Date:**

**Directions:**

- Read Chapter 13 of *Dark Water Rising* (pp.97–103), to determine what this chapter is mainly about (gist).
  - Review the Chapter 13 questions below.
  - Reread the chapter to help you answer each question.
1. Look back at page 98. Reread the sentence “When we finally *came to our senses*, Mr. Mason drew Captain Munn up the stairs, out of the muddy water, and into the candlelight.”
- a. Focus on the phrase *came to our senses*. What type of figurative language is this phrase? (choose one):
- a metaphor
  - an idiom
  - a simile

b. Explain what the phrase *came to our senses* literally means.

**Able to think more clearly; realized; understood**

2. Look back at page 99. Reread the sentence “I’d never seen such desolation in a man’s face, and a wave of fear for what I might find at Uncle Nate’s rose inside me.”
- a. Focus on the italicized words, wave and fear. What type of figurative language is used in this sentence? (choose one):
- a metaphor**
  - an idiom
  - a simile
- b. What does this literally mean?
- Seth is very worried about what he might find at Uncle Nate’s.**
  - Seth wonders what he will find at Uncle Nate’s.
  - Seth is concerned about what he might find at Uncle Nate’s.
  - Seth is uncertain about what he will find at Uncle Nate’s.



Mid-Unit 2 Assessment:  
Text-Dependent Questions, Chapter 13, *Dark Water Rising*  
Answers for Teacher Reference

3. Analyzing the Narrator's Point of View

a. What is the main event the narrator describes in Chapter 13?

**The storm ends.**

b. What details does the narrator, Seth, emphasize about the main event? (choose all that apply):

**The foul smells and extreme amount of damage caused by the storm**

How happy everyone is after the storm passes

**That people were injured or died in the storm**

**The fear he feels that friends and family died in the storm**

How relieved the other characters are

c. Think about WHO the narrator is and which details he emphasizes about the event. Describe how this narrator's point of view influences his description of the event.

**The narrator is a teenage boy named Seth, who has just lived through a violent storm (extreme natural event). The narrator is scared of being left alone (without his family) and has never seen or experienced a storm like this before. After the storm passes, he mostly focuses on describing his own and other characters' worries and fears about losing loved ones (family and friends), being left alone, and all the damage (destruction) caused by the storm.**



**Mid-Unit 2 Assessment:**  
Text-Dependent Questions, Chapter 13, *Dark Water Rising*  
Answers for Teacher Reference

4. Look at page 224, the historical photo of Galveston after the hurricane in 1900. Then reread the text starting at the top of page 102: “We all looked to the west where the Peeks’ house had been, but there was nothing left, not even the foundation. Mr. and Mrs. Peek, six children, and two servants were gone. Just gone.” How does this historical photo add meaning to the narrator’s description?

**The image on page 224 shows only one building left standing in a huge field of smashed homes, broken wood, and other objects. There are a few people standing in the piles of broken buildings and debris. If this image were included with the text on page 102, it would help the reader understand what the narrator means when he describes the Peeks’ house as “... nothing left ... gone. Just gone,” because it shows how homes were destroyed to the point where it seemed that nothing was left; that everything that used to be there was gone because it was completely shattered or swept away by the storm waves.**



Tracking My Progress:  
Mid-Unit 2

Name:

Date:

Learning Target: I can describe how Seth's point of view influences his description of events using key details from Chapter 13 of *Dark Water Rising*.

1. The target in my own words is:

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2. How am I doing? Circle one.

**I need more help  
to learn this.**



**I understand  
some of this.**



**I am on my way!**



3. The evidence to support my self-assessment is:

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Tracking My Progress:  
Mid-Unit 2

\_\_\_\_\_  
**Name:** \_\_\_\_\_  
**Date:** \_\_\_\_\_

Learning Target: I can analyze how an image from *Dark Water Rising* adds meaning to the narrator’s description of events.

1. The target in my own words is:

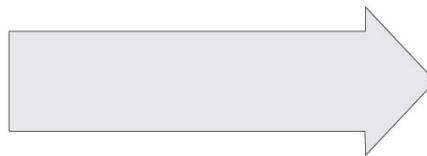
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

2. How am I doing? Circle one.

**I need more help  
to learn this.**



**I understand  
some of this.**



**I am on my way!**



3. The evidence to support my self-assessment is:

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



Tracking My Progress:  
Mid-Unit 2

\_\_\_\_\_  
**Name:** \_\_\_\_\_  
**Date:** \_\_\_\_\_

Learning Target: I can analyze the meaning of figurative language in *Dark Water Rising*.

1. The target in my own words is:

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

2. How am I doing? Circle one.

**I need more help  
to learn this.**



**I understand  
some of this.**



**I am on my way!**



3. The evidence to support my self-assessment is:

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



**2-Point Rubric: Writing from Sources/Short Response<sup>1</sup>**  
(for Teacher Reference)

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

<b>2-point Response</b>	The features of a 2-point response are:
	<ul style="list-style-type: none"><li>• Valid inferences and/or claims from the text where required by the prompt</li><li>• Evidence of analysis of the text where required by the prompt</li><li>• Relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt</li><li>• Sufficient number of facts, definitions, concrete details, and/or other information from the text as required by the prompt</li><li>• Complete sentences where errors do not impact readability</li></ul>
<b>1-point Response</b>	The features of a 1-point response are:
	<ul style="list-style-type: none"><li>• A mostly literal recounting of events or details from the text as required by the prompt</li><li>• Some relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt</li><li>• Incomplete sentences or bullets</li></ul>
<b>0-point Response</b>	The features of a 0-point response are:
	<ul style="list-style-type: none"><li>• A response that does not address any of the requirements of the prompt or is totally inaccurate</li><li>• No response (blank answer)</li><li>• A response that is not written in English</li><li>• A response that is unintelligible or indecipherable</li></ul>

<sup>1</sup>From New York State Department of Education, October 6, 2012.



EXPEDITIONARY  
LEARNING

# **Grade 5: Module 4: Unit 2: Lesson 9**

## **Summarizing Literature and How a Narrator's Point of View Influences the Description of Events: *Dark Water Rising*, Chapters 14 and 15**



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

I can summarize a literary text. (RL.5.2)

I can draw on evidence from literary or informational texts to support analysis, reflection, and research. (W.5.9)

**Supporting Learning Targets**

- I can write a summary of Chapters 9–12 of *Dark Water Rising* by using information from the text.
- I can support my analysis of the narrator’s point of view by drawing on evidence from the text.

**Ongoing Assessment**

- Summary Paragraph, Chapters 9–12 (in journal)
- Questions and Evidence Board
- Narrator’s Point of View Analysis Statement (in journal)

**Agenda**

1. Opening
  - A. Homework Review and Engaging the Reader (7 minutes)
2. Work Time
  - A. Summarizing *Dark Water Rising*, Chapters 9–12 (10 minutes)
  - B. Tea Party Protocol (8 minutes)
  - C. Read-aloud and Sketching the Meaning: *Dark Water Rising*, Chapters 14 and 15 (10 minutes)
  - D. How the Narrator’s Point of View Influences the Description of Events (20 minutes)
3. Closing and Assessment
  - A. Debrief Sharing Reflections and Learning Targets (5 minutes)
4. Homework

**Teaching Notes**

- In this lesson only select portions of the text are read aloud to students, due to content that may be difficult for students to deal with emotionally. Excluding these passages from the read-aloud will not interfere with students’ understanding of the story as a whole or their ability to meet the learning targets. See note in Unit Overview and Lesson 1 for more details.
- In Work Time Part A of this lesson, students review their summary notes from Chapters 9–12 of *Dark Water Rising*, then write a paragraph to summarize Seth’s description of events during the storm. Students’ review of key details from these chapters, plus their written summary, serve as scaffolds as students prepare for the end-of-unit assessment and presentation of an original art piece.
- During Work Time Parts B and C, students participate in the Tea Party protocol to look closely at small selections of text from Chapters 14 and 15 of *Dark Water Rising* and make predictions about what Seth will describe happening after the storm. Then, select passages from the text will be read aloud. Students will create just one sketch and a gist statement for both chapters because of the limited amount of text that is read aloud.
- In Work Time Part C, a new routine is introduced. Students will reread three chunks of text from Chapters 14 and 15; then they will work with their group members to answer text-dependent questions on a “Questions and Evidence Board.” Students will use evidence from their Question Board responses to support their analysis of how the narrator’s point of view influences the way events are described.
- Review: Tea Party; Fist to Five protocols (Appendix 1).



**Summarizing Literature and How a Narrator’s Point of View Influences the  
Description of Events:**

*Dark Water Rising*, Chapters 14 and 15

Lesson Vocabulary	Materials
summary, support, analysis, point of view, drawing on, evidence; bearings (104), ruin, stories (high), rubble (105), realized (106), wreckage (111), call(ing) (115–116), helplessness (115)	<ul style="list-style-type: none"><li>• Journals</li><li>• <i>Dark Water Rising</i> (one book per student)</li><li>• Literary Summary anchor chart (from Lesson 1)</li><li>• Summary Paragraph task card (one per student)</li><li>• Tea Party strips (one strip per student)</li><li>• Sketch the Meaning blank note-catcher (one for display)</li><li>• Questions and Evidence Board (one per student and one for display)</li><li>• Questions and Evidence Board sample answers (for teacher resource)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Homework Review and Engaging the Reader (7 minutes)</b></p> <ul style="list-style-type: none"><li>• Once again, congratulate students on their close read of <i>Dark Water Rising</i> and the completion of their mid-unit assessments.</li><li>• Ask students to take out their journals and turn to the page where they created a sketch and wrote the gist of Chapter 13 for homework.</li><li>• Ask students to Pair-Share their sketch and gist statement with another student who is <i>not</i> a member of their regular work group.</li><li>• After 3 or 4 minutes, focus students' attention whole group. Cold call several students to share their gist statement about Chapter 13 with the whole group. Listen for ideas like: "The storm ends, and Seth sees all the wreckage the storm caused," or similar suggestions.</li><li>• Say: "Recall that in this unit, we are reading fictional accounts of real events (the earthquake in Haiti, 2010; the hurricane in Galveston, 1900) in order to further build our understanding of how these extreme natural events affected the people and environments where they took place. Also remember that each story (<i>Eight Days</i> and <i>Dark Water Rising</i>) has a different narrator whose point of view influences the way events are described. In this lesson, you will continue to focus on understanding how Seth's point of view influences the way he describes events."the learning targets we have been working on."</li></ul>	<ul style="list-style-type: none"><li>• Intentionally partner ELL students with students who speak their same home language for the Opening.</li></ul>



Work Time	Meeting Students’ Needs
<p><b>A. Summarizing <i>Dark Water Rising</i>, Chapters 9–12 (10 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to gather their <b>journals</b> and the book <i>Dark Water Rising</i>.</li> <li>• Direct students to join their same groups (from Lesson 1).</li> <li>• Review the first learning target: “I can write a summary of Chapters 9–12 of <i>Dark Water Rising</i> by using information from the text.”</li> <li>• Ask students to recall, then share out the meaning of the word <i>summary</i> (brief description of what the chapters are mostly about; includes important details, events and characters from the story; a description of the main events that take place in the story.)</li> <li>• Ask students to think about, then discuss in groups what they remember about the purpose for writing a summary paragraph.</li> <li>• Cold call members from each group to share out. Listen for: “A summary paragraph can be used as a reference to help us remember key ideas and details from the story, certain chapters from the story,” or similar ideas.</li> <li>• Say: “In Lessons 3 and 4 of this unit, you wrote summary paragraphs to describe what was happening in Galveston <i>before</i> the storm. During the homework review today, you shared that in Chapter 13, the storm ends. Therefore, this is a good place for you to pause and review details from your summary notes of Chapters 9–12 (in journals) about what happens <i>during</i> the storm in order to then write a summary paragraph that describes what happens <i>during</i> the storm.”</li> <li>• Next, refer students to the <b>Literary Summary anchor chart</b> (from Lessons 1–4.) Review all criteria listed on the anchor chart. Clarify elements as needed.</li> <li>• Distribute the <b>Summary Paragraph task card</b> to each student. Review the prompt at the top of the task card: <ul style="list-style-type: none"> <li>* “Write a summary paragraph to describe what happens <i>during</i> the storm.”</li> </ul> </li> <li>• Read the directions aloud and provide clarification as needed. Circulate to support students.</li> <li>• Allow students 7 or 8 minutes to write their summary paragraph. Students who finish early may partner with another peer who is also finished. Ask partners to share their paragraphs with one another then provide feedback based on one or two criteria listed on the task cards and Literary Summary anchor chart.</li> </ul>	<ul style="list-style-type: none"> <li>• Color-code each part of the summary (Who, What, When, Where, etc.) on the task card to help students who learn visually to distinguish between each part easily.</li> <li>• Allow students who struggle with writing to dictate their summary to a peer or teacher.</li> </ul>



Work Time (continued)	Meeting Students’ Needs
<p><b>B. Tea Party Protocol (8 minutes)</b></p> <ul style="list-style-type: none"> <li>• Say: “Before we read the next two chapters of <i>Dark Water Rising</i>, let’s look at some key passages from these chapters to make predictions about Seth’s description of events <i>after</i> the storm ends.”</li> <li>• Review the Tea Party protocol with students. Clarify as needed.</li> <li>• Distribute one <b>Tea Party strip</b> to each student. Ensure that at least two students receive the same strip, then ask students to begin the Tea Party.</li> <li>• After 5 or 6 minutes, ask students to rejoin their group members and share out predictions from their Tea Party discussions.</li> <li>• Cold call members from each group to share out their thinking. Listen for ideas such as: “I predict there will be no fresh water, because Seth describes others and himself feeling thirsty,” “I predict Seth will search for his family, because he says he needs to know if his family is safe,” “I predict Seth will describe the debris he sees, how people are trapped, need to be rescued, because the passages say whole blocks were swept away, and he mentions rubble,” etc.</li> <li>• Explain to students that as they hear passages from Chapters 14 and 15 read aloud, they will:</li> <li>• Listen and look for information that confirms or changes their predictions.</li> <li>• Pause to “sketch the meaning” of Chapters 14 and 15 and determine the gist.</li> </ul>	<ul style="list-style-type: none"> <li>• Post all directions for the Tea Party protocol for students to refer to as they experience the protocol.</li> <li>• Intentionally give students who struggle with complex text a Tea Party strip that would be easier to predict from.</li> <li>• Consider charting all predictions students give during the Tea Party protocol for students who are visual learners to refer to throughout the lesson</li> </ul>



Work Time (continued)	Meeting Students’ Needs
<p><b>C. Read-aloud and Sketching the Meaning: Dark Water Rising, Chapters 14 and 15 (10 minutes)</b></p> <ul style="list-style-type: none"> <li>• Display the <b>Sketch the Meaning</b>, blank and ask students to create this on a new page in their journals. Point out to students that this sketch has one Image Pause for both chapters, rather than two Image Pauses (one for each chapter) as they have seen in previous lessons.</li> <li>• Tell students they will skip small sections of text today that may be emotionally difficult for some students, but that this won’t affect their ability to reach the learning target (see Teacher Note for more details).</li> <li>• Ask students to turn to page 104 and follow along silently as the text is read aloud. Ask students to listen for whether or not their Tea Party predictions are confirmed in the story. <ul style="list-style-type: none"> <li>– Start with page 104, “By midmorning ...” and stop at the end of the second paragraph on page 106, “The beach appeared...but they were gone.”</li> <li>– Skip to the last paragraph on page 110, “I kept a close watch ...” and stop at the end of the second paragraph on page 112, “I turned for a last glance ... giant bathhouses, even trolleys.”</li> <li>– Skip once more to Chapter 15, page 115, “Climbing down ...” and end at page 117, “‘We’re doing all we can, son,’ the bearded man said.”</li> </ul> </li> <li>• Ask students to discuss if their Tea Party predictions were confirmed or changed after hearing the text read aloud.</li> <li>• After 1 to 2 minutes, invite several students to share their thinking whole group.</li> <li>• Next, ask students to briefly discuss in groups: <ul style="list-style-type: none"> <li>* “How does Seth describe Galveston after the storm has ended?” Then have them “sketch the meaning” and write their own gist statement for Chapters 14 and 15.</li> </ul> </li> <li>• Allow students to discuss and work for 2 to 3 minutes. Invite members from each group to share out ideas about their sketches or gist statements for these chapters. Listen for: “I sketched Seth and Josiah standing on piles of debris because he says the beach was ‘torn and uneven,’ describes ‘wreckage’ and ‘broken telephone poles and wagon wheels,’ and wonders ‘how many souls’ are trapped below the ‘rubble,’” “The gist of these chapters is Seth and Josiah go looking for his family, because he says he ‘needed to know if his family was safe’ and describes separating from the Vedders to find his and Josiah’s family,” “The gist of Chapters 14 and 15 is that Seth and Josiah struggle through the wreckage to find their families and learn there are many people trapped ‘below the rubble,’” and similar ideas.</li> </ul>	<ul style="list-style-type: none"> <li>• Consider providing a Sketch the Meaning note-catcher for those students who may struggle with creating their own in their journal.</li> <li>• Flag portions of the text that will be read in today’s lesson to help those students who may struggle with finding the right sections on their own.</li> <li>• Allow students who struggle with writing to dictate their gist to a peer or teacher.</li> </ul>



Work Time (continued)	Meeting Students’ Needs
<p><b>D. How the Narrator’s Point of View Influences the Description of Events (20 minutes)</b></p> <ul style="list-style-type: none"> <li>• Introduce the second learning target: “I can support my analysis of the narrator’s point of view by drawing on evidence from the text.”</li> <li>• Cold call several students to share out what they recall about the meaning of the words <i>analysis</i> (study of; investigate details to understand something better; exploration) and <i>point of view</i> (perspective; what the narrator sees, feels, hears).</li> <li>• Focus students on the phrase <i>drawing on evidence</i>. Ask students to think about and discuss in groups:             <ul style="list-style-type: none"> <li>* “What does the phrase <i>drawing on evidence</i> mean, in the context of this target?”</li> </ul> </li> <li>• After a moment, cold call several students to share out whole group. Listen for: “select,” “take,” “extract,” “pull,” “choose,” “use information from the text,” “take details from the text to support my analysis,” and similar ideas.</li> <li>• Display and distribute the <b>Questions and Evidence Board</b> (one per student).</li> <li>• Say: “Today, rather than taking summary notes as you reread chunks of Chapters 14 and 15, you will work with your group members to respond to questions about these chapters. Your answers should be based on evidence you draw from the text. Your response to each question will help to support your analysis of how Seth’s point of view influences the way events are described in these chapters.”</li> <li>• Read the directions and each question aloud. Point out the key vocabulary listed from Chapters 14 and 15 as well as key vocabulary listed from previous chapters. Emphasize to students that they need to include key vocabulary and phrases from the text in their responses. Clarify as needed.</li> <li>• Give students 10 minutes to read, discuss in groups, and respond to the questions on their boards.</li> <li>• Once students answer the questions, focus them on the key vocabulary from Chapters 14 and 15. Invite students to share out the meaning of each of these words:             <ul style="list-style-type: none"> <li><i>bearings</i>—determine your location; know where you are</li> <li><i>ruin</i>—wreckage; debris; devastation</li> <li><i>stories (high)</i>—floors of a building; levels of a building</li> <li><i>rubble</i>—debris; wreckage; pieces of broken buildings</li> <li><i>realized</i>—understood; knew; became aware of</li> <li><i>wreckage</i>—ruin; debris; rubble; broken pieces of buildings left by the storm</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Focus students who struggle with language on just three or four key vocabulary words and only three squares on the Questions and Evidence Board rather than all of them.</li> <li>• Color-code the questions on the board by making the center square one color and the others another color in order to signal that the ones around the center influence the one in the center.</li> </ul>



Work Time (continued)	Meeting Students’ Needs
<p><i>call(ing)</i>—shout; plea; request</p> <p><i>helplessness</i>—feel unable to help (help—aid; assist) (-less—without); feel powerless or weak</p> <ul style="list-style-type: none"> <li>• Then, ask groups to pair up to discuss their Questions and Evidence Board responses. Direct students to add to or revise their answers, based on group discussions and clarifications about key vocabulary.</li> <li>• After 2 to 3 minutes, ask students to return to their regular groups.</li> <li>• Cold call group members to share out their responses to each question (see <b>Teacher Resource: Question and Evidence Board sample answers.</b>)</li> <li>• Then focus students on the center (starred) question on the board:           <ul style="list-style-type: none"> <li>* “How does Seth’s point of view influence the way he describes the event(s)?”</li> </ul> </li> <li>• Tell students to review their answers to each of the eight questions they completed to help them analyze how Seth’s point of view influences his description of events. Then direct students to discuss their ideas with group members.</li> <li>• After 2 minutes, cold call members from each group to share out. Listen for: “Because the narrator is trying to find out if his family has survived the storm and he sees all the ‘rubble’ from the storm, he describes the events by emphasizing that there was a lot of ‘wreckage,’ ‘debris,’ and ‘rubble,” “He has to get his ‘bearings’ and can’t recognize where he is,” “He needs to see if his own family is safe; people are trapped and are not able to be found or rescued from under the ‘shattered,’ wrecked buildings,” and similar suggestions.</li> <li>• Collect students’ Questions and Evidence Boards. Review to determine students’ mastery toward the learning target.</li> </ul>	



Closing and Assessment	Meeting Students’ Needs
<p><b>A. Debrief and Review of Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"> <li>Bring students together whole group and then pose the following question:               <ul style="list-style-type: none"> <li>* “In what ways did this ‘storm’ affect the people and environment of Galveston?”</li> </ul> </li> <li>Ask students to think about and then share their ideas with a partner. Cold call several students to share out whole group.</li> <li>Ask students to use the Fist to Five protocol to demonstrate their mastery toward each of the learning targets. Note students who show three, two, one, or fist, as they may need more support writing a summary or analyzing how the narrator’s point of view influences the description of events.</li> </ul>	<ul style="list-style-type: none"> <li>Consider charting the students’ responses to the debrief question for students to refer to throughout the rest of the unit during other discussions.</li> </ul>
Homework	Meeting Students’ Needs
<ul style="list-style-type: none"> <li>Reread the portions of <i>Dark Water Rising</i> that we read in today’s lesson to someone at home. (Note: Task card lists page numbers.)           <ul style="list-style-type: none"> <li>Begin page 104, “By midmorning ...” and stop at the end of the second paragraph on page 106, “The beach appeared ... but they were gone.”</li> <li>Start again with the last paragraph on page 110, “I kept a close watch ...” and stop at the end of the second paragraph on page 112, “I turned for a last glance ... giant bathhouses, even trolleys.”</li> <li>Start again with Chapter 15, page 115, “Climbing down ...” and end at page 117, “We’re doing all we can, son,’ the bearded man said.”</li> </ul> </li> <li>List and define key vocabulary from Chapters 14 and 15 in the academic section of the glossary in your journal: <i>bearings, ruin, stories (high), rubble, realized, wreckage, call, calling, and helplessness.</i></li> <li>On a new page in your journal, write a response to each of the following questions:           <ul style="list-style-type: none"> <li>Which of these words help the reader understand what Seth <i>sees</i> after the storm ends? Explain your thinking.</li> <li>Which of these words help the reader understand how Seth <i>feels</i> after the storm ends? Explain your thinking.</li> </ul> </li> <li>If necessary, complete your summary paragraph of Chapters 9–12.</li> </ul> <p><i>Note: Read Chapters 16 and 17 of Dark Water Rising. Select pages from these two chapters will not be read aloud to students.</i></p>	<ul style="list-style-type: none"> <li>Provide an audio recording of <i>Dark Water Rising</i> for students who struggle reading complex text independently.</li> <li>Focus students who struggle with writing on the words: <i>stories, realized, and calling.</i></li> <li>Consider allowing students who struggle with writing to dictate the answer to the focus questions and the summary paragraph to someone at home.</li> </ul>



EXPEDITIONARY  
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# Grade 5: Module 4: Unit 2: Lesson 9

## Supporting Materials



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Summary Paragraph Task Card

**Write a summary paragraph to describe what happens *during* the storm.**

1. Refer to the Literary Summary anchor chart and your summary notes. Discuss with your group members how you would like to begin your summary paragraph (what information should come first?). Write your first sentence in your journal.
2. Continuously refer to the anchor chart and your summary notes; discuss with group members the details you think should be written second, third, and so forth. Continue writing sentences in your journal.
3. After you complete your summary paragraph, review to make sure it includes:
  - Name of specific chapters, title of novel, and author
  - WHO the narrator is (important known and inferred details)
  - WHAT the major event(s) are and in what order they happen in the story
  - WHEN and WHERE the major event(s) take place
  - WHO other characters are and their relationship or interactions with the narrator
  - Verbs in the present tense (“is,” “says,” “experiences,” “feels,” etc.)
  - Key vocabulary and language from the text
  - Transitional words and phrases
  - Make sure your paragraph does NOT include your opinion of the story.
4. Revise as necessary.
5. If you don’t complete your summary paragraph in class, finish it for homework.



Tea Party Strips

Teacher Directions: Make enough copies of this page to cut this into strips and give student one strip.

“The children whined for water, and fear pulled at every face.” (p.104)

“Like everyone else, I was thirsty, too, but it was the worry that pushed me back outside.” (p.104)

“I needed to know if my family was safe.” (p.104)

“The beach appeared torn and uneven, and we quickly realized that the wet sand we were walking on had once held homes.” (p.106)

“My feet rested on broken telephone poles and wagon wheels; my hands fell on clothing and veranda railings; and I wondered with each foot we climbed what might lay beneath this rubble.” (p.111)

“From my twenty-foot perch I could see for miles, but I couldn’t fathom a guess at how many blocks had been swept clean away.” (p.112)

“I *said*,” yelling louder, “there are people back there, trapped, still alive!” I pointed behind me, breathing hard. “I heard them calling for help.” (p.116)

“Don’t worry, son,” he said. “Go on home. We’ll take care of those people.” (p.117)





Sketch the Meaning Note-catcher

**Image Pause 1, p. 117**

*Gist of Chapters 14 and 15:*



Questions and Evidence Board,  
*Dark Water Rising*, Chapters 14 and 15

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**Name:**

---

**Date:**

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**Directions:**

1. Read through the questions on the board.
2. Read Chunks 1–3, from Chapters 14 and 15 of *Dark Water Rising*, to locate evidence from the text to answer each question.
3. Discuss your ideas with group members.
4. Use key vocabulary and phrases from the text, and *previous chapters*, to write a response to all but the center (starred) question.
5. Meet with at least one other group to discuss responses to the six questions.
6. After your discussion with another group, read the question in the center of the board and review your responses to the other six questions. Think about then discuss your ideas with group members.
7. Write a response to the center (starred) question, using the lines below the question board.

**Chunk 1:** Start page 104, “By midmorning ...” and end page 105, “Though the water had receded ... between us and town.”

**Chunk 2:** Start page 110, “I kept a close watch ...” and end page 111, “The two-story-high ... kicked over like toy blocks.”

**Chunk 3:** Start page 115, “Climbing down ...” and end page 117, “We’ll take care of these people.”

Key vocabulary: bearings (104), ruin, stories (high), rubble (105), realized (106), wreckage (111), call(ing) (115–116), helplessness (115)

*\*Key vocabulary from previous chapters: debris, wondered, shattered, worry*



Questions and Evidence Board,  
*Dark Water Rising*, Chapters 14 and 15

<p>Describe three things Seth <b>sees</b> after the storm ends.</p>	<p>On page 105, Seth says it looked “... as if <i>a great broom</i> had swept up everything in its path and left it there in a twisted heap.” What is <i>a great broom</i> a <b>metaphor</b> for?</p>	<p>Describe how Seth <b>feels</b> after the storm ends.</p>
<p>What is the main <i>event</i> of these chapters (who, what, when, where)?</p>	<p><b>How does Seth’s point of view influence the way he describes the event(s)?</b></p> 	<p>Read the third paragraph on page 111. Start, “With the wind ...” and end, “How many souls?” Then look at the historical photo on page 224. How does this image add meaning to Seth’s description?</p>
<p>What does the word <i>bearings</i> mean in the context of these sentences: (p.104) “I ... concentrated on getting my <i>bearings</i>.”  (p.111) “I ... tried to get my <i>bearings</i>.”</p>	<p>Describe two things Seth <b>hears</b> or <b>sees</b> other characters say or do.</p>	<p>Read the last sentence on page 111: “The houses and buildings ... kicked over <i>like</i> toy blocks.” In this <b>simile</b>, what two things are being compared? How does this figurative language help the reader “see” what Seth is describing?</p>



Questions and Evidence Board,  
*Dark Water Rising*, Chapters 14 and 15

Because the narrator is

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he describes the event(s) by emphasizing these details/words

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Questions and Evidence Board,  
*Dark Water Rising*, Chapters 14 and 15  
(Answers, For Teacher Reference)

<p>Describe three things Seth <b>sees</b> after the storm ends.</p> <p><b>ruin; debris; shattered houses; rubble; stories high debris; wreckage</b></p>	<p>On page 105, Seth says it looked “... as if <i>a great broom</i> had swept up everything in its path and left it there in a twisted heap.” What is <i>a great broom</i> a <b>metaphor</b> for?</p> <p><b>A great broom is a metaphor for the storm.</b></p>	<p>Describe how Seth <b>feels</b> after the storm ends.</p> <p><b>Anxious to know if family is safe; wonders how many people are hurt; worried about people trapped, calling from under rubble and debris; helpless</b></p>
<p>What is the main <i>event</i> of these chapters (who, what, when, where)?</p> <p><b>After the storm ends, Seth and Josiah walk through Galveston in search of their family members to see if they are safe.</b></p>	<p><b>How does Seth’s point of view influence the way he describes the event(s)?</b></p>	<p>Read the third paragraph on page 111. Start, “With the wind ...” and end, “How many souls?” Then look at the historical photo on page 224. How does this image add meaning to Seth’s description?</p> <p><b>Helps me “see” how difficult it would have been to find and rescue people from under the piles of rubble covering Galveston</b></p>



Questions and Evidence Board,  
*Dark Water Rising*, Chapters 14 and 15  
(Answers, For Teacher Reference)

<p>What does the word <i>bearings</i> mean in the context of these sentences: (p.104) “I ... concentrated on getting my <i>bearings</i>.”  (p.111) “I ... tried to get my <i>bearings</i>.”  “<b>Bearings</b>” in this context means sense of direction; position, location.</p>	<p>Describe two things Seth <b>hears</b> or <b>sees</b> other characters say or do.  <b>Whining from thirst; fear (pulled at every face); Josiah says they can’t help the people who are trapped; others tell him ‘not to worry,’ they’ll take care of the people who are trapped</b></p>	<p>Read the last sentence on page 111: “The houses and buildings ... kicked over <i>like</i> toy blocks.” In this <b>simile</b>, what two things are being compared? How does this figurative language help the reader “see” what Seth is describing?  <b>Houses/buildings compared to (toy) blocks; helps me ‘see’ buildings knocked over and broken like toys</b></p>
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Because the narrator is: **seeing the wreckage from the storm and trying to see if his family and other people survived the storm,**

he describes the event(s) by emphasizing these details/words:

**There is so much wreckage, debris, rubble that he has to get his bearings, can’t recognize where he is; needs to see if his own family is safe; people are trapped, not able to be found or rescued from under the shattered, wrecked buildings.**



EXPEDITIONARY  
LEARNING

## **Grade 5: Module 4: Unit 2: Lesson 10**

**How a Narrator's Point of View Influences the  
Description of Events, and Figurative Language:  
*Dark Water Rising*, Chapters 16 and 17**



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

- I can describe how a narrator’s point of view influences the description of events. (RL.5.6)
- I can choose evidence from literary or informational texts to support analysis, reflection, and research. (W.5.9)
- I can analyze figurative language, word relationships, and nuances in word meanings. (L.5.5)

**Supporting Learning Targets**

- I can support my analysis of the narrator’s point of view by drawing on evidence from the text.
- I can analyze the meaning of figurative language in *Dark Water Rising*.

**Ongoing Assessment**

- Sketch the meaning and gist (in journal)
- Questions and Evidence Board
- Narrator’s Point of View Analysis Statement (in journal)
- Figurative Language Analysis chart (in journal)

**Agenda**

1. Opening
  - A. Homework Review and Engaging the Reader (7 minutes)
2. Work Time
  - A. Sketching the Meaning: *Dark Water Rising*, Chapters 16 and 17 (20 minutes)
  - B. How the Narrator’s Point of View Influences the Description of Events (17 minutes)
  - C. Analyzing Figurative Language (13 minutes)
3. Closing and Assessment
  - A. Debrief and Review Learning Targets (3 minutes)
4. Homework

**Teaching Notes**

- This lesson follows a pattern that is similar to Lesson 9.
- In this lesson, only select portions of the text are read aloud to students due to content that may be difficult for students to deal with emotionally. Excluding these passages from the read-aloud will not interfere with students’ understanding of the story as a whole or limit their ability to meet the learning targets. See note in Unit Overview and Lesson 1 for more details. *Dark Water Rising*
- Students hear select portions of the text from Chapters 16 and 17 of, then “sketch the meaning” of each chapter and determine the gist.
- In Work Time Part B, students will reread chunks of each chapter to draw on evidence from the text to support their analysis of how the narrator’s point of view influences the way events are described.
- In Work Time Part C, students will analyze figurative language from the text.
- Review: Back-to-Back, Face-to-Face protocol (Appendix 1).to support their analysis of how the narrator’s point of view influences the way events are described.
- Review: Tea Party; Fist to Five protocols (Appendix 1).



Lesson Vocabulary	Materials
support, analysis, point of view, drawing on, evidence, analyze, figurative language; foul-smelling, coated, longing (119), bewildered (122), gratitude (123), stench (128), relief (133), pervaded (137)	<ul style="list-style-type: none"><li>• Journals</li><li>• <i>Dark Water Rising</i> (one book per student)</li><li>• Sketch the Meaning, blank (one for display)</li><li>• Questions and Evidence Board (one per student and one for display)</li><li>• Questions and Evidence Board sample answers (teacher resource)</li><li>• Figurative Language Analysis T-chart (one for display)</li><li>• Sample Figurative Language Analysis T-chart (teacher resource)</li><li>• Index cards (one per student, for homework)</li></ul>



Opening	Meeting Students’ Needs
<p><b>A. Homework Review and Engaging the Reader (7 minutes)</b></p> <ul style="list-style-type: none"> <li>• Tell students that you will collect and review their journals at the end of the lesson to provide feedback on the summary paragraph each student completed for homework.</li> <li>• Ask students to take out their <b>journals</b> and turn to the page where they recorded and defined “academic vocabulary” from Chapters 14 and 15 of <i>Dark Water Rising</i> for homework.</li> <li>• Review the Back-to-Back, Face-to-Face protocol with students, then ask them to find a partner they have not yet worked with during this unit (or haven’t worked with recently).</li> <li>• Ask students to pair up; then pose the following question:           <ul style="list-style-type: none"> <li>* “Which key vocabulary terms helped you ‘see’ or ‘hear’ what Seth described?”</li> </ul> </li> <li>• Give students 2 minutes to think about and then discuss their ideas. Cold call several pairs to share their thinking whole group and listen for: “‘Ruin,’ ‘stories (high),’ ‘rubble,’ ‘wreckage,’ and ‘call(ing)’ because these words help me understand how much destruction there was, how terrible the damage was, and how hurt people were,” or similar ideas.</li> <li>• Next, ask student partners to think about and discuss:           <ul style="list-style-type: none"> <li>* “Which key vocabulary from Chapters 14 and 15 helped you understand what Seth ‘felt’?”</li> </ul> </li> <li>• Allow students 2 minutes to think about and discuss their thinking. Cold call student pairs to share out. Listen for ideas like: “‘Bearings,’ ‘realized,’ and ‘helplessness’ because these words helped me understand how difficult it was for Seth to find his family and get his bearings because of all the damage,” “He realized how ‘helpless’ he was when he heard people ‘call(ing)’ but couldn’t save them,” etc.</li> <li>• Say: “Remember that in this unit we are learning about natural disasters and their <i>effect</i>, or impact, on people and the natural world. As we read Chapters 16 and 17 today, pay close attention to the details Seth uses to describe what he experiences (sees, smells, and feels) after the storm has ended.”</li> </ul>	<ul style="list-style-type: none"> <li>• Intentionally partner ELL students with students who speak the same home language during the Opening.</li> <li>• Chart all questions posed to and answers from students for them to refer to throughout the lesson..</li> </ul>



Work Time	Meeting Students’ Needs
<p><b>A. Sketching the Meaning: <i>Dark Water Rising</i>, Chapters 16 and 17 (20 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to collect their journals and the novel <i>Dark Water Rising</i>, then to join their regular groups.</li> <li>• Cold call a few students to share out their typical focus for the first read of chapters from this novel. Listen for: “Sketch the meaning and determine the gist.”</li> <li>• Display the <b>Sketch the Meaning, blank</b>. Direct students to create this on a new page in their journals.</li> <li>• Once again, tell students they will not hear certain parts of the text read aloud because they may be emotionally difficult for some students. Reiterate to students that this won’t affect their ability to reach the learning targets (see Unit Overview and previous lessons’ teacher notes for more details).</li> <li>• Ask students to turn to page 104 and follow along silently as the text is read aloud. As students listen and follow along, ask them to focus on:               <ul style="list-style-type: none"> <li>* “How does Seth describe people’s behavior after the storm ends?”                   <ul style="list-style-type: none"> <li>– Start on page 119, “I sat on the ground ...” and stop at the end of page 119, “... just one wisp of something fresh in the air.”</li> <li>– Skip to page 122, “Stories crowded the streets ...” and stop at the end of Chapter 16, page 112, “I knew you’d come,’ she whispered.”</li> </ul> </li> </ul> </li> <li>• Reread the sketch focus question and ask students to “sketch the meaning” of Chapter 16.</li> <li>• After 2 to 3 minutes, cold call students to share out what they sketched and why. Listen for ideas such as: “I sketched people sharing water and food, because Seth says that people ‘swing their doors open and offer food and water’ to everyone,” “I drew people with blank faces, or little expression, because he says their eyes were ‘glazed,’ and they seemed to feel a ‘bewildered calm,’” “I drew people happy to see each other because he describes the ‘relief’ and ‘gratitude’ they feel when they find their family members are safe,” etc.</li> <li>• Tell students to turn to page 128 and follow along silently as Chapter 17 is read aloud. Ask them to pay attention to details that support their understanding of:               <ul style="list-style-type: none"> <li>* “How did the storm <i>affect</i> (impact) the environment and people of Galveston (their ability to access resources: things they need to survive and be healthy)?</li> </ul> <p>Begin again with Chapter 17, page 128, “Mama asked ...” and read to the end of the chapter, page 137, “... poured the brown petals inside.”</p> </li> </ul>	<ul style="list-style-type: none"> <li>• Consider providing a Sketch the Meaning note-catcher for those students who may struggle with creating their own in their journal.</li> <li>• Flag portions of the text that will be read in today’s lesson to help those students who may struggle with finding the right sections on their own.</li> <li>• Consider allowing students who struggle with writing the opportunity to dictate the gist to a peer or teacher.</li> </ul>



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"><li>• Once again, pose the question:<ul style="list-style-type: none"><li>* “How did the storm affect the environment and people of Galveston?”</li></ul></li><li>• Give students 2 to 3 minutes to think about and discuss the question, then sketch the meaning of Chapter 17. Cold call several students to share out their thinking. Listen for: “I drew a sketch of people who don’t have enough or very much food to eat, because Seth says ‘they would have gone hungry without Ezra,’” “People drinking very little water, because he says the ‘city water lines are down, clean water is scarce,’” “Dirt and bad smells, no fresh air, because he says there is a ‘stench’ in the air,” and similar ideas.</li><li>• Ask students to refer to their sketches and discuss with group members:<ul style="list-style-type: none"><li>* “What is the gist of Chapters 16 and 17?”</li></ul></li><li>• After 1 minute, direct students to record a gist statement at the bottom of their sketches.</li><li>• Cold call members from each group to share out. Listen for suggestions such as: “After the storm ends, there are not many resources,” “People share the food and water they have with each other,” “People are grateful to be safe and see their families,” etc.</li></ul>	



Work Time (continued)	Meeting Students’ Needs
<p><b>B. How the Narrator’s Point of View Influences the Description of Events (17 minutes)</b></p> <ul style="list-style-type: none"> <li>Review the first learning target: “I can support my analysis of the narrator’s point of view by drawing on evidence from the text.”</li> <li>Tell students to think about and then discuss in groups what the phrase <i>drawing on evidence</i> means in this target (from Lesson 9). Then invite several students to share their thinking whole group. Listen for: “select,” “take,” “extract,” “pull,” “choose,” “use information from the text,” “take or choose details from the text to support my analysis,” or similar suggestions.</li> <li>Ask students to think about other key terms in this target (<i>support, analysis, point of view</i>) and then briefly discuss in groups how they could restate the target in their own words.</li> <li>After a moment, invite groups to share their thinking aloud. Listen for ideas such as: “Use or include details, key words and phrases from the text to explain my thinking, my analysis of how the narrator’s perspective affects the way events are described,” or similar suggestions.</li> <li>Display and distribute the <b>Questions and Evidence Board</b> (one per student).</li> <li>Review the directions and read each question aloud. Point out the key vocabulary from Chapters 16 and 17 as well as key vocabulary from previous chapters. Reiterate to students that their responses should include key vocabulary and phrases from the text. Clarify as needed.</li> <li>Allow students 8–10 minutes to read, discuss in groups and respond to the questions on their boards.</li> <li>Once students answer each question, focus their attention on the key vocabulary from Chapters 16 and 17. Invite students to share out the meaning of each term:  <i>foul-smelling</i>—smells unclean, polluted; stinks  <i>coated</i>—covered; smeared; spread  <i>longing</i>—wish; need; desire  <i>bewildered</i>—confused; puzzled; doesn’t understand  <i>gratitude</i> (n.)—thanks; appreciation  <i>stench</i>—stink; disgusting odor or smell  <i>relief</i>—release; break from stress or anxiety  <i>pervaded</i>—spread through; saturated; was present everywhere</li> </ul>	<ul style="list-style-type: none"> <li>Rewrite the learning target in the students’ words above or below the learning target.</li> <li>Focus students who struggle with language on just three or four key vocabulary words and only three squares on the Questions and Evidence Board rather than all of them.</li> <li>Color-code the questions on the board by making the center square one color and the others another color in order to signal that the ones around the center influence the one in the center.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Assign groups to pair up and discuss their Questions and Evidence Board responses. Tell students to revise their answers based on their discussions with peers and understanding of key vocabulary.</li><li>• After 2 minutes, ask students to return to their regular groups.</li><li>• Cold call group members to share out their responses to each question (see <b>Teacher Resource: Question and Evidence Board sample answers</b>).</li><li>• Focus students on the center (starred) question on the board:<ul style="list-style-type: none"><li>* “How does Seth’s point of view influence the way he describes the event(s)?”</li></ul></li><li>• Remind students to review their answers to each of the six questions in order to support their analysis of how Seth’s point of view influences his description of events. Direct students to discuss their ideas with group members.</li><li>• After 2 to 3 minutes, cold call members from each group to share out. Listen for: “Because the narrator is ‘longing,’ he describes the event by emphasizing his ‘longing’ for green grass, fresh air,” “Because of the ‘foul-smelling’ air, the ‘stench ... pervaded every breath’ after the storm,” “Because the narrator feels ‘bewildered’ and ‘helpless,’ he describes the event by emphasizing how ‘bewildered’ or ‘helpless’ he and others feel after the storm has passed,” “Because the narrator feels ‘grateful’ and full of gratitude, he describes the event by emphasizing the gratitude he and others feel to have some food and water and to find each other safe,” or similar suggestions.</li></ul>	



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> <li>• Then, ask groups to pair up to discuss their Questions and Evidence Board responses. Direct students to add to or revise their answers, based on group discussions and clarifications about key vocabulary.</li> <li>• After 2 to 3 minutes, ask students to return to their regular groups.</li> <li>• Cold call group members to share out their responses to each question (see Teacher Resource: Question and Evidence Board for sample responses.)</li> <li>• Then focus students on the center (starred) question on the board:               <ul style="list-style-type: none"> <li>* “How does Seth’s point of view influence the way he describes the event(s)?”</li> </ul> </li> <li>• Tell students to review their answers to each of the eight questions they completed to help them analyze how Seth’s point of view influences his description of events. Then direct students to discuss their ideas with group members.</li> <li>• After 2 minutes, cold call members from each group to share out. Listen for: “Because the narrator is trying to find out if his family has survived the storm and he sees all the ‘rubble’ from the storm, he describes the events by emphasizing that there was a lot of ‘wreckage,’ ‘debris,’ and ‘rubble,’” “He has to get his ‘bearings’ and can’t recognize where he is,” “He needs to see if his own family is safe; people are trapped and are not able to be found or rescued from under the ‘shattered,’ wrecked buildings,” and similar suggestions.</li> <li>• Collect students’ Questions and Evidence Boards. Review to determine students’ mastery toward the learning target.</li> </ul>	



Work Time (continued)	Meeting Students’ Needs
<p><b>C. Analyzing Figurative Language (13 minutes)</b></p> <ul style="list-style-type: none"> <li>• Review the second learning target: “I can analyze the meaning of figurative language in <i>Dark Water Rising</i>.”</li> <li>• Point out the key words and phrases in this target that students are familiar with from previous lessons: <i>analyze</i>, <i>meaning</i>, and <i>figurative language</i>. Ask students to think about, discuss in groups, and then restate this target in their own words. Cold call members from each group and listen for: “I can figure out the literal meaning of similes, metaphors, or idioms,” or similar ideas.</li> <li>• Cold call several students to share their definition of <i>metaphor</i>, <i>simile</i>, and <i>idiom</i>. Listen for: “Metaphors compare two things that are not similar in a direct and surprising way; they say one thing is another thing without using ‘like’ or ‘as,’” “A simile compares two unlike things but uses the words ‘like’ or ‘as’ to make a comparison,” “An idiom is a phrase or expression that cannot be understood from the meanings of individual words; idioms are figurative, not literal, and are often specific to particular cultures or geographic areas,” or similar suggestions.</li> <li>• Display the <b>Figurative Language Analysis T-chart</b>.</li> <li>• Read each example of figurative language aloud; then tell students to do the following:             <ol style="list-style-type: none"> <li>1. Read each example of figurative language.</li> <li>2. Focus on the italicized words.</li> <li>3. Discuss interpretations with group members.</li> <li>4. Record your ideas about “What the author literally means is …” next to each example, on the right side of the Figurative Language Analysis chart.</li> </ol> </li> <li>• As students work, move throughout the room to offer support.</li> <li>• After 7 to 8 minutes, cold call students to share their ideas whole group (see <b>Teacher Reference: Figurative Language Analysis T-Chart</b>, sample responses in supporting materials).</li> <li>• As students share out, ask questions such as:             <ul style="list-style-type: none"> <li>* “How does this example of figurative language help us better understand the characters, events, or setting?”</li> <li>* “What does the author want us to understand, or see, by using this figurative language to describe the character(s), event, or setting?”</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Remind students of the work they did with metaphors during the reading of <i>Esperanza Rising</i> in Module 1.</li> <li>• Post all directions of what to do when working with figurative language for students to refer to as they work.</li> </ul> <p>Consider providing a partially filled-out Figurative Language Analysis chart for students who struggle with language.</p>



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> <li>As time allows, direct students to add to or revise their Narrator’s Point of View Analysis based on new understandings about figurative language from Chapters 16 and 17.</li> <li>Allow students to complete the Figurative Language Analysis chart for homework if they are not able to finish it during Work Time Part C.</li> </ul>	

Closing and Assessment	Meeting Students’ Needs
<p><b>A. Debrief and Review Learning Targets (3 minutes)</b></p> <ul style="list-style-type: none"> <li>Focus students whole group. Ask:               <ul style="list-style-type: none"> <li>* “In what ways did this storm affect the people and island of Galveston?”</li> </ul> </li> <li>Allow students 1 minute to discuss their thinking with a nearby partner. Cold call several students to share out.</li> <li>Read the first learning target aloud and ask students to show a thumbs-up or thumbs-down to demonstrate their mastery toward the target. Note students who show a thumbs-down as they may need more support locating and drawing on evidence from the text to support their analysis of how the narrator’s point of view influences his description of events.</li> <li>Collect students’ journals to review and provide meaningful feedback about the summary of Chapters 9–12 and Narrator’s Point of View Analysis. Students will need their journals in Lesson 11, so find a time to discuss and/or allow students to revise their work as necessary based on feedback.</li> <li>Give each student one <b>index card</b> for homework.</li> </ul>	<ul style="list-style-type: none"> <li>Provide a sentence stem for students who struggle with language for the debrief. (e.g., “The storm affected people in Galveston by _____.”)</li> </ul>



Homework	Meeting Students’ Needs
<ul style="list-style-type: none"> <li>• Reread the portions of <i>Dark Water Rising</i>, Chapters 16 and 17, that we read in today’s lesson to someone at home.               <ul style="list-style-type: none"> <li>– Start page 119, “I sat on the ground ...” and stop at the end of page 119, “... just one wisp of something fresh in the air.”</li> <li>– Skip to page 122, “Stories crowded the streets ...” and stop at the end of Chapter 16, page 112, “I knew you’d come,’ she whispered.”</li> <li>– Begin again with Chapter 17, page 128, “Mama asked ...” and read to the end of the chapter on page 137, “... poured the brown petals inside.”</li> </ul> </li> <li>• On your index card, respond to the following question:                *How is the event that Seth describes a <i>natural disaster</i> rather than just a simple storm? Support your answer with details from Chapters 16 and 17 of <i>Dark Water Rising</i>.</li> </ul> <p><i>Note: Read Chapters 18 and 19 of Dark Water Rising. Certain passages from these chapters will not be read aloud to students. If necessary, complete your summary paragraph of Chapters 9–12.</i></p>	<ul style="list-style-type: none"> <li>• Provide an audio recording of <i>Dark Water Rising</i> for students who struggle reading complex text independently.</li> <li>• Focus students who struggle with writing on the words: <i>coated</i>, <i>gratitude</i>, and <i>relief</i>.</li> </ul>



EXPEDITIONARY  
LEARNING

# Grade 5: Module 4: Unit 2: Lesson 10

## Supporting Materials



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Sketch the Meaning, Blank

Image Pause 1, p. 127	Image Pause 2, p. 137
<p><i>Gist of Chapters 16 and 17:</i></p>	



Questions and Evidence Board,  
*Dark Water Rising*, Chapters 16 and 17

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Name:

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Date:

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**Directions:**

1. Read through the questions on the board.
2. Read Chunks 1–6, from Chapters 16 and 17 of *Dark Water Rising*, to locate evidence from the text to answer each question.
3. Discuss your ideas with group members.
4. Use key vocabulary and phrases from the text, and *previous chapters*, to write a response to all but the center (starred) question.
5. Meet with at least one other group to discuss responses to the six questions.
6. After your discussion with another group, read the question in the center of the board and review your responses to the other six questions. Think about then discuss your ideas with group members.
7. Write a response to the center (starred) question, using the lines below the question board.

**Chunk 1:** On page 119, read the second paragraph, “Debris-filled pools ... fresh in the air.”

**Chunk 2:** Start page 122, “Stories crowded the streets ...” and end page 123, “Surely everyone was safe inside.”

**Chunk 3:** Start page 126, “Josiah nodded ...” and end page 127, “I nodded ... the wall to dry out.”

**Chunk 4:** Start page 128, “Everyone laughed ...” and end page 129, “Kate hadn’t left ... catch in my throat.”

**Chunk 5:** Start at the top of page 133, “I picked up Elliott ...” and end page 135, “I slipped ... I’m sorry.”

**Chunk 6:** Start page 136, “It seemed odd ...” and end page 137, “I pulled open Ben’s clean pocket and carefully poured the brown petals inside.”

Key vocabulary: foul-smelling, coated, longing (119), bewildered (122), gratitude (123), stench (128), relief (133), pervaded (137)  
\* Key vocabulary from previous chapters: swept away, helpless, odd



Questions and Evidence Board,  
*Dark Water Rising*, Chapters 16 and 17

<p>Name three effects this storm had on Galveston (HINT: what Seth describes that he <b>sees</b> and/or <b>smells</b>).</p>	<p>What is the main <i>event</i> in these chapters?</p>	<p>Describe how Seth <b>feels</b>.</p>
	<p><b>How does Seth’s point of view influence the way he describes the event(s)?</b></p> 	
<p>Seth says, “I didn’t see a blade of grass ... I was soon searching for it ... <i>longing</i> for a glimpse of green, just one wisp of something fresh in the air.” (p.119)</p> <p>-What does the word <i>longing</i> mean in this sentence?</p> <p>-Why is Seth <i>longing</i> for a “glimpse of green,” “something fresh in the air”?</p>	<p>Give three examples of the way Seth describes other characters.</p>	<p>Seth says, “<i>Gratitude</i> swelled inside me.” (p.123)</p> <p>What is <i>gratitude</i> (n.)?</p> <p>Seth says, “Aunt Julia gave us a <i>grateful</i> glance and said no.” (p.126)</p> <p>What does <i>grateful</i> (adj.) mean?</p>



Questions and Evidence Board,  
*Dark Water Rising*, Chapters 16 and 17

Because the narrator is

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he describes the event(s) by emphasizing these details/words

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Questions and Evidence Board,  
*Dark Water Rising*, Chapters 16 and 17  
(Answers, For Teacher Reference)

<p>Name three effects this storm had on Galveston (HINT: what Seth describes that he <b>sees</b> and/or <b>smells</b>).</p> <p><b>Slime coated everything; foul-smelling air; stench; no grass; no fresh air; mud coated (in, out of houses); homes swept clear away; lumber everywhere; stench that pervaded every breath</b></p>	<p>What is the main <i>event</i> in these chapters?</p> <p><b>Seth and Josiah travel to their homes and find that many of their family members are safe.</b></p>	<p>Describe how Seth feels.</p> <p><b>Longing; bewildered; gratitude; helpless, sorry</b></p>
<p>Seth says, “I didn’t see a blade of grass ... I was soon searching for it ... <i>longing</i> for a glimpse of green, just one wisp of something fresh in the air.” (p.119)</p> <p>-What does the word <i>longing</i> mean in this sentence?</p> <p><b>Want very much; need</b></p> <p>-Why is Seth <i>longing</i> for a “glimpse of green,” “something fresh in the air”?</p> <p><b>Everything is coated in slime and stench, so he wants to see/smell something fresh and alive.</b></p>	<p>Give three examples of the way Seth describes other characters.</p> <p><b>People’s eyes are glazed, without light; bewildered calm; all people are welcome and fed; grateful; relieved laughter; frightened; relief; tears; thankful</b></p>	<p>Seth says, “<i>Gratitude</i> swelled inside me.” (p.123)</p> <p>What is <i>gratitude</i> (n.)?</p> <p><b>Thanks; appreciation</b></p> <p>Seth says, “Aunt Julia gave us a <i>grateful</i> glance and said no.” (p.126)</p> <p>What does <i>grateful</i> (adj.) mean?</p> <p><b>Feeling thankful; expressing thanks</b></p>



Questions and Evidence Board,  
*Dark Water Rising*, Chapters 16 and 17  
(Answers, For Teacher Reference)

Because the narrator is: **longing, bewildered, helpless, but also very grateful, full of gratitude,**

he describes the event(s) by emphasizing these details/words: **the foul-smelling air, stench that pervaded every breath; longing for green grass, fresh air; how bewildered he and others feel, helpless; the gratitude he and others feel to have some food and water, to find each other safe.**



Figurative Language Analysis T-Chart

The author used this figurative language	What this literally means is
<p><b>Simile</b></p> <ul style="list-style-type: none"><li>• <i>My heart splintered ... just like the crunching of houses I'd heard during the crystal lulls last night.</i> (p.125)</li></ul>	
<p><b>Metaphor</b></p> <ul style="list-style-type: none"><li>• "I saw the mangled <i>snake of debris ...</i>" (p.125)</li><li>• "Then with the suddenness of a <i>cat pouncing</i> on its prey, <i>hunger</i> hit." (p.130)</li></ul>	



Figurative Language Analysis T-Chart  
For Teacher Reference

The author used this figurative language		What this literally means is
Simile	<ul style="list-style-type: none"><li>• <i>My heart splintered ... just like the crunching of houses I'd heard during the crystal lulls last night.</i> (p.125)</li></ul>	<b>He felt pain, an extraordinary sense of loss.</b>
Metaphor	<ul style="list-style-type: none"><li>• "I saw the mangled <i>snake of debris ...</i>" (p.125)</li><li>• "Then with the suddenness of a <i>cat pouncing</i> on its prey, <i>hunger</i> hit." (p.130)</li></ul>	<b>The broken buildings hooked together in a long line; never-ending line of broken buildings.</b>  <b>He felt hungry suddenly; he didn't realize how hungry he was until that moment.</b>



EXPEDITIONARY  
LEARNING

## **Grade 5: Module 4: Unit 2: Lesson 11**

**How a Narrator's Point of View Influences the Description of Events, and Determining the Meaning of Language in Text: *Dark Water Rising*, Chapters 18 and 19**



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

- I can determine the meaning of literal and figurative language (metaphors and similes) in text. (RL.5.4)
- I can describe how a narrator’s point of view influences the description of events. (RL.5.6)
- I can choose evidence from literary or informational texts to support analysis, reflection, and research. (W.5.9)

**Supporting Learning Targets**

- I can support my analysis of the narrator’s point of view by drawing on evidence from the text.
- I can determine the meaning of words and phrases in *Dark Water Rising*, Chapters 18 and 19.

**Ongoing Assessment**

- Sketch the meaning and gist (in journal)
- Questions and Evidence Board
- Narrator’s Point of View Analysis Statement (in journal)
- Key vocabulary (in journal)



Agenda	Teaching Notes
<ol style="list-style-type: none"> <li>1. Opening               <ol style="list-style-type: none"> <li>A. Homework Review and Engaging the Reader (7 minutes)</li> </ol> </li> <li>2. Work Time               <ol style="list-style-type: none"> <li>A. Read-aloud and Sketching the Meaning: <i>Dark Water Rising</i>, Chapters 18 and 19 (20 minutes)</li> <li>B. How the Narrator’s Point of View Influences the Description of Events (15 minutes)</li> <li>C. Key Vocabulary to Deepen Understanding (13 minutes)</li> </ol> </li> <li>3. Closing and Assessment               <ol style="list-style-type: none"> <li>A. Debrief and Review Learning Targets (5 minutes)</li> </ol> </li> <li>4. Homework</li> </ol>	<ul style="list-style-type: none"> <li>• This lesson follows a pattern that is similar to Lessons 9 and 10 of this unit.</li> <li>• In this lesson, only select portions of the text are read aloud to students, due to content that may be difficult for students to deal with emotionally. Excluding these passages from the read-aloud will not interfere with students’ understanding of the story as a whole or their ability to meet the learning targets. See note in Unit Overview and Lesson 1 for more details.</li> <li>• In Work Time Part A, students hear select portions of the text from Chapters 18 and 19 of <i>Dark Water Rising</i>, then “sketch the meaning” of each chapter and determine the gist.</li> <li>• In Work Time Part B, students will reread chunks of the text from Chapters 18 and 19, then work with group members to answer text-dependent questions on the Questions and Evidence Board. Students will use evidence from their responses to support their analysis of how the narrator’s point of view influences the way events are described.</li> <li>• During Work Time Part C, students have the opportunity to list and define key vocabulary terms from Chapters 18 and 19, in the “academic” section of their journal glossary. Students then “sort” the key vocabulary from these and previous chapters into one of two categories: words that describe the effects of the storm or how Seth and other characters feel. A word sort teaches students to examine the meaning and interrelatedness of words, and it helps them discover patterns the author uses when describing events and/or characters in literature.</li> <li>• Find a time during the day to discuss and/or allow students to revise their summaries and analyses as necessary based on feedback.</li> <li>• Review: Back-to-Back, Face-to-Face protocol; Glass, Bugs, Mud protocol (Appendix 1).</li> </ul>



Lesson Vocabulary	Materials
support, analysis, point of view, drawing on, evidence, determine; provisions, rationed (139), putrid (141), horror (144), supplies (145), stunned (147), misery (151), abandoned (153)	<ul style="list-style-type: none"><li>• Journals</li><li>• <i>Dark Water Rising</i> (one book per student)</li><li>• Sketch the Meaning, blank (one for display)</li><li>• Questions and Evidence Board (one per student)</li><li>• Questions and Evidence Board sample answers (teacher resource)</li></ul>



Opening	Meeting Students’ Needs
<p><b>A. Homework Review and Engaging the Reader (7 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to take out their homework focus question, which they were asked to answer on an index card.</li> <li>• Remind students of the Back-to-Back, Face-to-Face protocol. Direct them to turn back-to-back with a partner, then pose the homework focus question:             <ul style="list-style-type: none"> <li>* “How is the event that Seth describes a natural disaster rather than just a simple storm? Support your answer with details from Chapters 16 and 17 of <i>Dark Water Rising</i>.”</li> </ul> </li> <li>• Allow students a moment to consider and refer to their homework, then turn face-to-face with partners to discuss their thinking.</li> <li>• After 1 to 2 minutes, direct students to turn back-to-back with a <i>different</i> partner to discuss their response to the homework question.</li> <li>• Once again, give students a moment to consider and refer to their index card and then turn face-to-face with partners to discuss their ideas.</li> <li>• Cold call a few students to share out whole group. Listen for suggestions like: “This is a natural disaster because Seth describes how people have ‘nothing’ left: no homes, clothes, fresh food, or water,” “This is a natural disaster because of all the damage done to the environment, the putrid stench, the thick layer of slime coating everything, the fact that there is no living grass left, and the loss of friends and family,” etc.</li> <li>• Say: “In the first part of this novel the narrator, Seth, describes what Galveston was like <i>before</i> the storm. In later parts of the story, he shared details about his and others’ experiences <i>during</i> the storm. In the chapters of <i>Dark Water Rising</i> we have read most recently, we learned mostly about the effects of this storm on the island (natural environment) of Galveston—the way it looked and smelled <i>after</i> the storm. As we read today, pay close attention to details that help us understand the <i>effects</i> of this storm on the <i>people</i> of Galveston.”</li> </ul>	



Work Time	Meeting Students’ Needs
<p><b>A. Read-aloud and Sketching the Meaning: <i>Dark Water Rising</i>, Chapters 18 and 19 (20 minutes)</b></p> <ul style="list-style-type: none"> <li>Return students’ <b>journals</b> and ask them to tape their homework index cards onto a new page. Then ask them to take out the book <b><i>Dark Water Rising</i></b> and join their regular groups.</li> <li>Cold call a few students to share out what they usually do during the first read of chapters from this novel. Listen for: “Sketch the meaning and determine the gist.”</li> <li>Display the <b>Sketch the Meaning, blank</b> and ask students to create this on a new page in their journals.</li> <li>Again tell students they will not hear certain parts of the text read aloud because they may be emotionally difficult for some students. Emphasize that this will not affect their ability to reach the learning targets (see Unit Overview and previous lessons’ teacher notes for more details).</li> <li>Ask students to turn to page 138 and follow along silently as the text is read aloud. As students listen and follow along, ask them to think about:           <ul style="list-style-type: none"> <li>* “What difficulties do Seth and other characters face after the storm ends?”</li> </ul> </li> <li>Start page 138, “When I woke ...” and stop near the end of page 139, “The water mains.... He glanced up at Josiah.”</li> <li>Skip to page 140, “Papa slid his chair back ...” and stop in the middle of the first paragraph page 143, “We spend precious time ... jumbled confusion.”</li> <li>Go to page 145, “Papa nodded ...” and read to the end of Chapter 18, “I had to do what Papa wouldn’t.”</li> <li>Reread the sketch focus question and ask students to “sketch the meaning” of Chapter 18.</li> <li>After 2 to 3 minutes, cold call students to share out what they sketched and why. Listen for: “I sketched people looking for and not able to find loved ones because Seth says people are going to morgues and hospitals to find people who are missing,” “I drew people without food or water because Seth says provisions are rationed, boxcars full of supplies are knocked over, and the train bridge is out so supplies can’t get into Galveston,” “I drew Josiah and other men being taken away to work on the barges because Seth says Josiah was surrounded by men and was led to a group of workers,” and similar suggestions.</li> <li>Tell students to turn to page 150 and follow along silently as Chapter 19 is read aloud. Tell students to listen and look for details about:           <ul style="list-style-type: none"> <li>* “How does Seth describe other characters’ actions?”</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Consider providing a Sketch the Meaning note-catcher for those students who may struggle with creating their own in their journal.</li> <li>Flag portions of the text that will be read in today’s lesson to help those students who may struggle finding the right sections on their own.</li> <li>Consider allowing students who struggle with writing the opportunity to dictate the gist to a peer or teacher.</li> </ul>



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"><li>• Begin with Chapter 19, page 50, “Mama must’ve seen me ...” and read to the end of the chapter, page 159, “... his message to Mama was so important to him.”</li><li>• Once again, pose the question:<ul style="list-style-type: none"><li>* “How does Seth describe other characters’ actions?”</li></ul></li><li>• Give students 2 or 3 minutes to think about and discuss the question, then “sketch the meaning” of Chapter 19. Cold call several students to share out whole group. Listen for ideas like: “I drew Aunt Julia sad, grieving because Seth says she tells him not to search for Uncle Nate anymore,” “I sketched Ezra making repairs to their home because Seth says Ezra repairs the veranda and that Ezra wants to build a tree house for the boys,” “I drew Papa helping to rebuild the train bridge because Seth says he and Matt go to the rail yard to take supplies to Papa because he is working with other men sorting and stacking timbers,” etc.</li><li>• Ask students to refer to their sketches and discuss in groups what the gist of Chapters 18 and 19 is.</li><li>• After 1 minute, direct students to record a gist statement at the bottom of their sketches.</li><li>• Cold call members from each group to share out. Listen for suggestions like: “People face many challenges after the storm ends,” “People can’t get enough food or water because supplies are ruined,” “People begin to try to make repairs and get the supplies they need,” or similar ideas.</li></ul>	



Work Time (continued)	Meeting Students’ Needs
<p><b>B. How the Narrator’s Point of View Influences the Description of Events (15 minutes)</b></p> <ul style="list-style-type: none"> <li>Review the first learning target: “I can support my analysis of the narrator’s point of view by drawing on evidence from the text.”</li> <li>Ask students to recall the meaning of key terms (<i>support, analysis, point of view, drawing on evidence</i>) in this target. Then briefly discuss in groups how they could restate the target in their own words.</li> <li>After 1 minute, invite groups to share their thinking aloud. Listen for ideas such as: “Use or include details, key words, and phrases from the text to explain my thinking,” “Include key ideas in my analysis of how the narrator’s perspective influences the way events are described,” or similar ideas.</li> <li>Display and distribute the <b>Questions and Evidence Board</b> (one per student).</li> <li>Review the directions and read each question aloud to students. Point out the key vocabulary from Chapters 18 and 19, as well as key vocabulary from previous chapters. Reiterate to students that their responses should include key vocabulary and phrases from the text. Clarify directions or questions as necessary.</li> <li>Allow students 8 or 9 minutes to read, discuss in groups, and respond to the questions on their boards.</li> <li>Assign groups to pair up and discuss their Questions and Evidence Board responses. Tell students that as they work with their peers, they should add to or revise their answers, based on new understandings from group discussions.</li> <li>After 2 minutes, ask students to return to their regular groups.</li> <li>Cold call group members to share out their responses to each question (see <b>Teacher Resource: Question and Evidence Board sample answers</b>).</li> <li>Then focus students on the center (starred) question on the board:           <ul style="list-style-type: none"> <li>* “How does Seth’s point of view influence the way he describes the event(s)?”</li> </ul> </li> <li>Remind students to review their answers to each question on the board in order to support their analysis of how Seth’s point of view influences his description of events. Direct students to discuss their ideas with group members.</li> </ul>	<ul style="list-style-type: none"> <li>Focus students who struggle with language on just three or four key vocabulary words and only three squares on the Questions and Evidence Board rather than all of them.</li> <li>Color-code the questions on the board by making the center square one color and the others another color in order to signal that the ones around the center influence the one in the center.</li> </ul>



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> <li>After 1 minute, cold call members from each group to share out. Listen for: “Because the narrator has discovered there are few supplies or provisions on the island; because he is worried about Josiah; because he is angry with his Papa for staying at the rail yard; because he doesn’t know how to take care of his family, he describes the events by emphasizing the words or details: ‘provisions’ have to be ‘rationed’; railroads/bridges are wiped out from the storm; there is a ‘putrid stench’ everywhere; he feels ‘horror’ about Josiah being taken to help at the barges; he feels ‘abandoned’ by his Papa,” and similar ideas.</li> </ul>	
<p><b>C. Key Vocabulary to Deepen Understanding (13 minutes)</b></p> <ul style="list-style-type: none"> <li>Introduce the second learning target: “I can determine the meaning of words and phrases in <i>Dark Water Rising</i>, Chapters 18 and 19.”</li> <li>Ask students to recall and think about the meaning of the word <i>determine</i> from previous modules. Cold call several students to share out; listen for: “find out,” “clarify,” or similar suggestions.</li> <li>Bring students’ attention to the key vocabulary from Chapters 18 and 19, listed at the top of their Questions and Evidence Board. Ask students to add these terms to a new page in the “academic” section of the glossary in their journals: <i>provisions</i>, <i>rationed</i>, <i>putrid</i>, <i>horror</i>, <i>supplies</i>, <i>stunned</i>, <i>misery</i>, and <i>abandoned</i>.</li> <li>Give students 5 or 6 minutes to determine the meaning of each word and write a synonym or short definition for each term. Circulate to support as needed.</li> <li>After students add and define the key vocabulary from Chapters 18 and 19 in the glossary section of their journals, cold call students from each group to share out the meaning of the words. Listen for:  <i>provisions</i>—supplies; necessities; requirements; food; rations  <i>rationed</i>—limited; controlled; restricted; saved  <i>putrid</i>—rotten; disgusting smell  <i>horror</i>—shock; disgust; terror; intense fear  <i>supplies</i>—provisions; food; materials; goods  <i>stunned</i>—shocked; bewildered; surprised; amazed  <i>misery</i>—sadness; depression; gloom; grief; despair; sorrow; distress  <i>abandoned</i>—left behind; walked out on; deserted</li> </ul>	<ul style="list-style-type: none"> <li>Create or provide visuals for all vocabulary words to help students who struggle with language identify whether the words are associated with feelings or effects.</li> </ul>



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> <li>• Next, ask students to briefly review the meaning of previous key vocabulary (listed on the Questions and Evidence Board) that they added and defined in their glossaries from prior lessons: <i>stench</i>, <i>wonder</i>, <i>debris</i>, <i>staggering</i>, and <i>bewildered</i>.</li> <li>• Direct students to turn to a new page in their journals and work with group members to sort the key vocabulary and previous key vocabulary into one of two categories:             <ul style="list-style-type: none"> <li>– Words that describe the <i>effects</i> of the storm</li> <li>– Words that describe Seth’s and other characters’ <i>feelings</i></li> </ul> </li> <li>• Tell students they will need to be able to justify (explain) why they placed certain words into one category or the other.</li> <li>• Give students 3 to 4 minutes to sort words into categories. Circulate to support as needed.</li> <li>• Once students complete their sorts, cold call members from each group to share their thinking aloud. Listen for ideas like:             <ul style="list-style-type: none"> <li>– “We decided the words <i>provisions</i>, <i>rationed</i>, <i>putrid</i>, <i>supplies</i>, <i>debris</i>, <i>stench</i>, and <i>ruined</i> describe the effects of the storm because these words help us ‘see’ how the storm broke buildings apart into ‘debris’; the storm left a ‘putrid stench’; the storm ‘ruined’ rail yards and train bridges, which kept ‘provisions’ and ‘supplies’ from people, so they had to ‘ration’ food and water.”</li> <li>– “We determined that the words <i>horror</i>, <i>stunned</i>, <i>misery</i>, <i>abandoned</i>, <i>wonder</i>, <i>staggering</i>, and <i>bewildered</i> describe how Seth and other characters feel because they tell us how people feel when they see all the damage from the storm. It’s how they feel when they are trying to find family and friends and take care of things after the storm.”</li> </ul> </li> <li>• Ask students to take 1 minute to revise or add to their responses on the Questions and Evidence Board, or their analysis of how Seth’s point of view influences the way events are described, based on their new understandings of key vocabulary.</li> <li>• As time allows, invite several students to share their additions or revisions whole group.</li> </ul>	



Closing and Assessment	Meeting Students’ Needs
<p><b>A. Debrief and Review Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"> <li>Bring students together whole group. Ask them to think about then discuss with a partner:           <ul style="list-style-type: none"> <li>* “What was this storm’s effect on the people of Galveston?”</li> </ul> </li> <li>After 2 minutes, invite several students to share their thinking whole group. Listen for ideas like: “They couldn’t get the supplies, food, or water they needed because rail lines and boxcars were destroyed,” “They lost loved ones, couldn’t find family members or friends,” etc.</li> <li>Read each of the learning targets aloud and ask students to use the Glass, Bugs, Mud protocol to demonstrate their mastery of each target. Notice students who show “bugs” or “mud” as they may need more support drawing on evidence to support their analysis of how the narrator’s point of view influences the way events are described or determining the meaning of words and phrases from context.</li> </ul>	<ul style="list-style-type: none"> <li>Allow students who struggle with language the opportunity to formulate the answer to the debrief question by previewing it with them and giving them extra time.</li> </ul>
Homework	Meeting Students’ Needs
<ul style="list-style-type: none"> <li>Reread the portions of <i>Dark Water Rising</i> from Chapters 18 and 19 that we read in today’s lesson to someone at home.           <ul style="list-style-type: none"> <li>Start page 138, “When I woke ...” and stop near the end of page 139, “The water mains.... He glanced up at Josiah.”</li> <li>Skip to page 140, “Papa slid his chair back ...” and stop in the middle of the first paragraph page 143, “We spend precious time ... jumbled confusion.”</li> <li>Go to page 145, “Papa nodded ...” and read to the end of Chapter 18, “I had to do what Papa wouldn’t.”</li> <li>Begin once again with Chapter 19, page 50, “Mama must’ve seen me ...” and read to the end of the chapter, page 159, “... his message to Mama was so important to him.”</li> </ul> </li> <li>On a new page in your journal, respond to the following question:           <ul style="list-style-type: none"> <li>What do you think was the greatest impact of this storm on Galveston? Support your answer with evidence from the text.</li> </ul> </li> </ul> <p><i>Note: Read Chapters 20 and 21 of Dark Water Rising. Certain passages from these chapters will not be read aloud to students.</i></p>	<ul style="list-style-type: none"> <li>Provide an audio recording of <i>Dark Water Rising</i> for students who struggle with reading complex text independently.</li> <li>Consider allowing students who struggle with writing to dictate the answer to the focus question to someone at home.</li> </ul>



EXPEDITIONARY  
LEARNING

# Grade 5: Module 4: Unit 2: Lesson 11

## Supporting Materials



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Sketch the Meaning, Blank

**Image Pause 1, p. 149**

**Image Pause 2, p. 159**

*Gist of Chapters 18 and 19:*

Questions and Evidence Board,  
*Dark Water Rising*, Chapters 18 and 19

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Name:

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Date:

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**Directions:**

1. Read through the questions on the board.
2. Read Chunks 1–5, from Chapters 18 and 19 of *Dark Water Rising*, to locate evidence from the text to answer each question.
3. Discuss your ideas with group members.
4. Use key vocabulary and phrases from the text, and *previous chapters*, to write a response to all but the center (starred) question.
5. Meet with at least one other group to discuss responses to the six questions.
6. After your discussion with another group, read the question in the center of the board and review your responses to the other six questions. Think about then discuss your ideas with group members.
7. Write a response to the center (starred) question, using the lines below the question board.

**Chunk 1:** Start page 138, “Ezra will stay ...” and end page 139, “The water.... He glanced up at Josiah.”

**Chunk 2:** Start page 140, “We headed east ...” and end partway through the first paragraph on page 143, “We spent ... in jumbled confusion.”

**Chunk 3:** Start page 145, “I’m on my way ...” and end page 154, “He turned back ... to me now.”

**Chunk 4:** Start page 153, “Matt and Lucas glanced at me ...” and end page 129, “Kate hadn’t left ... catch in my throat.”

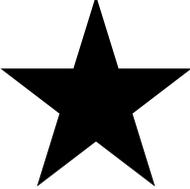
**Chunk 5:** Start near the bottom of page 157, “I’m fine ...” and end page 158, “‘Josiah’s sixteen too,’ I said, ‘and they took him anyway.’”

Key vocabulary: provisions, rationed (139), putrid (141), horror (144), supplies (145), stunned (147), misery (151), abandoned (153)

\* *Key vocabulary from previous chapters: stench, wonder, debris, staggering, ruin(ed), bewildered*



Questions and Evidence Board,  
*Dark Water Rising*, Chapters 18 and 19

<p>Name three effects this storm had on Galveston (HINT: what Seth describes that he <b>sees</b> and/or <b>smells</b>).</p>	<p>What are the two <i>main events</i> from these chapters? (who, what, when, where)?</p>	<p>Describe how Seth <b>feels</b> about the events that take place in these chapters.</p> <p>.</p>
	<p><b>How does Seth’s point of view influence the way he describes the event(s)?</b></p> <div style="text-align: center;">  </div>	
<p>Seth says, “There’s be no final <i>resting place</i> for their loved ones.” (p.139)</p> <p>Focus on the words <i>resting place</i>. How is this description similar to Junior’s description of Oscar’s death in <i>Eight Days</i>? (“Oscar felt <i>tired</i> and <i>went to sleep</i>. He <i>never woke up</i>.”)</p>	<p>Give three examples of the way Seth describes other characters.</p>	<p>Seth says, “... the sun disappeared ... leaving a <i>halo of pink and purple</i> around bare trees and splintered rooftops.” (p.159)</p> <p>What is the phrase <i>halo of pink and purple</i> a <b>metaphor</b> for?</p>



**Questions and Evidence Board,**  
*Dark Water Rising*, Chapters 18 and 19

Because the narrator

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he describes the event(s) by emphasizing these details/words

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Questions and Evidence Board,  
*Dark Water Rising*, Chapters 18 and 19  
For Teacher Reference

Sample responses are in **bold**.

<p>Name three effects this storm had on Galveston (HINT: what Seth describes that he <b>sees</b> and/or <b>smells</b>).</p> <p><b>Can't get supplies because the wagon and railroad bridges are gone; can't get supplies/provisions; many people died; stench, putrid odors; fallen telephone poles and wires; hundreds of tumbled boxcars; rotting fruit</b></p>	<p>What are the two <i>main events</i> from these chapters? (who, what, when, where)?</p> <p><b>After the storm, Seth, Josiah and Papa try to find Ben and Uncle Nate; after the storm, they discover there are very few supplies/provisions for people; Papa stays at the rail yard to help rebuild the train bridge; Josiah is taken to help on the barges.</b></p>	<p>Describe how Seth <b>feels</b> about the events that take place in these chapters.</p> <p><b>Guilt and horror about Josiah being taken to help on barges; doesn't understand why Papa has abandoned him; doesn't know how to take care of the family; needs Papa; stunned</b></p>
<p>Seth says, "There's be no final <i>resting place</i> for their loved ones." (p.139)</p> <p>Focus on the words <i>resting place</i>. How is this description similar to Junior's description of Oscar's death in <i>Eight Days</i>? ("Oscar felt <i>tired</i> and <i>went to sleep</i>. He <i>never woke up</i>.")</p> <p><b>They both use words that describe death as related to "resting" or "sleeping."</b></p>	<p>Give three examples of the way Seth describes other characters.</p> <p><b>Provisions/supplies are low and need to be rationed; people are taken to help on the barges, and Josiah is scared to be taken; Papa stays to help rebuild the train bridge; Aunt Julia grieves; Ezra tries to keep busy and repair the house.</b></p>	<p>Seth says, "... the sun disappeared ... leaving a <i>halo of pink and purple</i> around bare trees and splintered rooftops." (p.159)</p> <p>What is the phrase <i>halo of pink and purple</i> a <b>metaphor</b> for? <b>The (colors of the) sunset</b></p>



Questions and Evidence Board,  
*Dark Water Rising*, Chapters 18 and 19  
For Teacher Reference

Because the narrator: **has discovered there are few supplies/provisions on the island; because he is worried about Josiah; because he is angry with his Papa for staying at the rail yard; because he doesn't know how to take care of his family,**

he describes the event(s) by emphasizing these details/words: **“provisions” have to be “rationed”; railroads, bridges are wiped out from the storm; there is a “putrid stench” everywhere; the “horror” he feels about Josiah being taken to help at the barges; how “abandoned” he feels by his Papa.**



EXPEDITIONARY  
LEARNING

## **Grade 5: Module 4: Unit 2: Lesson 12**

**How a Narrator's Point of View Influences the  
Description of Events, and Figurative Language:  
*Dark Water Rising*, Chapters 20 and 21**



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

- I can describe how a narrator’s point of view influences the description of events. (RL.5.6)
- I can choose evidence from literary or informational texts to support analysis, reflection, and research. (W.5.9)
- I can analyze figurative language, word relationships, and nuances in word meanings. (L.5.5)

**Supporting Learning Targets**

- I can support my analysis of the narrator’s point of view by drawing on evidence from the text.
- I can analyze the meaning of figurative language in *Dark Water Rising*.

**Ongoing Assessment**

- Sketch the meaning and gist (in journal)
- Questions and Evidence Board
- Narrator’s Point of View Analysis Statement (in journal)
- Figurative Language Analysis T-chart (in journal)



Agenda	Teaching Notes
<ol style="list-style-type: none"> <li>1. Opening               <ol style="list-style-type: none"> <li>A. Homework Review and Engaging the Reader (7 minutes)</li> </ol> </li> <li>2. Work Time               <ol style="list-style-type: none"> <li>A. Read-aloud and Sketching the Meaning: <i>Dark Water Rising</i>, Chapters 20 and 21 (15 minutes)</li> <li>B. How the Narrator’s Point of View Influences the Description of Events (20 minutes)</li> <li>C. Analyzing Figurative Language (13 minutes)</li> </ol> </li> <li>3. Closing and Assessment               <ol style="list-style-type: none"> <li>A. Debrief and Review Learning Targets (5 minutes)</li> </ol> </li> <li>4. Homework</li> </ol>	<ul style="list-style-type: none"> <li>• This lesson follows a pattern that is similar to Lessons 9–11.</li> <li>• In this lesson, once again only select portions of the text are read aloud to students, due to content that may be difficult for students to deal with emotionally. Excluding these passages from the read-aloud will not interfere with students’ understanding of the story as a whole or limit their ability to meet the learning targets. See note in Unit Overview and Lesson 1 for more details.</li> <li>• Be aware that certain passages read aloud in this lesson contain references to death. These passages are not graphic, but they may affect students emotionally. Closely preview Chapters 20 and 21 to make determinations about content you feel may be too difficult for students to hear.</li> <li>• Students hear all of Chapter 20 and parts of Chapter 21 read aloud. Students are given one focus question for both chapters. They complete a single “sketch the meaning” image, but are given two “image pauses”—one at the end of each chapter—to add details from the text in response to the prompt. Students then determine the gist of both chapters.</li> <li>• In Work Time Part B, students read chunks of each chapter to use evidence from the text to support their analysis of how the narrator’s point of view influences the way events are described.</li> <li>• In Work Time Part C, students analyze figurative language. Students are asked to demonstrate a more advanced level of understanding of figurative language than in previous lessons. The metaphors, similes, and idioms are listed at the top of the Figurative Language Analysis chart for students to sort and record into the proper category on the chart. Students then determine what the metaphor, simile, or idiom literally means.</li> <li>• Find another time during the day to review students’ Figurative Language Analysis charts and provide meaningful written or oral feedback regarding their progress toward recognizing and determining the meaning of similes, metaphors, and idioms.</li> <li>• In advance: Post the Four Corners sheets in different areas of the room (see supporting materials).</li> <li>• Review: Fist to Five and Four Corners protocols (Appendix 1).</li> </ul>



Lesson Vocabulary	Materials
support, analysis, point of view, drawing on, evidence, analyze, figurative language; endured, swamped (160), repaired (162), darkness (164), odor, bothered (167), rebuild (171), composure (175)	<ul style="list-style-type: none"><li>• Journals</li><li>• Four Corners sheets (one of each)</li><li>• <i>Dark Water Rising</i> (one book per student)</li><li>• Sketch the Meaning, blank (one for display)</li><li>• Questions and Evidence Board (one per student and one for display)</li><li>• Questions and Evidence Board sample answers (teacher resource)</li><li>• Figurative Language Analysis T-chart (for display)</li><li>• Sample Figurative Language Analysis T-chart (teacher resource)</li></ul>



Opening	Meeting Students’ Needs
<p><b>A. Homework Review and Engaging the Reader (7 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to take out their <b>journals</b> and turn to the page where they recorded a response to the homework question for Chapters 18 and 19 of <i>Dark Water Rising</i>.</li> <li>• Review the Four Corners protocol with students, then point out the <b>Four Corners sheets</b> posted around the room. Read each one aloud and clarify as needed.</li> <li>• Read the Lesson 11 homework question aloud:           <ul style="list-style-type: none"> <li>* “What do <i>you think</i> was the greatest impact of this storm on Galveston? Support your answer with evidence from the text.”</li> </ul> </li> <li>• Ask students to review the response they recorded for homework, and then move to the Four Corners sheet that is most closely related to their own answer.</li> <li>• Once all students have moved to a sheet, ask them to discuss their choice with other students at the same sheet. Remind students to use evidence from the text to support their thinking.</li> <li>• After 3 to 4 minutes, focus students’ attention whole group. Cold call members from each of the Four Corners to share out. Listen for suggestions like: “We chose ‘destruction of the environment’ because Seth talks about the ruin, stench and putrid odors and how there is no grass or fresh air,” “We chose ‘loss of family and friends’ because Seth describes characters like Ella Rose, Aunt Julia, and her sons grieving and how many people died or were swept away by the storm,” “We chose ‘lack of supplies’ because Seth describes how provisions/supplies are rationed, how hungry and thirsty people are, and the rotting fruit and other supplies that were ruined in the storm,” “We chose ‘destruction of homes, businesses, and transportation lines’ because Seth describes how they can’t get supplies onto the island because the train bridge was destroyed, huge sections of people’s homes are broken apart, and homes that used to be there are completely swept away,” etc.</li> <li>• Say: “Today we are reading Chapters 20 and 21 of <i>Dark Water Rising</i>. As we read, continue to think about this storm’s <i>effects</i> on the people and environment of Galveston.           <ul style="list-style-type: none"> <li>* How do people move forward after such a tragic and destructive event?</li> <li>* How do they handle the loss of loved ones—the destruction of homes, businesses, and the environment?</li> </ul> </li> <li>• Consider what the author of this novel, Marian Hale, is trying to convey to us, the readers, through Seth’s description of this extreme natural event.”</li> </ul>	<ul style="list-style-type: none"> <li>• Display the directions for the Four Corners protocol for students to refer to as they review their homework.</li> <li>• Consider providing sentence stems for students to use during the discussion at each of the four corners. (e.g., “The greatest impact of the storm in Galveston was _____, because _____.”)</li> <li>• Display all questions posed to students and answers they give to during the lesson for students to refer to throughout the lesson.</li> </ul>



Work Time	Meeting Students’ Needs
<p><b>A. Read-aloud and Sketching the Meaning: <i>Dark Water Rising</i>, Chapters 20 and 21 (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to gather their journals and the book <i>Dark Water Rising</i> and then join their regular groups.</li> <li>• Cold call a few students to share out what they usually do during the first read of chapters from this novel. Listen for: “Sketch the meaning and determine the gist.”</li> <li>• Ask students to recall then share in groups:             <ul style="list-style-type: none"> <li>* “What is the purpose for ‘sketching the meaning’ and determining the gist of what we read?”</li> </ul> </li> <li>• After a minute, invite several groups to share out their thinking. Listen for ideas like: “They help us remember key details about the description of events,” “They show key details in response to a prompt or question,” “The focus is not on the ‘art’ of our sketches; it is about helping us understand important information about events by quickly drawing an image that contains details from the text,” etc.</li> <li>• Display the <b>Sketch the Meaning, blank</b> and ask students to create this on a new page in their journals. Point out to students that this sketch has two Image Pauses but only one space to sketch. Tell students there is a single focus question for their sketch today. Explain to students that they will pause at the end of Chapter 20 to sketch the meaning based on key details from that chapter. After Chapter 21 is read aloud, they will pause a second time to add more details to the same sketch, in response to the same prompt.</li> <li>• Tell students they will once again skip small sections of text today that may be emotionally difficult, but that this won’t affect their ability to reach the learning targets (see Teaching Notes for more details).</li> <li>• Ask students to turn to page 160 and follow along silently as the text is read aloud. As students listen and follow along, ask them to consider:             <ul style="list-style-type: none"> <li>* “How do the people of Galveston cope with (handle) the <i>effects</i> of this natural disaster, or ‘storm’?”</li> </ul> </li> <li>• Start page 160, “I woke early Tuesday ...” and stop at the end of the chapter, page 169, “She smiled at me, and my heart was a sudden maze I couldn’t navigate.”</li> <li>• Give students 2 to 3 minutes to think about, discuss, then sketch details from Chapter 20 in response to the prompt:             <ul style="list-style-type: none"> <li>* “How do the people of Galveston deal with the effects of this natural disaster, or ‘storm’?”</li> </ul> </li> <li>• Ask students to turn to page 170. Begin, “Ezra’s eyes had glittered ...” and stop at the end of page 172, “The news sank ... that had to be why.”</li> </ul>	<ul style="list-style-type: none"> <li>• Consider providing a Sketch the Meaning note-catcher for those students who may struggle with creating their own in their journal.</li> <li>• Flag portions of the text that will be read in today’s lesson to help those students who may struggle finding the right sections on their own.</li> <li>• Consider allowing students who struggle with writing the opportunity to dictate the gist to a peer or teacher.</li> </ul>



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"><li>• Skip to page 175, and begin reading with the last paragraph, “Aunt Julia’s eyes ...” to the end of Chapter 21, “Before long ... watching Galveston burn its dead.”</li><li>• Reread the sketch focus question. Then ask students to discuss in groups and add to their “sketch the meaning” image for Chapters 20 and 21.</li><li>• After 2 minutes, cold call students to share out what they sketched and why. Listen for: “I sketched people rebuilding, repairing, cleaning their homes because people are working on fixing and cleaning their homes,” “I drew people saving food and rationing because Seth describes how provisions are low and that he feels grateful for the supplies Henry brings,” “I drew people who are grieving, sad, worried because so many people have died, and they’re worried about the safety of friends or family,” “I drew people who are happy, relieved, joyful because family members like Josiah and Henry return,” or similar ideas.</li><li>• Ask students to review the details they added to their sketch and then discuss in groups what the gist of Chapters 20 and 21 is.</li><li>• After 1 minute, tell students to record a gist statement at the bottom of their sketch.</li><li>• Cold call members from each group to share out. Listen for: “The people of Galveston begin to rebuild,” “People are working to rebuild and get the supplies they need to survive,” “People are grieving because so many family and friends died in the storm,” or similar ideas.</li></ul>	



Work Time (continued)	Meeting Students’ Needs
<p><b>B. How the Narrator’s Point of View Influences the Description of Events (20 minutes)</b></p> <ul style="list-style-type: none"> <li>• Review the first learning target: “I can support my analysis of the narrator’s point of view by drawing on evidence from the text.”</li> <li>• Remind students of the key terms (<i>support, analysis, point of view, and drawing on evidence</i>) in this target. Then ask students to think about and briefly discuss in groups how they could restate the target in their own words.</li> <li>• After 1 minute, cold call members from each group to share out. Listen for ideas such as: “Use/select/take/choose key details from the text to explain my thinking,” “Include key details from the text in my analysis of how the narrator’s perspective influences the way events are described,” or similar ideas.</li> <li>• Display and distribute the <b>Questions and Evidence Board</b> (one per student).</li> <li>• Review the directions and read each question aloud to students. Point out the key vocabulary from Chapters 20 and 21, as well as key vocabulary from previous chapters. Remind students that their responses should include key vocabulary and phrases from these and previous chapters. Clarify as needed.</li> <li>• Allow students 10 minutes to read, discuss in groups, and respond to the questions on their boards. Circulate to support as needed.</li> </ul>	<ul style="list-style-type: none"> <li>• Rewrite the learning target in the students’ words above or below the learning target.</li> <li>• Focus students who struggle with language on just three or four key vocabulary words and only three squares on the Questions and Evidence Board rather than all of them.</li> <li>• Intentionally assign groups that have struggling readers to another group that has stronger readers to discuss the Questions and Evidence Board responses.</li> <li>• Color-code the questions on the board by making the center square one color and the others another color to signal that the ones around the center influence the one in the center..</li> </ul>



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> <li>• After 10 minutes, focus students’ attention whole group. Once again, point out the new key vocabulary terms listed at the top of their boards. Ask students to briefly discuss with their groups the meaning of the words. Then cold call students to share out the meaning of each word:               <ul style="list-style-type: none"> <li><i>endured</i>—tolerated; underwent (undergo); survived</li> <li><i>swamped</i>—flooded; under water; submerged</li> <li><i>repaired</i>—fixed; mended; patched up; restored</li> <li><i>darkness</i> (n.)—gloom; despair; misery</li> <li><i>odor</i>—stench; stink; smell</li> <li><i>bothered</i>—worried; troubled; concerned</li> <li><i>rebuild</i>—(re-) again, (build) construct, make, put together; put something back together; make it stronger; repair</li> <li><i>composure</i>—calm; self-control; poise</li> </ul> </li> <li>• Assign groups that have <i>not</i> worked together to pair up. Tell students to:               <ul style="list-style-type: none"> <li>– Discuss their Questions and Evidence Board responses with peers as well as their new understandings about key vocabulary.</li> <li>– Add to or revise their answers based on their discussions.</li> </ul> </li> <li>• After 2 to 3 minutes, ask students to separate into their regular groups.</li> </ul>	



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"><li>• Cold call members from each group to share out responses to each question (see <b>Teacher Resource: Questions and Evidence Board sample answers</b>).</li><li>• Direct students’ attention to the center (starred) question on the board:<ul style="list-style-type: none"><li>* “How does Seth’s point of view influence the way he describes the event(s)?”</li></ul></li><li>• Remind students to review their answers to each question on the board to help support their analysis of how Seth’s point of view influences his description of events. Ask students to discuss their thinking in groups.</li><li>• After 1 minute, cold call members from each group to share out. Listen for: “Because the narrator is still dealing with the effects of the storm, he describes the event(s) by emphasizing the details and words: putrid stench, odors that are still in the air, provisions, rationed supplies, the need to repair or rebuild, scrape away the mud from the storm,” “Because the narrator feels that he can handle things without his Papa but is also worried about his friends and family, he describes the event(s) by emphasizing details about the people who are missing or dead, the grief and misery, the horror he feels for his friends and family and their experiences and loss, and how people have changed because of their experiences in the storm,” or similar suggestions.</li><li>• Collect students’ Questions and Evidence Boards to review and determine their current level of mastery toward the learning targets. Make sure to find another time during the day to provide meaningful written or oral feedback to students about their progress.*Add to or revise their answers based on their discussions.</li><li>• After 2 to 3 minutes, ask students to separate into their regular groups.</li></ul>	



Work Time (continued)	Meeting Students’ Needs
<p><b>C. Analyzing Figurative Language (13 minutes)</b></p> <ul style="list-style-type: none"> <li>Review the second learning target: “I can analyze the meaning of figurative language in <i>Dark Water Rising</i>.”</li> <li>Point out the key words in this target: <i>analyze</i>, <i>meaning</i>, and <i>figurative language</i>. Ask students to consider then discuss in groups how they could restate this target in their own words. Cold call members from each group and listen for: “I can determine/evaluate/figure out the literal meaning of similes, metaphors, or idioms,” or similar ideas.</li> <li>Cold call several students to share out what <i>metaphors</i>, <i>similes</i>, and <i>idioms</i> are. Listen for: “Metaphors compare two things that are not similar; they say one thing ‘is’ another thing,” “A simile compares two different things but uses the words ‘like’ or ‘as’; an idiom is a phrase or expression that cannot be understood from the meanings of individual words; idioms are figurative, not literal, and are often specific to particular cultures or geographic areas,” or similar definitions.</li> <li>Display the <b>Figurative Language Analysis T-chart</b>.</li> </ul>	<ul style="list-style-type: none"> <li>Post all directions of what to do when working with figurative language for students to refer to as they work.</li> <li>Consider providing a partially filled-in Figurative Language Analysis chart for students who struggle with language.</li> </ul>



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> <li>• Point out to students that the examples of figurative language are listed at the top of the chart and not already categorized as in previous lessons. Explain to students that they will work with their group members to complete the following:</li> <li>• Read each example of figurative language.</li> <li>• Focus on the italicized words.</li> <li>• Determine which type of figurative language each example is, and then record it in the appropriate box.</li> <li>• Discuss interpretations of each example with group members.</li> <li>• Record your ideas about “What the author literally means is …” next to each example, on the right side of the Figurative Language Analysis chart.</li> <li>• Read each example of figurative language aloud and clarify directions as needed. Move throughout the room to offer support.</li> <li>• After 7 or 8 minutes, cold call students from each group to share out (see <b>Teacher Resource: Figurative Language Analysis T-chart</b>, sample responses in supporting materials).</li> <li>• As students share, pose questions such as:               <ul style="list-style-type: none"> <li>* “How does this example of figurative language help us better understand the effects of the storm on Galveston?”</li> <li>* “What does the author want us to understand, or see, by using this metaphor, simile, or idiom?”</li> </ul> </li> <li>• As time allows, direct students to add to or revise their Narrator’s Point of View Analysis, based on new understandings about figurative language from Chapters 20 to 21.</li> <li>• Allow students to complete the Figurative Language Analysis chart for homework if they are not able to finish it during Work Time Part C.</li> </ul>	



Closing and Assessment	Meeting Students’ Needs
<p><b>A. Debrief and Review Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• Bring students together whole group. Ask them to think about and then discuss with a nearby partner:           <ul style="list-style-type: none"> <li>* “What message do you think the author of this novel is trying to convey to us about the effects of this storm on Galveston?”</li> </ul> </li> <li>• After 2 minutes, invite several students to share their thinking whole group.</li> <li>• Review each of the learning targets, and ask students to use the Fist to Five protocol to demonstrate their level of mastery toward the targets. Note students who show three to fist, as they may need more support analyzing how the narrator’s point of view influences the description of events or recognizing and determining the meaning of figurative language.</li> </ul>	<ul style="list-style-type: none"> <li>• Intentionally partner ELL students with students who speak the same home language to discuss the debrief question.</li> </ul>
Homework	Meeting Students’ Needs
<ul style="list-style-type: none"> <li>• Reread the portions of <i>Dark Water Rising</i> from Chapters 20 and 21 that we read in today’s lesson to someone at home.           <ul style="list-style-type: none"> <li>– Start page 160, “I woke early Tuesday ...” and stop at the end of the chapter, page 169, “She smiled at me, and my heart was a sudden maze I couldn’t navigate.”</li> <li>– Start on page 170. Begin, “Ezra’s eyes had glittered ...” and stop at the end of page 172, “The news sank ... that had to be why.”</li> <li>– Skip to page 175, and begin reading with the last paragraph “Aunt Julia’s eyes ...” to the end of Chapter 21, “Before long ... watching Galveston burn its dead.”</li> </ul> </li> <li>• List and define key vocabulary from Chapters 20 and 21 in the academic section of the glossary in your journal: <i>endured</i>, <i>swamped</i>, <i>repaired</i>, <i>darkness</i>, <i>odor</i>, <i>bothered</i>, <i>rebuild</i>, and <i>composure</i>.</li> <li>• If necessary, complete the Figurative Language Analysis chart.</li> </ul> <p><i>Note: Read Chapters 22 and 23 of Dark Water Rising. Note that in Lessons 13 and 14, students begin to use evidence flags (see Teaching Notes in each lesson for more details).</i></p>	<ul style="list-style-type: none"> <li>• Provide an audio recording of <i>Dark Water Rising</i> for students who struggle with reading complex text independently.</li> <li>• Focus students who struggle with writing on the words <i>repaired</i>, <i>darkness</i>, and <i>rebuild</i>.</li> </ul>



EXPEDITIONARY  
LEARNING

# Grade 5: Module 4: Unit 2: Lesson 12

## Supporting Materials



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Destruction of the  
natural environment

Loss of family and  
friends

Lack of supplies; very  
little fresh food and  
water

Destruction of homes,  
business, and  
transportation lines



Sketch the Meaning, Blank

**Image Pause 1, p. 176**

*Gist of Chapters 18 and 19:*

Questions and Evidence Board,  
*Dark Water Rising*, Chapters 20 and 21

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Name:

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Date:

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**Directions:**

1. Read through the question on the board.
2. Read Chunks 1–6, from Chapters 20 and 21 of *Dark Water Rising*, to locate evidence from the text to answer each question.
3. Discuss your ideas with group members.
4. Use key vocabulary and phrases from the text, and *previous chapters*, to write a response to all but the center (starred) question.
5. Meet with at least one other group to discuss responses to the six questions.
6. After your discussion with another group, read the question in the center of the board and review your responses to the other six questions. Think about then discuss your ideas with group members.
7. Write a response to the center (starred) question, using the lines below the question board.

**Chunk 1:** Start on page 160, “I woke early ...” and end page 162, “She raised an eyebrow ... for a while.”

**Chunk 2:** Start on page 164, “The parlor ...” and end page 165, “I slid a board ... my life would change.”

**Chunk 3:** Start on page 166, “I started to yell for Ezra ...” and end page 168, “He nodded ... to all of you here.”

**Chunk 4:** Start on page 170, “Ezra’s eyes had glittered ...” and end page 171, “He shook his head ... rebuild their house.”

**Chunk 5:** Start on page 172, “I shook my head.” and end at the bottom of page 172, “... that had to be why.”



Questions and Evidence Board,  
*Dark Water Rising*, Chapters 20 and 21

**Chunk 6:** Start with the last paragraph on page 175, “Aunt Julia’s eyes glistened ...” and end page 176, “Before long ... its dead.”

Key vocabulary: endured, swamped (160), repaired (162), darkness (164), odor, bothered (167), rebuild (171), composure (175)

*\*Key vocabulary from previous chapters: stench, putrid, grief, provisions, ruined, rationing, supplies, relief, horror, worried, misery*



Questions and Evidence Board,  
*Dark Water Rising*, Chapters 20 and 21

<p>Name three effects this storm had on Galveston (people, property, land).</p>	<p>What are two main <i>events</i> from these chapters (who, what, when, where)?</p>	<p>Give three examples of how Seth describes feeling <i>about himself</i> and/or <i>other characters</i>.</p>
	<p><b>How does Seth’s point of view influence the way he describes the event(s)?</b></p> 	
<p>Which key vocabulary, from these and <i>previous</i> chapters, describe characters’ <b>feelings</b>? List and explain.</p>	<p>Give three examples of the way Seth describes <i>other characters’ feelings or actions</i>.</p>	<p>Which key vocabulary, from these and <i>previous</i> chapters, describe characters’ <b>actions</b>? List and explain.</p>



Questions and Evidence Board,  
*Dark Water Rising*, Chapters 20 and 21

Because the narrator is

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he describes the event(s) by emphasizing these details/words

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Questions and Evidence Board,  
*Dark Water Rising*, Chapters 20 and 21  
For Teacher Reference

Name three effects this storm had on Galveston (people, property, land).

**A stench swamped the island; mud covered floors of homes; homes need to be repaired; low on provisions/supplies; homes ruined; supplies need to be rationed; many people were killed in the storm.**

What are two main *events* from these chapters (who, what, when, where)?

**The people of Galveston begin to rebuild, repair the damage done by the storm; Josiah returns from the horrific work on the barge; Ella Rose is happy to see her cousin Henry is alive and has brought supplies to Aunt Julia's for the family; many people are missing or died in the Galveston storm.**

Give three examples of how Seth describes feeling *about himself* and/or *other characters*.

**Realizes he doesn't miss his Papa; he feels he can handle what needs to be done; he feels uneasy about the "darkness" growing in Ella Rose; can't get Ezra out of his mind—the shadow in his eyes; wishes he could help Josiah with the "horror" he must feel; Seth doesn't want to speak or think of Josiah's burden; Seth wonders if he misjudged Henry and thinks the storm may have changed Henry's selfish ways; cares very much that Zach died and feels Zach taught him more about himself and what he wanted in life than anyone ever had; Seth feels full of misery (about people who have died and pain others are feeling).**



Questions and Evidence Board,  
*Dark Water Rising*, Chapters 20 and 21  
For Teacher Reference

<p>Which key vocabulary, from these and <i>previous</i> chapters, describe characters’ <b>feelings</b>? List and explain.</p> <p><b>darkness, bothered, composure, grieving, grief, relief, horror, worried, misery</b></p> <p><b>These words describe how the characters felt about the loss or death of loved ones, as well as how they felt when they found family and friends still alive and safe.</b></p>	<p>Give three examples of the way Seth describes <i>other characters’ feelings or actions</i>. <b>They have endured a great deal; grieving the loss of family and friends; there’s a “darkness” about Ella Rose; Ezra is worried about Josiah; Josiah’s eyes are full of horror about what he has seen; Ella Rose is happy Henry is alive; Ezra feels relief to see Josiah is safe at home; Aunt Julia searches the list of names of people in the newspaper to see who is alive and who has died; Henry and Ella Rose want to help people who helped them in the storm (rebuild home, help with kids); Aunt Julia keeps her composure and won’t show her grief.</b></p>	<p>Which key vocabulary, from these and <i>previous</i> chapters, describe characters’ <b>actions</b>? List and explain.</p> <p><b>endured, repaired, rebuild, composure, provisions, rationing, supplies</b></p> <p><b>These words describe what people did after the storm ended because they had to deal with challenges such as a lack of food and water, and begin to repair their homes and the island of Galveston.</b></p>
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Because the narrator is: **still dealing with the effects of the storm; feeling like he can handle things without his Papa but also worried about his friends and family,**

he describes the event(s) by emphasizing these details/words: **the putrid stench and odors that are still in the air; the provisions/rationed supplies; the need to repair/rebuild, scrape away the mud from the storm; the people who are missing or dead; the grief, misery, and horror he feels for his friends and family and their experiences and loss; how people have changed because of their experiences in the storm.**



Figurative Language Analysis T-Chart

- p.162–163) “I *wolfed down* the rest of my breakfast ...”
- (p.170) “... *home* had never been the house out back. *It* had always been his *grandfather*.”
- (p.172) “... Zach’s passing had *hit me so hard*.”
- (p.176) “... *we sat like ghosts* watching Galveston ...”

	The author used this figurative language	What this literally means is
Simile		
Metaphor		
Idiom		



Figurative Language Analysis T-Chart  
(For Teacher Reference)

The author used this figurative language		What this literally means is
Simile	(p.176) "... <i>we sat like ghosts</i> watching Galveston ..."	<b>Seth and Josiah sat there saying and doing nothing; they were still and silent.</b>
Metaphor	(p.170) "... <i>home</i> had never been the house out back. <i>It</i> had always been his <i>grandfather</i> ."	<b>Josiah doesn't need a house to feel like he has a home; Josiah loves and needs his grandfather to feel safe.</b>
Idiom	(p.162–163) "I <i>wolfed down</i> the rest of my breakfast ..."	<b>Ate quickly (in large bites)</b>
	(p.172) "... Zach's passing had <i>hit me so hard</i> ."	<b>Strong feeling; strong emotional reaction</b>



EXPEDITIONARY  
LEARNING

## **Grade 5: Module 4: Unit 2: Lesson 13**

**Gathering Evidence for Reflection: *Dark Water Rising*, Chapters 22 and 23**



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

I can explain what a text says using quotes from the text. (RL.5.1)

I can determine the meaning of literal and figurative language (metaphors and similes) in text. (RL.5.4)

I can draw on evidence from literary texts to support analysis, reflection, and research. (W.5.9)

**Supporting Learning Targets**

- I can use evidence from Chapters 22 and 23 of *Dark Water Rising* to write a reflection statement about how the people of Galveston recovered from the storm.
- I can determine the meaning of words and phrases in *Dark Water Rising*, Chapters 22 and 23.

**Ongoing Assessment**

- Sketch the meaning and gist (in journal)
- Evidence flags
- Reflection Statement (in journal)
- Key vocabulary (in journal)



Agenda	Teaching Notes
<ol style="list-style-type: none"> <li>1. Opening               <ol style="list-style-type: none"> <li>A. Homework Review and Engaging the Reader (7 minutes)</li> </ol> </li> <li>2. Work Time               <ol style="list-style-type: none"> <li>A. Read-aloud and Sketching the Meaning: <i>Dark Water Rising</i>, Chapters 22 and 23 (20 minutes)</li> <li>B. Gathering Evidence to Support Reflection (15 minutes)</li> <li>C. Key Vocabulary to Deepen Understanding (13 minutes)</li> </ol> </li> <li>3. Closing and Assessment               <ol style="list-style-type: none"> <li>A. Debrief and Review Learning Targets (5 minutes)</li> </ol> </li> <li>4. Homework</li> </ol>	<ul style="list-style-type: none"> <li>• In this lesson, the focus shifts from analyzing how the narrator’s point of view influences the way events are described to gathering evidence and reflecting on details from the text that explain how the people of Galveston recovered from the storm. This shift prepares students for the end of unit assessment in Lesson 16, an essay in which students compare and contrast Junior’s description of the earthquake in Haiti to Seth’s description of the hurricane in Galveston, in order to demonstrate their understanding of how different narrators describe similar topics through literature.</li> <li>• Students hear all of Chapters 22 and 23 read aloud in this lesson. However, note that certain passages contain references to death. These passages are not graphic but may affect students emotionally. It may help to remind students that this novel portrays the devastation of the deadliest natural disaster in American history. Closely preview these two chapters to make determinations about content you feel may be too difficult for students to hear.</li> <li>• In the Opening, students participate in a Popcorn Read. The purpose for the Popcorn Read is to help students review and recognize key vocabulary terms from <i>Dark Water Rising</i> that describe and help them synthesize their thinking about how the storm influenced the people and environment of Galveston.</li> <li>• During Work Time Part B, students use evidence flags to indicate where they locate details in the text to explain how the people of Galveston recovered from physical and emotional damage caused by the storm. Students then write a Reflection Statement about how the people of Galveston recovered, supported by the evidence they locate. Note that the integration of evidence flags into the latter part of Unit 2 helps to reinforce students’ previous use of evidence flags (in Unit 1 and prior modules) and serves as a scaffold toward students’ work in Unit 3, when they will be asked to locate evidence to support their research.</li> <li>• In advance: Create a list of criteria for the Popcorn Read.</li> <li>• Review: Popcorn Read protocol and Glass, Bugs, Mud protocol (Appendix 1).</li> </ul>



Lesson Vocabulary	Materials
evidence, reflection, recovered, determine; hope (178), accomplished, satisfied (184), haunted (188), contributions, aching (loss), challenge, salvaging (190)	<ul style="list-style-type: none"><li>• Journals</li><li>• <i>Dark Water Rising</i> (one book per student)</li><li>• Sketch the Meaning, blank (one for display)</li><li>• Evidence and Reflection task card (one per group)</li><li>• Evidence flags (eight per student)</li><li>• Evidence and Reflection, sample responses (teacher resource)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Homework Review and Engaging the Reader (7 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to take out their <b>journals</b> and turn to the academic glossary section in their journals where they have listed and defined academic vocabulary for their homework.</li> <li>• Explain the Popcorn Read protocol to students and refer them to the posted criteria:             <ul style="list-style-type: none"> <li>– Read words or short phrases you defined for homework from Chapters 16–21 of <i>Dark Water Rising</i>.</li> <li>– Try to connect the word(s) you share out with what was just said (listen carefully to others).</li> <li>– Give all voices a chance.</li> <li>– Pauses can be powerful.</li> <li>– Repeating phrases is OK (it shows where students collectively agree).</li> </ul> </li> <li>• Clarify or model as needed.</li> <li>• Start the Popcorn Read by saying the word “storm.”</li> <li>• Allow 2 or 3 minutes for students to share out key words and phrases.</li> <li>• Then focus students whole group. Pose the following questions:             <ul style="list-style-type: none"> <li>* “What patterns did you notice about the words and phrases?”</li> <li>* “How were the words and phrases shared connected to the original word, ‘storm’?”</li> <li>* “How did the words and phrases help you to better understand the impact of this storm on Galveston?”</li> </ul> </li> <li>• Allow students to discuss their ideas with a partner. After a moment, invite several pairs to share their thinking whole group.</li> <li>• Say: “As we read Chapters 22 and 23 of <i>Dark Water Rising</i> today, think about how people begin to move forward with their lives after this tragic event. How do they rebuild their lives and try to return to a ‘normal’ life?”</li> </ul>	<ul style="list-style-type: none"> <li>• Pre-assign specific vocabulary words and phrases to students who struggle with language to share during the Popcorn Read, or have those students begin the protocol in order to allow them to focus on the connections that other students are making.</li> <li>• For more visual learners, consider creating a physical concept map with vocabulary words written on cards that can be manipulated as students share connections and patterns.</li> </ul>



Work Time	Meeting Students' Needs
<p><b>A. Read-aloud and Sketching the Meaning: <i>Dark Water Rising</i>, Chapters 22 and 23 (20 minutes)</b></p> <ul style="list-style-type: none"><li>• Ask students to get their journals and <i>Dark Water Rising</i>, then join their regular groups.</li><li>• Cold call a few students to share out what they usually do during the first read of chapters from this novel. Listen for: “Sketch the meaning and determine the gist.”</li><li>• Display the <b>Sketch the Meaning, blank</b> and ask students to create this on a new page in their journals.</li><li>• Ask students to turn to page 177 and follow along silently as Chapter 22 is read aloud. Ask them to pay attention to details that explain:</li></ul>	<ul style="list-style-type: none"><li>• Consider providing a Sketch the Meaning note-catcher for those students who may struggle with creating their own in their journal.</li></ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>* "How do people begin to deal with the physical and environmental damage caused by the storm?"</li> <li>• Start page 177, "Mama found Sarah Louise's name ..." and stop at the end of the chapter, page 185, "I put my elbows on the step ... called us in to supper."</li> <li>• Give students 2 to 3 minutes to think about, discuss, then "sketch the meaning" of:               <ul style="list-style-type: none"> <li>* "How do people begin to deal with the physical and environmental damage caused by the storm?"</li> </ul> </li> <li>• Cold call students to share out what they sketched and why. Listen for: "I sketched people rebuilding homes because Seth describes how he and Josiah repaired their home, bringing lumber to rebuild the stairs," "I drew ships bringing the people supplies they need, like food and water, because Seth describes the steamer <i>Lawrence</i>, the <i>Charlotte Allen</i>, and the tug <i>Juno</i> bringing water, bread, and provisions," "I sketched people cleaning the dirt from their homes, clothes, and bedding because Seth describes how clean water finally reaches them and his Mama and Aunt Julie scrubbing grime," and similar suggestions.</li> <li>• Ask students to turn to page 186 and follow along silently as Chapter 23 is read aloud. Tell them to focus on details that describe:               <ul style="list-style-type: none"> <li>* "How do people deal with the emotional loss of family and friends?"</li> </ul> </li> <li>• Begin page 186, "Mama and Aunt Julia ..." and stop at the end of the chapter on page 191, "I slowly lathered my hands. 'Yeah, me too.'"</li> <li>• Reread the sketch focus question. Then ask students to discuss in groups and sketch the meaning for Chapter 23.</li> <li>• After 2 to 3 minutes, cold call students to share out what they sketched and why. Listen for: "I sketched Seth dreaming of working with Zach, because he says he tries to hang on to the connection with him and the dream of Zach haunts him," "I drew people leaving Galveston, because Seth describes how people begged rides on the ships that left to go somewhere else, to get away from their aching sense of loss," or similar ideas.</li> <li>• Ask students to review their sketches then discuss in groups what the gist of Chapters 20 and 21 is.</li> <li>• After 1 or 2 minutes, tell students to record a gist statement at the bottom of their sketch.</li> <li>• Cold call members from each group to share out. Listen for: "People are beginning to repair and rebuild in Galveston," "People are grieving from the loss of family and friends," "People are feeling more hopeful and trying to return to a normal life," "The people of Galveston receive support and supplies from all over the country," or similar ideas.</li> </ul>	<ul style="list-style-type: none"> <li>• Flag portions of the text that will be read in today's lesson to help those students who may struggle finding the right sections on their own.</li> <li>• Consider allowing students who struggle with writing the opportunity to dictate the gist to a peer or teacher.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<p><b>B. Gathering Evidence to Support Reflection (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Introduce the first learning target: “I can use evidence from Chapters 22 and 23 of <i>Dark Water Rising</i> to write a reflection statement about how the people of Galveston recovered from the storm.”</li> <li>• Ask students to think about then discuss in groups the meaning of terms from this target that they are familiar with: <i>evidence</i> and <i>reflection</i>. After a moment, cold call members from each group to share their thinking aloud. Listen for: “Evidence includes facts and information; reflection means to think about or consider,” and similar ideas.</li> <li>• Next, focus students’ attention on the word <i>recovered</i> in this target. Ask students to consider and then discuss in groups what this term means. After 1 minute, invite several students to share out whole group. Listen for suggestions like: “got better,” “improved,” “mended,” “pulled through,” “returned to the way life used to be,” etc.</li> <li>• Display and distribute the <b>Evidence and Reflection task card</b> (one per group) and <b>evidence flags</b> (eight per student). Read the directions with students and then model one example, thinking aloud.</li> <li>• Allow students 10 minutes to complete the Evidence and Reflection task. Circulate to clarify and support as needed.</li> <li>• Once students have finished locating evidence and writing a Reflection Statement, invite several students to share out their statements. Reinforce students’ use of specific evidence from the text to support their reflection (see <b>Teacher Resource: Evidence and Reflection sample responses</b>).</li> </ul>	<ul style="list-style-type: none"> <li>• Focus students who struggle with complex text on specific sections of the text where they will find evidence to flag.</li> <li>• For students who struggle with language, provide a sentence starter for their Reflection Statement.</li> </ul>
<p><b>C. Key Vocabulary to Deepen Understanding (13 minutes)</b></p> <ul style="list-style-type: none"> <li>• Review the day’s second learning target: “I can determine the meaning of words and phrases in <i>Dark Water Rising</i>, Chapters 22 and 23.”</li> <li>• Ask students to recall and discuss in groups the meaning of the word <i>determine</i>, then think about how they could restate this target in their own words. Invite several students to share out. Listen for: “I can find out the meaning of words and phrases from Chapters 22 and 23,” “I can clarify the meaning of words or phrases from Chapters 22 and 23 of <i>Dark Water Rising</i>,” or similar suggestions.</li> <li>• Bring students’ attention to the key vocabulary from these two chapters, listed at the top of their Evidence and Reflection task card. Ask students to add these terms to a new page in the academic section of the glossary in their journals: <i>hope</i>, <i>accomplished</i>, <i>satisfied</i>, <i>haunted</i>, <i>contributions</i>, <i>aching</i>, <i>challenge</i>, and <i>salvaging</i>.</li> <li>• Give students 7 to 8 minutes to determine the meaning of each word, then write a synonym or short definition for each term. Circulate to support as needed.</li> </ul>	<ul style="list-style-type: none"> <li>• Focus students who struggle with language on three or four vocabulary words instead of the entire list.</li> <li>• Highlight in the text the key vocabulary words for students who struggle with locating details in the text in order to allow them to focus on determining the meaning of the words rather than finding them.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• After students add and define key vocabulary from Chapters 22 and 23 in the glossary, cold call students from each group to share out the meaning of each term. Listen for:  <i>hope</i>—wish for; look forward to; anticipate  <i>accomplished</i>—achieved; completed; finished; got done  <i>satisfied</i>—pleased; happy; content  <i>haunted</i>—reminded of continually  <i>contributions</i>—gifts; donations  <i>aching (loss)</i>—painful; sensitive; hurting  <i>challenge</i>—a situation that tests a person’s abilities  <i>salvaging</i>—saving; recovering; rescuing; retrieving; reclaiming; reusing</li> <li>• Allow students 1 or 2 minutes to think about how these words help describe the ways in which the people of Galveston recovered from the environmental and emotional impacts of the storm, and ask students to discuss their ideas with group members.</li> <li>• Cold call members from each group to share out their thinking. Listen for: “The words ‘hope,’ ‘accomplished,’ ‘satisfied,’ ‘challenge,’ and ‘salvaging’ help me understand how people faced the destruction left by the storm with a positive attitude and faced the challenge of rebuilding, repairing what was destroyed by the storm by salvaging what they could,” “The words ‘haunted’ and ‘aching’ help me understand how difficult it was for people to fully recover from the loss of family and friends,” “The word ‘contributions’ helps me understand the support—supplies that were brought to help the people of Galveston recover from the impact of the storm,” and similar ideas.</li> <li>• Give students 2 to 3 minutes to revise or add to their Reflection Statement, based on new understandings about key vocabulary.</li> <li>• As time allows, invite several students to share their additions or revisions whole group.</li> </ul>	



Closing and Assessment	Meeting Students' Needs
<p><b>A. Debrief and Review Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• Bring students together whole group. Ask them to consider then discuss the following with a partner:               <ul style="list-style-type: none"> <li>* “What do people need in order to recover from a natural disaster?”</li> </ul> </li> <li>• After 2 to 3 minutes, invite several student pairs to share out their thinking.</li> <li>• Read each of the learning targets aloud and ask students to use the Glass, Bugs, Mud protocol to demonstrate their mastery toward each target. Note students who show “bugs” or “mud” as they may need more support locating evidence to support reflections or determining the meaning of key vocabulary from context.</li> </ul>	<ul style="list-style-type: none"> <li>• Display the debrief question and the answers the students give for them to refer to and revise throughout the rest of the unit and Unit 3 .</li> </ul>
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• Read Chapters 24–26 of <i>Dark Water Rising</i> (pp.192–205)</li> <li>• Create one “Sketch the Meaning” for these chapters in response to the prompt:               <ul style="list-style-type: none"> <li>– How do the people of Galveston continue to recover from the storm?</li> </ul> </li> <li>• Write the gist of Chapters 24–26.</li> </ul> <p><i>Note: Read Chapters 27--29 of Dark Water Rising.</i></p>	<ul style="list-style-type: none"> <li>• Provide an audio recording of <i>Dark Water Rising</i> for students who struggle with reading complex text independently.</li> <li>• Allow students who struggle with writing to dictate the response to the question posed as well as the gist to someone at home.</li> </ul>



EXPEDITIONARY  
LEARNING

# Grade 5: Module 4: Unit 2: Lesson 13

## Supporting Materials



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Sketch the Meaning, Blank

**Image Pause 1, p. 185**

**Image Pause 2, p. 191**

*Gist of Chapters 22 and 23:*

Evidence and Reflection Task Card

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**Name:**

---

**Date:**

---

Read the following chunks of text from Chapters 22 and 23 of *Dark Water Rising*:

**Chunk 1:** Start on page 177, “Days blurred ...” and end on page 181, “We moved through the days ... as almost normal.”

**Chunk 2:** Start on page 181, “He took off, looking somewhat relieved ...” and end on page 183, “Ezra came back from town ... cause for celebration these days.”

**Chunk 3:** Start at the top of page 184, “Josiah hammered ...” and stop with the last sentence of the chapter on page 185, “... Mama called us in to supper.”

**Chunk 4:** Start on page 188, “I woke before daylight ...” and end on page 190, “With all of us working ... the hot hours passed without notice.”

Key vocabulary: hope (178), accomplished, satisfied (184), haunted (188), contributions, aching (loss), challenge, salvaging (190)

**Directions:**

- As you reread each chunk of text, locate and use your “evidence flags” to mark 6–8 pieces of information that describe:
  - How the people of Galveston were able to recover from the environmental impacts of the storm
  - How the people of Galveston recovered from the emotional impacts of the storm (the loss of friends and family)
- Discuss with your group members how the evidence you marked provides information about how people recovered from environmental and emotional impacts of this storm.

**Reflection Statement**

On a new page in your journal, write a Reflection Statement, containing four of five sentences, that describes:

\* How were the people of Galveston able to recover from the emotional and environmental impacts of the storm?

Use evidence and key vocabulary from the text to support your reflection.



Evidence and Reflection, Sample Responses  
For Teacher Reference

**Students may include all or parts of the details below in their Reflection Statement.**

**Make sure students:**

- a. Write 4 or 5 complete sentences that include evidence and key vocabulary from the text
- b. Describe how the people of Galveston recovered from *both* the emotional and environmental impacts of this storm

*Recovery from emotional impact, examples:*

- Some people felt hope because of “small miracles” like Uncle Nate’s horse, Archer, returning.
- Many people mourned alone or among friends and family to help them with their “aching loss” of family and friends who died in the storm.
- Many people left the island to try to move past (recover) from the loss of those they loved.

*Recovery from environmental impact, examples:*

- They worked long days to rebuild and repair their homes.
- Seth felt accomplished and satisfied once he and Josiah were able to salvage enough materials to rebuild Aunt Julia’s and Ezra’s home.
- Many businesses were able to reopen, such as the newspaper and telegraph office.
- The army sent soldiers to establish law and bring tents and food for people.
- They were able to receive contributions/supplies they needed to survive—from ships that brought water and bread, from the Red Cross, and from important people like Joseph Pulitzer and William Randolph Hearst.
- Once people were able to get fresh water, they were able to start cleaning the grime and salvaging materials they needed to rebuild.



EXPEDITIONARY  
LEARNING

# **Grade 5: Module 4: Unit 2: Lesson 14**

## **Gathering Evidence and Summarizing Literature:** *Dark Water Rising*, Chapters 27–29



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

- I can explain what a text says using quotes from the text. (RL.5.1)
- I can summarize a literary text. (RL.5.2)
- I can summarize or paraphrase information in notes and finished work. (W.5.8)

**Supporting Learning Targets**

- I can use evidence from Chapters 27–29 of *Dark Water Rising* to explain what life was like for the people of Galveston after the storm ended.
- I can write a summary of Chapters 27–29 of *Dark Water Rising* by using information from the text.

**Ongoing Assessment**

- Sketch the meaning and gist (in journal)
- Evidence flags
- Summary paragraph (in journal)



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Homework Review and Engaging the Reader (7 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. First Read and Sketching the Meaning: <i>Dark Water Rising</i>, Chapters 27–29 (15 minutes)</li><li>B. Gathering Evidence and Popcorn Read (20 minutes)</li><li>C. Summarizing: <i>Dark Water Rising</i>, Chapters 27–29 (13 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Debrief and Review Learning Targets (5 minutes)</li></ol></li><li>4. Homework</li></ol>	<ul style="list-style-type: none"><li>• This lesson follows a pattern that is similar to Lesson 13.</li><li>• In this lesson, students hear the final chapters of <i>Dark Water Rising</i> read aloud. Students are given a single “Sketch the Meaning” prompt and pause at the end of each chapter to add details to their sketch.</li><li>• In Work Time Part B, students use evidence flags to indicate where they locate details in the text to explain what life was like for the people of Galveston after the storm ended. Students refer to the evidence flags as they participate in a Popcorn Read, to help them synthesize details from Chapters 27–29 of <i>Dark Water Rising</i> before writing their summary paragraphs in Work Time Part C.</li><li>• In advance: Post the list of criteria for the Popcorn Read (from Lesson 13).</li><li>• Review: Popcorn Read and Four Corners protocols (Appendix 1).</li></ul>



Lesson Vocabulary	Materials
evidence, explain, summary; salvaged (206), dwelling (on), replenished (207), festered, yearn (208), gathering (214), bindings (215), mourned (216)	<ul style="list-style-type: none"><li>• Journals</li><li>• Four Corners sheets (one of each to post)</li><li>• <i>Dark Water Rising</i> (one book per student)</li><li>• Sketch the Meaning, blank (one for display)</li><li>• Gathering Evidence task card (one per group)</li><li>• Evidence flags (10 per student)</li><li>• Popcorn Read, Sample Responses (for teacher reference)</li><li>• Literary Summary anchor chart (from Lesson 1)</li><li>• Summary Paragraph task card (one per student)</li><li>• Index cards (one per student for homework)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Homework Review and Engaging the Reader (7 minutes)</b></p> <ul style="list-style-type: none"><li>• Ask students to take out their <b>journals</b> and turn to the page where they “sketched the meaning” and wrote the gist of Chapters 24–26 of <i>Dark Water Rising</i> for homework.</li><li>• Direct students to Pair-Share their sketch and gist statement.</li><li>• After 2 minutes, focus students whole group. Review the Four Corners protocol with the class, then point out and read aloud each of the <b>Four Corners sheets</b> posted in the room. Tell students they will go to the sheet that most closely relates to their gist statement. Once they move to a sheet, students should discuss their thinking with peers who chose the same gist statement. Clarify directions as needed.</li><li>• After 3 or 4 minutes, call students from each of the Four Corners to share their thinking whole group.</li><li>• Say: “Today we are reading the last three chapters of <i>Dark Water Rising</i>. In this novel about a natural disaster (the Galveston storm of 1900) we have read about what life was like for the people of Galveston both <i>before</i> and <i>during</i> the storm, and in these final chapters we are learning about what life was like <i>after</i> the storm. As we read today, think about how the people of Galveston continue to struggle with the effects of this storm as well as the efforts they make to return to a more normal life.”</li></ul>	<ul style="list-style-type: none"><li>• Students who may have trouble designating which corner to go to may need a peer or teacher to help them decide by reading their gist statement ahead of time.</li></ul>



Work Time	Meeting Students' Needs
<p><b>A. First Read and Sketching the Meaning: <i>Dark Water Rising</i>, Chapters 27–29 (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to get their journals and <i>Dark Water Rising</i>, then join their regular groups.</li> <li>• Cold call a few students to share out what they usually do during the first read of chapters from this novel. Listen for: “Sketch the meaning and determine the gist.”</li> <li>• Display the <b>Sketch the Meaning, blank</b> and ask students to create this on a new page in their journals. Point out to students that this sketch has three “Image Pauses” but only one space to sketch. Tell students there is a single focus question for their sketch today. Explain that they will pause at the end of Chapter 27 to sketch the meaning based on key details from that chapter. Then, after each of the next chapters is read aloud, they will pause a second and third time to add more details to the same sketch in response to the same prompt.</li> <li>• Ask students to turn to page 206 and follow along silently as Chapter 27 is read aloud. Ask them to think about this focus question: <ul style="list-style-type: none"> <li>* “How do people <i>feel</i> and <i>act</i> as they try to recover from the storm?”</li> </ul> </li> <li>• Start page 206, “Starting any new school ...” and stop at the end of the chapter, page 211, “That night ... in her eyes.”</li> <li>• Give students 2 to 3 minutes to think about, discuss, then sketch details from Chapter 27 in response to the focus question.</li> <li>• Ask students to turn to page 212. Begin, “I woke early ...” and stop at the end of the chapter, page 217, “And tomorrow, Papa would know.”</li> <li>• Once again, allow students 2 minutes to think about, discuss, then sketch additional details from Chapter 28 in response to the focus question.</li> <li>• Ask students to turn to page 218, “I woke New Year’s Day ...” and stop at the end of Chapter 29, page 221, “I glanced at him, still full of questions, and saw nothing but answers in his face.”</li> <li>• Reread the sketch focus question one more time: <ul style="list-style-type: none"> <li>* “How do people <i>feel</i> and <i>act</i> as they try to recover from the storm?”</li> </ul> </li> <li>• Ask students to discuss in groups and add to their sketch for Chapter 29.</li> </ul>	<ul style="list-style-type: none"> <li>• Provide a Sketch the Meaning for students who may have difficulty creating their own in their journal.</li> <li>• Flag sections of the book that will be read in the lesson for students who may have difficulty finding them on their own in order to allow them to focus on the reading.</li> <li>• Consider allowing students who struggle with writing to dictate their gist to a peer or teacher..</li> </ul>



Work Time (continued)	Meeting Students' Needs
<p><b>B. Gathering Evidence and Popcorn Read (20 minutes)</b></p> <ul style="list-style-type: none"> <li>• Introduce the first learning target: “I can use evidence from Chapters 27–29 of <i>Dark Water Rising</i> to explain what life was like for the people of Galveston after the storm ended.”</li> <li>• Focus students’ attention on the words in this target that they are familiar with from previous lessons and modules: <i>evidence</i> and <i>explain</i>. Cold call several students to share out the meaning of each term. Listen for: “Evidence is facts and information from the text,” “Explain means to give details, clarify, describe,” or similar suggestions.</li> <li>• Explain to students that first they will locate evidence from the text that helps to explain:             <ul style="list-style-type: none"> <li>* “What was life like for the people of Galveston after the storm ended?”</li> </ul> </li> <li>• Then they will use the evidence they marked to participate in a Popcorn Read to help them think about and explain what people’s lives were like after the storm.</li> <li>• Display and distribute the <b>Gathering Evidence task card</b> (one per group) and <b>evidence flags</b> (10 per student). Read through the directions and the key vocabulary listed at the top of the task card with students. Clarify as necessary.</li> <li>• Allow students 8–10 minutes to complete the Gathering Evidence task. Circulate to support as needed.</li> <li>• Once students have marked evidence in the text, focus them whole group. Ask students to review and discuss the meaning of the key vocabulary words listed at the top of the task card. After a moment, invite students from each group to share out the meaning of these key terms:             <ul style="list-style-type: none"> <li><i>salvaged</i>—saved (for future use); rescued; retrieved</li> <li><i>dwelling</i> (on)—thinking about; lingering on; wallowing</li> <li><i>replenished</i>—refilled; restocked; reloaded</li> <li><i>festered</i>—made worse; irritated; aggravated</li> <li><i>yearn</i>—ache; long for; want very much</li> <li><i>gathering</i>—coming together; meeting; collecting; grouping</li> <li><i>bindings</i>—ties; holds</li> <li><i>mourned</i>—grieved; wept for; missed very much</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Focus students who struggle with complex text on specific sections of the text where they will find evidence to flag.</li> <li>• Consider narrowing students who struggle with language to three or four vocabulary words.</li> </ul> <p>Display the directions for the Popcorn Read protocol for students so that they can refer to them during the protocol.</p>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Next, review the Popcorn Read protocol and criteria:<ul style="list-style-type: none"><li>– Read the key words and short phrases you marked with evidence flags from Chapters 27–29 of <i>Dark Water Rising</i>.</li><li>– Try to connect the word(s) you share out with what was just said (listen carefully to others).</li><li>– Give all voices a chance.</li><li>– Pauses can be powerful.</li><li>– Repeating phrases is OK (shows where students collectively agree).</li></ul></li><li>• Clarify directions as necessary, then reread the focus question:<ul style="list-style-type: none"><li>* “What was life like for the people of Galveston after the storm ended?”</li></ul></li><li>• Invite a student to begin the Popcorn Read with a key word or phrase from Chapters 27–29 in response to the prompt. (See <b>Teacher Resource: Popcorn Read, Sample Responses</b> for a list of key words and phrases students may share out during the Popcorn Read.)</li><li>• After 5 or 6 minutes, focus students whole group. Pose the following questions for students to discuss with their group members:<ul style="list-style-type: none"><li>* “What patterns did you notice about the words and phrases?”</li><li>* “How did the words and phrases help you to better understand what life was like for the people of Galveston after the storm?”</li></ul></li><li>• Give students 2 to 3 minutes to discuss the questions, then invite members from each group to share out their thinking.</li></ul>	



Work Time (continued)	Meeting Students' Needs
<p><b>C. Summarizing: <i>Dark Water Rising</i>, Chapters 27–29 (13 minutes)</b></p> <ul style="list-style-type: none"> <li>Review the second learning target: “I can write a summary of Chapters 27–29 of <i>Dark Water Rising</i> by using information from the text.”</li> <li>Cold call several students to share what they recall about the meaning of the word <i>summary</i> from previous lessons. Listen for: “A brief explanation of what these chapters are mostly about,” “Includes important details, events, and characters from the story,” “A description of the main events that take place in the story,” or similar ideas.</li> <li>Ask students to recall the purpose for writing a summary paragraph. Cold call members from each group to share out their thinking and listen for: “A summary can be used as a reference or to help the reader remember key ideas and details about the story.”</li> <li>Next, display the <b>Literary Summary anchor chart</b> (from Lesson 1). Ask students to review then briefly discuss in groups the elements to include in a summary. Be sure to reiterate key components of a summary to students, such as: including the chapter numbers and name of the author, providing brief details about the narrator, describing events in the order in which they occur in the book, using present tense, including key vocabulary, and using transitional words and phrases.</li> <li>Distribute <b>the Summary Paragraph task card</b> to each student. Review the directions and clarify as needed.</li> <li>Emphasize to students that their summary paragraph should include evidence they marked, shared, and heard during Work Time Part B. Allow students to begin; circulate to support.</li> <li>After 7 to 8 minutes, focus students whole group. As time allows, invite students to share their summary paragraphs aloud. Reinforce students’ use of key vocabulary and elements listed on the Literary Summary anchor chart.</li> <li>Collect students’ journals to review and provide meaningful written or oral feedback about their summary paragraph for Chapters 27–29, based on criteria listed on the Summary Paragraph task card and Literary Summary anchor chart.</li> </ul>	<ul style="list-style-type: none"> <li>Display an exemplar summary paragraph with the elements color-coded for those students who may have difficulty remembering what the key elements are.</li> <li>Students who struggle with writing may need to dictate their summary statement to a peer or teacher.</li> </ul>



Closing and Assessment	Meeting Students' Needs
<p><b>A. Debrief and Review Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"> <li>Bring students together whole group. Ask them to think about what they know about natural disasters from Unit 1. Then pose the following question:               <ul style="list-style-type: none"> <li>* “What made this event a natural disaster?”</li> </ul> </li> <li>Give students 1 or 2 minutes to share their thinking with a partner. Then invite several students to share their thinking whole group.</li> <li>Read each of the learning targets aloud and ask students to show a thumbs-up or thumbs-down to demonstrate their mastery of each target. Note students who show a thumbs-down as they may need more support locating evidence from the text or summarizing.</li> <li>Distribute one <b>index card</b> to each student for homework.</li> </ul>	<ul style="list-style-type: none"> <li>Refer students to the resources created in Unit 1 that they created to help them remember what makes a natural event a disaster.</li> </ul>
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> <li>Reread Chapters 27–29 of <i>Dark Water Rising</i> to someone at home.</li> <li>Write a response to the following question:               <ul style="list-style-type: none"> <li>– How were the lives of people in Galveston changed by this natural disaster in 1900?</li> </ul> </li> </ul> <p><i>Note: Students will need their journals in Lesson 15 to prepare for the end of unit assessment in Lesson 16 and to sort and review their sketches for art presentations in Lesson 17. Consider collaborating with an art teacher to support students' creation of a Visual Timeline of Galveston before, during, and after the storm (see Lessons 15–17 for rubrics and further details).</i></p>	<ul style="list-style-type: none"> <li>Provide an audio recording of <i>Dark Water Rising</i> for students who struggle with reading complex text independently.</li> <li>Allow students who struggle with writing to dictate the response to the question posed as well as the gist to someone at home.</li> </ul>



EXPEDITIONARY  
LEARNING

# Grade 5: Module 4: Unit 2: Lesson 14

## Supporting Materials



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The people of Galveston begin to lead more normal lives.

People are able to repair their homes and clean the island of debris to start building new homes and businesses.

The people of Galveston receive the supplies they need to help them recover from the storm.

People are able to return to their homes and enjoy time with family and friends.



Sketch the Meaning, Blank

**Image Pause 1, p. 211, 217, 221**

*Gist of Chapters 27, 28 and 29:*



## Gathering Evidence Task Card

Read the following chunks of text from Chapters 27–29 of *Dark Water Rising*:

**Chunk 1:** Start on page 206, “Starting any new school ...” and end on page 208, “I think the holidays ... yearn for healing.”

**Chunk 2:** Start on page 214, “That evening ...” and end on page 217, “I left the dark ... thoughts to the future.”

**Chunk 3:** Start on page 219, “Uncle Nate’s clock ticked ...” and stop with the last sentence of the chapter on page 221, “... nothing but answers in his face.”

Key vocabulary: salvaged (206), dwelling (on), replenished (207), festered, yearn (208), gathering (214), bindings (215), mourned (216)

Directions:

1. As you reread each chunk of text, locate and use your evidence flags to mark 8–10 key words and phrases that describe:
  - a. What was life like for the people of Galveston after the storm ended?
2. Discuss with your group members how the evidence you marked explains what life was like for the people of Galveston.



Popcorn Read, Sample Responses  
For Teacher Reference

No laughter  
Only questions  
Where's Sylvia, have you seen Jess ...  
Scarce  
Salvaged  
Desks sat empty  
The storm had been hardest on the young  
School days leveled out  
Dwelling  
Replenished  
The way life used to be  
Every eye reflected pain  
Festered  
No solace  
Made peace  
Sorrow  
Yearn for healing  
Gathering  
Welcome in the New Year  
Crowds  
The black gulf

Purpose  
Time for goodbyes  
Time to let loose the storm's bindings  
Could still sense them  
Surrendered  
My heart mourned  
  
I grieved again  
Sent my gratitude  
Haunted  
Time to move on  
Dark water would always carry ghosts  
Would forever speak to me  
I'd remember  
The ghosts had finally grown silent  
Thoughts to the future  
A north wind  
Old fears  
A reason for everything  
Braeden and Son  
Saw nothing but answers



Summary Paragraph Task Card

Write a summary paragraph that explains:

**“What was life like for the people of Galveston after the storm?”**

1. Refer to the Literary Summary anchor chart and your evidence flags. Discuss with your group members how you would like to begin your summary paragraph (what information should come first?). Write your first sentence in your journal.
2. Continuously refer to the anchor chart and evidence flags; discuss with group members the details you think should be written second, third, and so forth. Continue writing sentences in your journal.
3. After you complete your summary paragraph, review to make sure it includes:
  - Name of specific chapters, title of novel, and author
  - Explanation of what life was like for the people of Galveston *after* the storm ended
  - Verbs in the *present tense* (“is,” “says,” “experiences,” “feels,” etc.)
  - Key vocabulary and language from the text
  - Transitional words and phrases
  - Make sure your paragraph does NOT include your opinion of the story.
4. Revise as necessary.



EXPEDITIONARY  
LEARNING

# **Grade 5: Module 4: Unit 2: Lesson 15**

## **Connecting Informational Text with Literature and Art: Natural Disasters**



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

- I can compare and contrast stories in the same genre for approach to theme and topic. (RL.5.9)
- I can make connections in narratives to other texts. (RL.5.11)
- I can write informative/explanatory texts that convey ideas and information clearly. (W.5.2)
- I can create and present an original artwork in response to a particular theme studied in class. (W.5.11)

**Supporting Learning Targets**

- I can use key details from *Dark Water Rising* to write captions for an art piece.
- I can compare and contrast different narrators' descriptions of a natural disaster.
- I can make connections between literature and informational texts about natural disasters.

**Ongoing Assessment**

- Journals (graphic organizers; opinion, reasons, and evidence)
- Vocabulary cards



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Homework Review and Engaging the Reader (7 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Identifying Key Details and Art Piece Captions (18 minutes)</li><li>B. Comparing and Contrasting Descriptions of Natural Disasters (17 minutes)</li><li>C. Making Connections: Literature and Informational Texts about Natural Disasters (15 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Debrief and Review Learning Targets (5 minutes)</li></ol></li><li>4. Homework</li></ol>	<ul style="list-style-type: none"><li>• In this lesson, students prepare for the end of unit assessment in Lesson 16 and the Art Piece Presentation in Lesson 17.</li><li>• Note that the purpose of the art pieces is not to assess students' artistic skill, but rather for them to respond to literature. You may choose to either de-emphasize this portion of this assessment or collaborate with an art teacher. This task is meant to address W.5.11.</li><li>• In Work Time Part A, students look closely at the historical photos from the last pages of <i>Dark Water Rising</i> to review key details in the images and analyze the captions. Students review their Sketch the Meaning note-catchers from chapters related to before, during, and after the storm to identify key details in their Evidence and Captions note-catcher. Students then use the key details to write captions for art pieces they will create to show Galveston as described by Seth before, during, and after the storm (addresses W.5.11). Writing the captions before creating the art pieces helps to focus students on the details they want to include in the images they create.</li><li>• In Work Time Part B, students work in groups to review their notes (from Lesson 1) about <i>Eight Days</i> as well as sketches and notes from <i>Dark Water Rising</i>. Students complete a Venn diagram to compare and contrast Junior's description of the earthquake in Haiti to Seth's description of the storm in Galveston. This scaffolds students toward the end of unit assessment, an on-demand essay that compares and contrasts each narrator's description of a natural disaster.</li><li>• In Work Time Part C, students review information they learned in Unit 1 about what makes an earthquake or a hurricane a natural disaster. Students then make connections between the information they learned and the descriptions of natural disasters in the two pieces of literature read in this unit, <i>Eight Days</i> and <i>Dark Water Rising</i>. Students also write a paragraph that includes key information and details from each story to explain how <i>Eight Days</i> and <i>Dark Water Rising</i> are stories of natural disaster. This work helps to prepare students for the end of unit assessment standard W.5.2 and can be used as an informal assessment of RL.5.11.</li><li>• During Work Time Part C and/or at another time during the day, find time to provide feedback to students about the topic sentence, details, and conclusion statement in their connections paragraph to help them prepare for the end of unit assessment essay.</li><li>• Review: Back-to-Back, Face-to-Face; Chalk Talk; and Fist to Five protocols (Appendix 1).</li></ul>



Lesson Vocabulary	Materials
key details, captions, art piece, compare, contrast, connections, literature, informational, natural disasters	<ul style="list-style-type: none"><li>• Journals</li><li>• <i>Dark Water Rising</i> (one per student)</li><li>• Key Details and Captions note-catcher (one per student)</li><li>• Students <i>Eight Days</i> summary paragraphs (from Lesson 1)</li><li>• Venn diagram (blank, one for display)</li><li>• Venn diagram, Sample Responses (teacher resource)</li><li>• Writing about Earthquakes graphic organizer (from Unit 1, Lesson 6)</li><li>• Writing about Hurricanes graphic organizer (from Unit 1, Lesson 6)</li><li>• Composition rubric (one per student for homework)</li><li>• Blank paper (three pieces per student for homework)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Homework Review and Engaging the Writer (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to take out their homework index cards.</li> <li>• Remind students of the Back-to-Back, Face-to-Face protocol. Direct them to turn back-to-back with a partner, then pose the homework focus question:             <ul style="list-style-type: none"> <li>* “How were the lives of people in Galveston changed by this natural disaster in 1900?”</li> </ul> </li> <li>• Allow students a moment to consider and refer to their homework, then turn face-to-face with partners to discuss their thinking.</li> <li>• After 2 minutes, cold call a few students to share out whole group. Listen for ideas such as: “People lost their homes, loved ones, and businesses,” “People had to rebuild their lives,” “Some people moved away from Galveston,” etc.</li> <li>• Say: “Congratulations on your completion and close reading of the novel <i>Dark Water Rising!</i> Today, in preparation for the end of unit assessment in the next lesson, we are going to look back at the notes you have created for both stories read in this unit, <i>Eight Days</i> and <i>Dark Water Rising</i>, as well as the information you learned from Unit 1 about what makes an earthquake or a hurricane a natural disaster. Also, as we begin today’s lesson, we will be looking back at the historical photos from the last pages of the novel and your sketches in order to begin creating an art piece about <i>Dark Water Rising</i> that you will present during Lesson 17.”</li> </ul>	<ul style="list-style-type: none"> <li>• Display the directions for the Back-to-Back, Face-to-Face protocol for students to refer to while reviewing their homework cards.</li> <li>• Intentionally partner ELL students with students who speak the same home language during the homework review.</li> </ul>



Work Time	Meeting Students' Needs
<p><b>A. Identifying Key Details and Art Piece Captions (18 minutes)</b></p> <ul style="list-style-type: none"> <li>Return students' <b>journals</b> and ask them to tape their homework index cards onto a new page. Then ask them to take out the book <b><i>Dark Water Rising</i></b> and join their regular groups.</li> <li>Introduce the first learning target: "I can use <i>key details</i> from <i>Dark Water Rising</i> to write captions for an art piece."</li> <li>Cold call several students to share out the meaning of key details (important ideas, pieces of information from the story).</li> <li>Focus students' attention on the words <i>captions</i> and <i>art piece</i>. Remind students that they have seen captions many times in previous modules as they read informational texts about the rainforest and Jackie Robinson. Ask the class to think about and discuss in groups what these terms mean. After a moment, invite several students to share their thinking whole group. Listen for: "Captions are short descriptions or titles that go with an image or illustration that is part of a text," "Captions give a 'gist' of the image," "An art piece is a drawing, painting, photo," or similar suggestions.</li> <li>Ask students to turn to page 222 of <i>Dark Water Rising</i> to examine the historical photos on this page, and then discuss in groups:             <ul style="list-style-type: none"> <li>* "What key details do you notice about Galveston in each of these photos?"</li> <li>* "How does the caption describe these images?"</li> </ul> </li> <li>After 2 to 3 minutes, cold call group members to share out their thinking. Listen for ideas like: "These photos show what Galveston looked like before the storm: large buildings and homes, and tree-lined streets," "The caption uses figurative language from the beginning of the novel and describes how Galveston was growing before the storm, becoming a popular place to live and visit," etc.</li> <li>Next, ask students to turn to page 225. Once again ask students to examine the historical photo on this page, and then discuss in groups:             <ul style="list-style-type: none"> <li>* "What key details do you notice about Galveston in this photo?"</li> <li>* "How does the caption describe the image?"</li> </ul> </li> <li>After 2 minutes, cold call several students to share out. Listen for: "The photo shows the smashed boats and lumber that was left behind from the storm," "The caption describes the types of boats that are shown in the photo and uses language from the text: 'jumbled confusion,'" and similar suggestions.</li> <li>Inform students that in Lesson 17, they will present three drawings to show and describe what Galveston was like <i>before</i>, <i>during</i>, and <i>after</i> the storm.</li> </ul>	<ul style="list-style-type: none"> <li>Provide a nonlinguistic visual for <i>key details</i> (a key), <i>captions</i> (a picture with a caption underneath), <i>art piece</i> (a picture of a piece of art), <i>create</i> (an artist painting a picture), and <i>present</i> (a person standing behind a lectern speaking).</li> <li>Display the photos in <i>Dark Water Rising</i> using a document camera and highlight or circle the details students mention on the photographs as they share aloud.</li> <li>Color-code the Key Details and Captions note-catcher for students who are more visual learners—one color for each section and provide them with the same color highlighters to use when looking for evidence.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• Tell students that first they need to determine the key details they want to include in each of their images. Then, they need to write captions for each image they will draw. Inform students this is very similar to the work they have done throughout this unit as they sketched the meaning of chapters then wrote the gist. Explain that the purpose for determining key details and writing captions <i>before</i> drawing the art pieces is to help them focus on the most important information they want to include in the images they create.</li> <li>• Display and distribute the <b>Key Details and Captions note-catcher</b>. Read the directions to students and point out the 'Captions Rubric' at the bottom of the note-catcher. Read the exemplar (Point Score 3) criteria aloud to help students focus on key elements to include in their captions. Clarify as needed.</li> <li>• Allow students 8-10 minutes to work and discuss ideas with group members. Circulate to support as necessary.</li> <li>• Invite several students to share their details and captions whole group.</li> </ul>	
<p><b>B. Comparing and Contrasting Descriptions of Natural Disasters (17 minutes)</b></p> <ul style="list-style-type: none"> <li>• Introduce the second learning target: "I can compare and contrast different narrators' descriptions of a natural disaster."</li> <li>• Ask students to think about and discuss in groups what they recall from previous modules about the meaning of the words <i>compare</i> and <i>contrast</i>. Cold call several students to share out. Listen for: "Compare means to identify similarities between one or more things; contrast means to identify differences between one or more things," or similar suggestions.</li> <li>• Tell students that for the on-demand end of unit assessment they will take in Lesson 16, they will need to compare and contrast how Junior from <i>Eight Days</i> and Seth from <i>Dark Water Rising</i> describe their experiences in a natural disaster similarly and differently.</li> <li>• Display the <b>Venn diagram (blank)</b> and ask students to create this on a new page in their journal.</li> <li>• Ask students to take out and briefly review their <b><i>Eight Days</i> summary paragraphs</b> they wrote during Lesson 1. Then pose the following questions for students to consider and discuss in groups:             <ul style="list-style-type: none"> <li>* "In what order does Junior describe the events in <i>Eight Days</i>?"</li> <li>* "In what order does Seth describe the events in <i>Dark Water Rising</i>?"</li> </ul> </li> <li>• After a moment, call students from each group to share their thinking. Listen for: "In the beginning of <i>Eight Days</i>, Junior describes being interviewed <i>after</i> he is rescued, then he describes playing in his mind before he is rescued, and ends by describing the day he is reunited with his family; Seth describes events in sequential order, what Galveston was like before, during, and then <i>after</i> the storm," or similar suggestions.</li> </ul>	<ul style="list-style-type: none"> <li>• Students who struggle with complex text may need to be provided a partially filled-in Venn diagram.</li> <li>• Consider posting all questions posed to students and the answers they give during the lesson for students to refer to throughout the lesson.</li> <li>• Display the directions for the Venn diagram Chalk Talk for students to refer to as they work with their group.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• Ask students to think about then discuss:               <ul style="list-style-type: none"> <li>* “What does each narrator focus on most as he describes events, the <i>past</i>, <i>present</i>, or <i>future</i>?”</li> </ul> </li> <li>• After 1 or 2 minutes, invite several students to share their thinking whole group. Listen for: “Junior focuses mainly on the past, because he imagines playing with family and friends, doing the things he used to do before he was trapped by the earthquake; Seth focuses on the present and describes events as they happen, what Galveston was like <i>before</i>, <i>during</i>, then <i>after</i> the storm,” or similar ideas.</li> <li>• On the blank Venn diagram write: “Junior focuses on the past—imagines doing things he did before the earthquake” below “In Junior’s description of the earthquake in Haiti, he emphasizes ...” Then write “Seth focuses on the present—what happens as it happens” below “In Seth’s description of the storm in Galveston, he emphasizes ...”</li> <li>• Ask students to add these ideas to the Venn diagrams they created in their journals.</li> <li>• Tell students to work with their group members to complete the following:               <ul style="list-style-type: none"> <li>– Review your summary notes and paragraph about <i>Eight Days</i> (from Lesson 1).</li> <li>– Review your summary notes, paragraphs and Questions and Evidence Boards from <i>Dark Water Rising</i>.</li> <li>– Discuss with your group members the similarities and differences you notice about each narrator’s description.</li> <li>– Record at least two examples of how Junior and Seth describe a natural disaster in <i>similar ways</i> (compare) on your Venn diagram.</li> <li>– Record at least two examples of how Junior and Seth describe a natural disaster in <i>different ways</i> (contrast) on your Venn diagram.</li> </ul> </li> <li>• Clarify directions as needed.</li> <li>• Give students 8–10 minutes to review notes, discuss ideas in groups, and then add ideas to their Venn diagrams. Circulate to support and ensure that students add at least two ideas to the compare and contrast areas of their Venn diagrams.</li> <li>• After students complete their diagrams, cold call members from each group to share out one comparison or contrast they recorded (see <b>teacher resource: Venn Diagram, Sample Responses</b>).</li> </ul>	



Work Time (continued)	Meeting Students' Needs
<p><b>C. Making Connections: Literature and Informational Texts about Natural Disasters (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Introduce the final learning target: “I can make connections between literature and informational texts about natural disasters.”</li> <li>• Ask students to focus on and think about the meaning of the terms <i>connections</i>, <i>literature</i>, <i>informational</i>, and <i>natural disasters</i>, and then discuss in groups what this target means. After a moment, invite a few students to share out. Listen for: “Make a link and determine the relationship between the information we read in Unit 1 and stories we have read in Unit 2 about natural disasters,” or similar suggestions.</li> <li>• Ask students to refer to their <b>Writing about Earthquakes</b> and <b>Writing about Hurricanes graphic organizers</b> (from Unit 1, Lesson 6). Ask students to review and then discuss in groups:             <ul style="list-style-type: none"> <li>* “What makes each of these natural events a ‘disaster’?”</li> </ul> </li> <li>• After a moment, cold call students from each group to share out. Listen for ideas like: “They cause destruction to people and the environment,” “People are hurt or die,” “Buildings, homes, and businesses are destroyed,” and similar suggestions.</li> <li>• Tell students they will write a paragraph to explain:             <ul style="list-style-type: none"> <li>* What connections exist between <i>Eight Days</i>, <i>Dark Water Rising</i>, and the topic of natural disasters?</li> </ul> </li> <li>• Remind students of the criteria for an informational piece of writing:             <ul style="list-style-type: none"> <li>– Includes a topic sentence that tells the reader what the paragraph will be about</li> <li>– Uses key details, words, and phrases from the texts</li> <li>– Includes transitional words and phrases</li> <li>– Includes a conclusion statement</li> </ul> </li> <li>• Ask students to turn to a new page in their journals and think about:             <ul style="list-style-type: none"> <li>* “What is an appropriate topic sentence for this paragraph?”</li> </ul> </li> <li>• Allow students a moment to think about and discuss ideas in groups. Invite several students to share out. Listen for: “<i>Eight Days</i> and <i>Dark Water Rising</i> are both stories of natural disaster,” or similar suggestions.</li> <li>• Direct students to write a topic sentence for their paragraph.</li> <li>• Say: “Now you need to support your topic sentence with key information and details from each book and the graphic organizers you completed in Unit 1. Let’s start by thinking about Junior’s description of the earthquake in Haiti and information from the Writing about Earthquakes graphic organizer you completed in Unit 1:</li> </ul>	<ul style="list-style-type: none"> <li>• Provide a nonlinguistic visual for <i>connections</i> (two interlocked rings).</li> <li>• Display the criteria for an informational piece of writing for students to refer to as they write their paragraph.</li> <li>• Students who struggle with writing may need to dictate their paragraph to a peer or teacher.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>* What details from Junior’s description of events help you understand that it was a natural disaster?”</li> <li>• Once again, allow students a moment to think about and discuss their ideas with group members. Cold call several students to share out. Listen for: “I know from the information on my graphic organizer that an earthquake is a natural disaster when it causes damage to the environment and people are hurt; in <i>Eight Days Junior</i> describes being trapped under his house and his friend Oscar dies because of the earthquake, so it is a natural disaster,” or similar ideas.</li> <li>• Ask students to write a second sentence using key details from <i>Eight Days</i> and their earthquake graphic organizer to explain how the earthquake Junior describes is a natural disaster.</li> <li>• Tell students that their third sentence needs to explain how Seth’s description of the storm in <i>Dark Water Rising</i> is also about a natural disaster. Ask students to refer to information from their Writing about Hurricanes graphic organizers and notes from the novel. Then they should think about and discuss in groups:             <ul style="list-style-type: none"> <li>* “What details from Seth’s description of events and your graphic organizer notes help you to understand that this was a natural disaster?”</li> </ul> </li> <li>• After 1 or 2 minutes, cold call students from each group to share out their thinking. Listen for ideas like: “I know from my graphic organizer notes that storm surges are the most dangerous part of a hurricane, because when they reach land they cause major flooding; Seth describes a ‘wall of water’ and people and buildings being ‘swept away’ by the floods; there was a lot of destruction and many people died during the storm in Galveston, so it was a natural disaster,” etc.</li> <li>• Ask students to write a third sentence with key details from <i>Dark Water Rising</i> and information from their hurricane graphic organizers to explain how the storm that Seth describes is a natural disaster.</li> <li>• Once students complete writing the third sentence, ask them to think about a conclusion they could write for the paragraph. Remind students that a good conclusion sentence restates the topic in a new and interesting way.</li> <li>• Allow students 2 to 3 minutes to think about, discuss, and then write a conclusion sentence for their paragraph.</li> <li>• Invite several students to share their conclusions whole group. Listen for: “Both <i>Eight Days</i> and <i>Dark Water Rising</i> help readers understand how frightening it is to experience a real natural disaster,” or similar ideas.</li> <li>• As time allows, ask students to review their paragraphs to add transitional words and phrases or make edits for clarity.</li> </ul>	



Closing and Assessment	Meeting Students' Needs
<p><b>A. Debrief and Review Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Bring students together whole group.</li><li>• Ask them to think about then pair to share their ideas about:<ul style="list-style-type: none"><li>* “How do the stories <i>Eight Days</i> and <i>Dark Water Rising</i> help readers understand what it is like to experience a natural disaster?”</li></ul></li><li>• Invite several pairs to share out their thinking.</li><li>• Review the learning targets and ask students to use the Fist to Five protocol to demonstrate their mastery of each target.</li><li>• Briefly explain the homework. Say: “Refer to the key details and captions you wrote on your Key Details and Captions note-catcher in Work Time Part A, to create three separate pencil drawings to show what Galveston was like <i>before</i> the storm, <i>during</i> the storm, and <i>after</i> the storm. The focus for your homework drawings is on composition.”</li><li>• For students who have difficulty creating pencil drawings, consider allowing them to create a collage, found art, or use a medium other than pencil. Encourage students to interpret “art” broadly so that everyone is able to create art pieces to share during Lesson 17.</li><li>• Display the <b>Composition rubric</b> and focus students’ attention on the exemplar (Point Score 3), then read the criteria aloud to help students focus on key elements to consider about the composition of their drawings. Clarify as needed.</li><li>• Tell students they will need their Key Details and Captions note-catcher to complete the homework assignment. Distribute three pieces of <b>blank paper</b> and a Composition rubric to each student.</li></ul>	<ul style="list-style-type: none"><li>• Students who struggle with language may need a sentence stem to help them focus the answer to the debrief question. (e.g., “<i>Eight Days</i> and <i>Dark Water Rising</i> help readers understand about natural disasters because ...”)</li></ul>



Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Refer to the information you wrote on your Key Details and Captions note-catcher in Work Time Part A. Before you create your drawings or images, think about the <i>composition</i> of your piece:<ul style="list-style-type: none"><li>– How will you arrange the details in your images?</li><li>– What details do you want to emphasize to draw the viewer’s attention to key elements?</li></ul></li><li>• Using blank paper, create three separate pencil drawings (or images) to show:<ul style="list-style-type: none"><li>– What Galveston was like <i>before</i> the storm</li><li>– What Galveston was like <i>during</i> the storm</li><li>– What Galveston was like <i>after</i> the storm</li></ul></li><li>• Be prepared to share your images during a peer critique at the beginning of the next lesson.</li></ul>	<ul style="list-style-type: none"><li>• Write “before the storm,” “during the storm,” and “after the storm” on one of each of the blank pieces of paper to help students remember what they are supposed to sketch on each one. Color-code them the same colors as the sections of the note-catcher.</li></ul>



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# Grade 5: Module 4: Unit 2: Lesson 15

## Supporting Materials



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Key Details and Captions Note-catcher

Name:

Date:

- \* For details about Galveston *before* the storm, refer to your sketches from Chapters 1–8 of *Dark Water Rising*.
- \* For details about Galveston *during* the storm, refer to your sketches from Chapters 9–12 of *Dark Water Rising*.
- \* For details about Galveston *after* the storm, refer to your sketches from Chapters 14–29 of *Dark Water Rising*.

For each row of the note-catcher:

- Review your “sketch the meaning” notes to identify 3–5 key details about Galveston *before*, *during*, and *after* the storm.
- Record the key details you identify in the appropriate row.
- Refer to the Captions rubric criteria, then write a descriptive caption for each image you will create, based on key details you identified.

Galveston <i>before</i> the storm	<p>Key details:</p> <p>Caption:</p>
Galveston <i>during</i> the storm	<p>Key details:</p> <p>Caption:</p>
Galveston <i>after</i> the storm	<p>Key details:</p> <p>Caption:</p>



Key Details and Captions Note-catcher:  
Captions Rubric

Captions	Has three captions (one for each drawing); captions give a clear and brief description of each drawing; captions include key words, phrases, and figurative language from the text.	Has three captions (one for each drawing); captions give a clear and brief description of each drawing.	Has one or two captions (for one or two drawings), or captions do not clearly describe the drawings.	Did not write captions.
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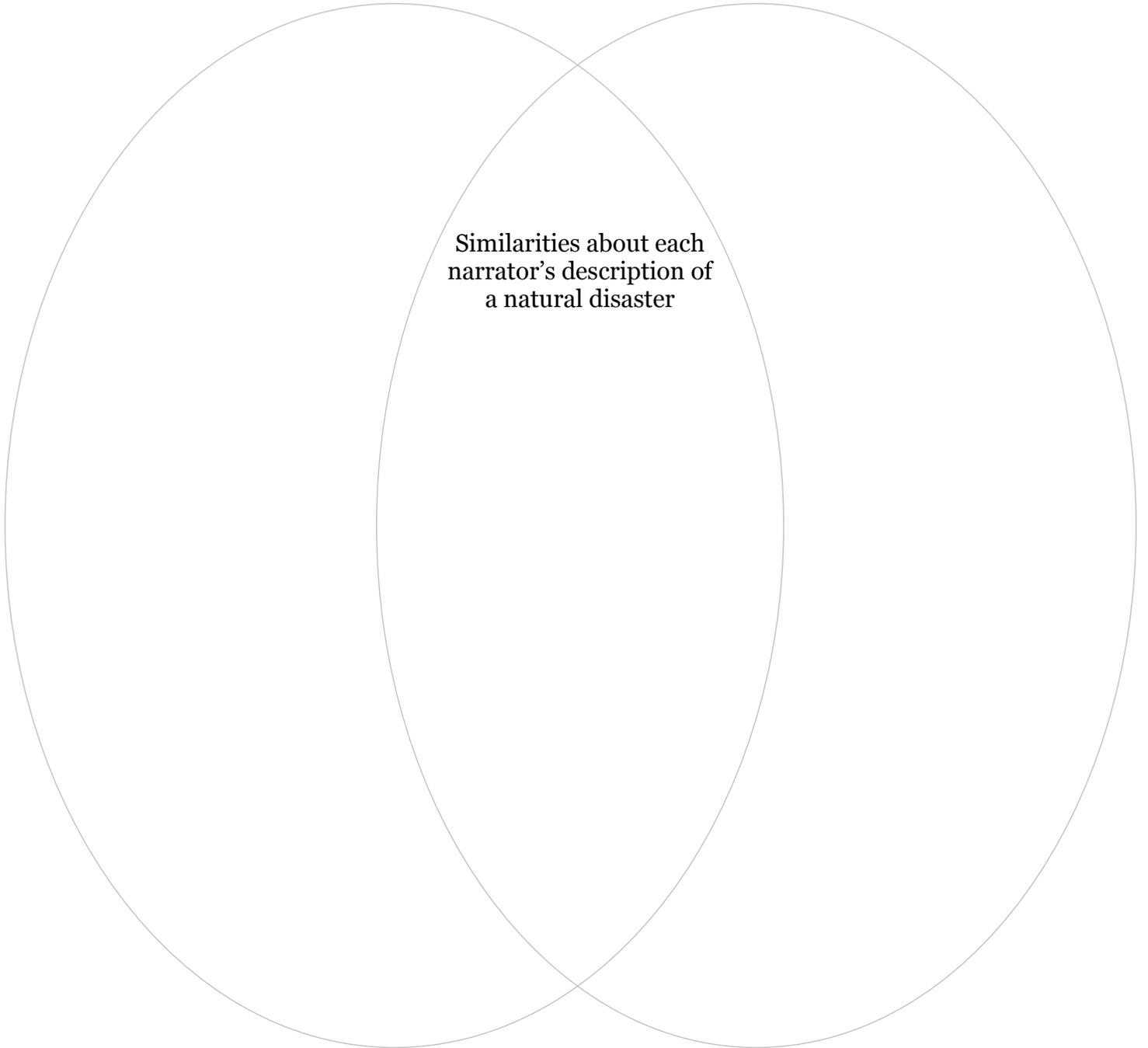


Venn Diagram (Blank)

In Junior's description of the earthquake in Haiti, he emphasizes ...

In Seth's description of the storm in Galveston, he emphasizes ...

Similarities about each  
narrator's description of  
a natural disaster

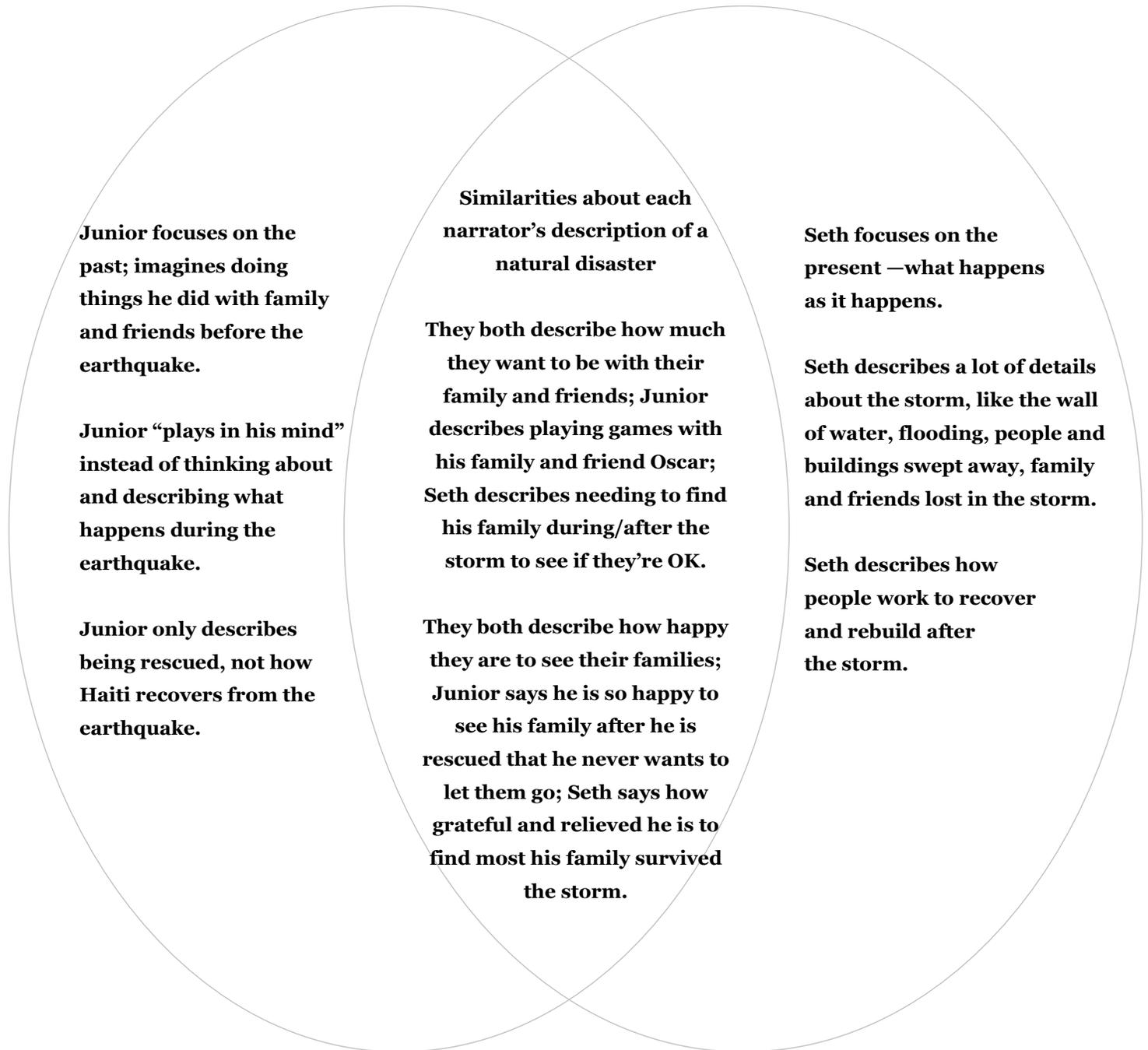




Venn Diagram Sample Answers  
(For Teacher Reference)

In Junior's description of the earthquake in Haiti, he emphasizes ...

In Seth's description of the storm in Galveston, he emphasizes ...





Composition Rubric

Composition	Created three drawings, one each of Galveston <i>before, during, and after</i> the storm; each drawing contains <i>at least three</i> key details from the story that add meaning to the narrator’s description of each event.	Created three drawings, one each of Galveston <i>before, during, and after</i> the storm; one or more drawings contain <i>fewer than three</i> key details from the story.	Created one or two drawings, or did not include more than one key detail in each drawing.	Did not create a drawing.
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EXPEDITIONARY  
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# **Grade 5: Module 4: Unit 2: Lesson 16**

## **End of Unit 2 Assessment: Analysis of How Different Narrators Describe Similar Events**



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

- I can compare and contrast stories in the same genre for approach to theme and topic. (RL.5.9)
- I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.5.4)
- I can write informative/explanatory texts that convey ideas and information clearly. (W.5.2)
- I can create and present an original artwork in response to a particular theme studied in class. (W.5.11)

**Supporting Learning Targets**

- I can write an essay to compare and contrast how different narrators describe a natural disaster through literature.
- I can support my ideas with evidence from the texts.
- I can reflect on my learning about how different narrators describe a natural disaster through literature.

**Ongoing Assessment**

- End-of-Unit 2 Assessment
- Tracking My Progress recording form

**Agenda**

1. Opening
  - A. Homework Review and Engaging the Reader (13 minutes)
2. Work Time
  - A. Narrators' Descriptions of Events: Written Conversation (12 minutes)
  - B. End of Unit Assessment (25 minutes)
  - C. Tracking My Progress (5 minutes)
3. Closing and Assessment
  - A. Debrief (5 minutes)
4. Homework

**Teaching Notes**

- During the Opening, students participate in a brief peer critique of the composition of the images they completed for homework.
- In Work Time Part A, students review the Venn diagrams they completed during Lesson 15, as well as their notes and summaries from previous lessons, to participate in a Written Conversation (see Lesson 8) to review key details from *Eight Days* and *Dark Water Rising* before students take the end of unit assessment.
- Review: Peer Critique and Written Conversation protocols (Appendix 1).



Lesson Vocabulary	Materials
compare, contrast, describe, support, evidence, reflect	<ul style="list-style-type: none"><li>• Students' three images (from homework)</li><li>• Document camera</li><li>• Composition rubric (from Lesson 15; one for display)</li><li>• Captions rubric (included again as a stand-alone document; one for display)</li><li>• Journals</li><li>• End of Unit 2 Assessment: Analysis of How Different Narrators Describe Similar Events (one per student)</li><li>• Analysis Essay Rubric (one per student and one for display)</li><li>• End of Unit 2: Tracking My Progress recording form (one per student)</li><li>• End of Unit 2 Assessment: Sample Student Response (teacher resource)</li><li>• Colors rubric ( one per student and one for display)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Homework Review and Engaging the Writer (13 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to take out the <b>three images</b> they completed for homework, and then pair up with a student who is <i>not</i> in their regular group.</li> <li>• Use a <b>document camera</b> to display the <b>Composition rubric</b> and <b>Captions rubric</b> (distributed to students in Lesson 15).</li> <li>• Review the Peer Critique protocol with students and ask pairs to provide kind, specific, helpful feedback based on criteria from each rubric. Clarify directions as needed.</li> <li>• Give students 6 to 7 minutes to offer a critique of partners' images. Circulate to support.</li> <li>• Read the learning targets aloud:             <ul style="list-style-type: none"> <li>* "I can write an essay to compare and contrast how different narrators describe a natural disaster through literature."</li> <li>* "I can support my ideas with evidence from the texts."</li> <li>* "I can reflect on my learning about how different narrators describe a natural disaster through literature."</li> </ul> </li> <li>• Point out the key words and phrases in these learning targets. Ask students to think about the meaning of each term then briefly discuss with a nearby partner. Cold call students to share out. Listen for:             <ul style="list-style-type: none"> <li><i>compare</i>—identify similarities</li> <li><i>contrast</i>—identify differences</li> <li><i>describe</i>—explain; give details</li> <li><i>support</i>—prove; strengthen</li> <li><i>evidence</i>—information; facts; details</li> <li><i>reflect</i>—think about; consider</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Intentionally partner students who are more verbal with those who struggle with sharing their work.</li> <li>• Display the questions for the Peer Critique protocol for students to refer to as they examine each other's sketches.</li> </ul>



Work Time	Meeting Students' Needs
<p><b>A. Narrators' Descriptions of Events: Written Conversation (12 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to take out their <b>journals</b> and find another partner who is <i>not</i> a member of their regular group.</li> <li>• Remind students of the Written Conversation protocol.</li> <li>• Before students begin, tell them they will have a total of two “exchanges.” Reiterate that students should use the full time they are given to write their notes to each other. Tell students to refer to their notes from previous lessons to support their thinking. Clarify directions as necessary.</li> <li>• Direct students to focus on the notes in their journals and the Venn diagram Chalk Talk charts (from Lesson 15). Then ask students to think about:           <ul style="list-style-type: none"> <li>* “What are the <i>similarities</i> and <i>differences</i> between Junior’s and Seth’s descriptions of natural disaster?”</li> </ul> </li> <li>• Give students 2 or 3 minutes to refer to their notes and Venn diagram then write their conversations.</li> <li>• After 2 or 3 minutes, ask students to exchange notes. Remind students: “Read what your partner wrote, then take 1 to 2 minutes to answer as if you were talking out loud. You can write responses, make connections of your own, or ask your partner questions—just as you would do in a face-to-face conversation.”</li> <li>• After 1 to 2 minutes, tell students to “exchange” the note one more time with their partner. Tell students to read what their partner wrote, then take 1 to 2 minutes to respond, make an additional connection, or ask a question.</li> <li>• Once students complete the read and response, ask them to return the note to their partner and read the response. Then say: “Now you may share any final ideas from the written conversation by talking out loud with your partner.”</li> <li>• After 1 or 2 minutes, focus students whole group. Invite several students to share ideas from their partner conversations with the whole group. Listen for: “Both Junior and Seth describe missing or worrying about their families; they both describe feeling scared, sad, worried; they are both happy, grateful to be reunited with their families, friends; Junior focuses on details about how Haiti used to be, the past, the things he did before the earthquake, but Seth describes everything as it happens and focuses on the present; Seth gives a lot of details about what happens as the storm comes into Galveston—the debris, swells of waves, flooding, and people and buildings that are swept away—but Junior doesn’t describe the earthquake except to say the ground shook,” and similar ideas.</li> </ul>	<ul style="list-style-type: none"> <li>• Display the directions for the Written Conversation protocol for students to refer to as they review for the assessment.</li> <li>• Consider providing sentence stems for students who may have difficulty focusing on the questions asked. (e.g., “Junior’s and Seth’s descriptions are alike because _____. Junior’s and Seth’s descriptions are different because _____.”)</li> <li>• Consider allowing students who struggle with writing to respond orally to the questions.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<p><b>B. End of Unit 2 Assessment (25 minutes)</b></p> <ul style="list-style-type: none"> <li>• Distribute the <b>End of Unit Assessment: Analysis of How Different Narrators Describe Similar Events</b> (one per student).</li> <li>• Read through the directions and <b>Analysis Essay rubric</b> with students. Tell students they may use their notes, summaries, Questions and Evidence Boards, figurative language charts, and glossaries for reference during the end of unit assessment. Provide clarification as needed.</li> <li>• Circulate to supervise; because this is a formal on-demand assessment, do not provide support other than formally approved accommodations.</li> <li>• If students finish the assessment early, they may work on adding details to their drawings based on feedback they received during the Opening.</li> </ul>	<ul style="list-style-type: none"> <li>• Provide extended time to complete the assessment for ELL students.</li> <li>• Consider allowing students who struggle with writing to dictate their assessment to a teacher.</li> </ul>
<p><b>C. Tracking My Progress (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• Distribute the <b>End of Unit 2: Tracking My Progress recording form</b>. Remind students that they have used this self-assessment during previous modules to reflect on (consider; think about) their mastery of the learning targets.</li> <li>• Ask students to independently complete their Tracking My Progress forms. Ask them to hold on to this sheet to refer to during the debrief.</li> </ul>	



Closing and Assessment	Meeting Students' Needs
<p><b>A. Debrief (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• Congratulate students on how much they have learned about natural disasters and how authors use narrators to help readers experience these extreme events through literature.</li> <li>• Partner students. Ask them to share the reflections on their Tracking My Progress recording forms.</li> <li>• Collects students' end of unit assessments and Tracking My Progress forms. Review to determine students' mastery of the learning targets (see the <b>Teacher Resource: End of Unit 2 Assessment: Sample Student Response</b> for ideas students may share.)</li> <li>• Briefly explain the homework: "Based on the peer critique you received during the Opening of this lesson, add or revise details in each of your three art pieces. You will also add color to each image."</li> <li>• Display and distribute the <b>Colors rubric</b> (one per student). Focus students' attention on the exemplar (Point Score 3), then read the criteria aloud to help students focus on key elements to consider about the colors they add to their drawings. Clarify as needed.</li> </ul>	<ul style="list-style-type: none"> <li>• Intentionally partner ELL students with students who speak the same home language to share their Tracking My Progress.</li> </ul>
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• Revise your art pieces based on the feedback you received today about composition:             <ul style="list-style-type: none"> <li>– How will you revise or add to your art pieces based on the feedback you received?</li> </ul> </li> <li>• Add color to each of your images. Think about:             <ul style="list-style-type: none"> <li>– What emotions do I want to convey in each image?</li> <li>– What colors help to express those emotions?</li> <li>– What colors should I emphasize to convey a specific emotion(s)?</li> </ul> </li> <li>• Be prepared to share your art pieces during a peer critique at the beginning of the next lesson.</li> </ul> <p><i>Note: Students revise then present their art pieces in Lesson 17.</i></p>	<ul style="list-style-type: none"> <li>• Consider allowing students who struggle with multiple tasks to revise just one drawing instead of all three..</li> </ul>



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# Grade 5: Module 4: Unit 2: Lesson 16

## Supporting Materials



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Captions Rubric

Captions	Has three captions (one for each drawing); captions give a clear and brief description of each drawing; captions include key words, phrases, and figurative language from the text.	Has three captions (one for each drawing); captions give a clear and brief description of each drawing.	Has one or two captions (for one or two drawings), or captions do not clearly describe the drawings.	Did not write captions.
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**End of Unit 2 Assessment:**  
Analysis of How Different Narrators Describe Similar Events

How do authors use a narrator to describe events in literature? After reading *Eight Days* and *Dark Water Rising*, write an essay that compares and contrasts Junior’s description of the earthquake in Haiti to Seth’s description of the Galveston hurricane in 1900 in order to demonstrate your understanding of how different narrators describe natural disasters through literature.

**In your essay be sure to:**

- Include an introduction paragraph.
- Write one paragraph that *compares* each narrator’s description of events.
- Write one paragraph that *contrasts* each narrator’s description of events.
- Write a conclusion statement.
- Use details from each story to support your ideas.
- Use key words, phrases, and figurative language from the texts.
- Include all elements of the Analysis Essay rubric.



Analysis Essay Rubric

	Score Point 3	Score Point 2	Score Point 1	Score Point 0
Introduction Paragraph	The main topic of both stories is clearly stated in the introduction; includes key details about each story and each narrator; includes key words and phrases from the texts.	The main topic of both stories is stated in the introduction; includes details about each story and each narrator.	The main topic of both stories is stated in the introduction but includes details about only one of the stories or narrators.	The main topic of the stories is not stated in the introduction, or does not include any details about the stories or narrators.
Comparison Paragraph	Includes a topic sentence; describes at least two ways the narrators' descriptions of a natural disaster are <i>similar</i> ; descriptions are supported with examples from the text; includes key vocabulary, figurative language, and details from each story.	Includes a topic sentence; describes two ways the narrators' descriptions of a natural disaster are <i>similar</i> ; descriptions are supported with examples from the text.	Includes a topic sentence; describes one way the narrators' descriptions of a natural disaster are <i>similar</i> .	Does not include a topic sentence, or does not describe at least one way the narrators' descriptions of a natural disaster are <i>similar</i> .



Analysis Essay Rubric

	Score Point 3	Score Point 2	Score Point 1	Score Point 0
Contrast Paragraph	Includes a topic sentence; describes at least two ways the narrators' descriptions of a natural disaster are <i>different</i> ; descriptions are supported with examples from the text; includes key vocabulary, figurative language, and details from each story.	Includes a topic sentence; describes two ways the narrators' descriptions of a natural disaster are <i>different</i> ; descriptions are supported with examples from the text.	Includes a topic sentence; describes one way the narrators' descriptions of a natural disaster are <i>different</i> .	Does not include a topic sentence, or does not describe at least one way the narrators' descriptions of a natural disaster are <i>different</i> .
Conclusion Statement	There is a conclusion statement that clearly restates the topic of both stories in a different way from the introduction paragraph.	There is a conclusion statement that restates the topic of both stories, but it is the same as or very similar to the introduction paragraph.	There is a conclusion statement, but it does not restate the topic of both stories.	There is no conclusion statement.
Language Conventions and Mechanics (Spelling, Grammar, and Punctuation)	There are almost no errors in grammar, spelling, and punctuation; the meaning is clear throughout the essay.	There are a few errors in grammar, spelling, and punctuation, but the meaning is generally clear.	There are errors in grammar, spelling, and punctuation, demonstrating minimal control over language. The errors sometimes distract the reader and cause misunderstanding.	There are many errors in grammar, spelling, and punctuation, demonstrating little or no control over language. The errors often distract the reader and cause misunderstanding.

End of Unit 2 Assessment:  
Sample Student Response  
For Teacher Reference

*Note: This sample is an exemplar response to the essay prompt. Review and determine students' mastery of the learning targets based on criteria described in the Analysis Essay rubric.*

*Eight Days: A Story of Haiti* and *Dark Water Rising* are stories about natural disaster. The story of *Eight Days* is narrated by a 7-year-old boy named Junior, who “plays in his mind” while he is trapped beneath his home for seven days after the 2010 earthquake in Haiti. *Dark Water Rising* is a novel narrated by a teenager named Seth, who moves to the island of Galveston in 1900 and experiences the deadliest storm in American history.

Junior and Seth describe the experience of a natural disaster in some similar ways. For one, Junior and Seth both describe thinking about their family. For example, Junior imagines playing games and visiting his favorite places with family and friends during the time he is trapped under his house. During and after the storm, Seth also describes thinking about needing to know if his family is okay after the storm. Another way their descriptions are similar is that both narrators are scared and worried. Junior says, “... When the earth shook again and again, I was afraid,” and Seth describes the “horror” he feels as huge “swells” “flood” the island and sweep people and homes into the “gulf.”

Junior and Seth also describe natural disasters differently. One example is how Junior thinks mostly of the past, the things he enjoyed doing with his friends and family before the earthquake. However, Seth describes events as they happen, what Galveston is like before, during, and after the storm. Another difference is that Junior “plays in his mind,” or uses his imagination, rather than describing damage caused by the earthquake. Seth describes events in great detail, telling the reader about the debris, the wall of water that swept people and buildings away, the wreckage, and the lack of supplies people faced as they tried to recover from the storm.

The stories *Eight Days* and *Dark Water Rising* help the reader understand what it is like to experience an extreme natural event.



Tracking My Progress:  
End of Unit 2

\_\_\_\_\_  
**Name:** \_\_\_\_\_  
**Date:** \_\_\_\_\_

**Learning Target:** I can write an essay to compare and contrast how different narrators describe a natural disaster through literature.

1. The target in my own words is:

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

2. How am I doing? Circle one.

**I need more help  
to learn this.**



**I understand  
some of this.**



**I am on my way!**



3. The evidence to support my self-assessment is:

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



Tracking My Progress:  
End of Unit 2

\_\_\_\_\_  
**Name:** \_\_\_\_\_  
**Date:** \_\_\_\_\_

**Learning Target:** I can support my ideas with evidence from the texts.

1. The target in my own words is:

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

2. How am I doing? Circle one.

**I need more help  
to learn this.**



**I understand  
some of this.**



**I am on my way!**



3. The evidence to support my self-assessment is:

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



Colors Rubric

Colors	Has three captions (one for each drawing); captions give a clear and brief description of each drawing; captions include key words, phrases, and figurative language from the text.	Has three captions (one for each drawing); captions give a clear and brief description of each drawing.	Has one or two captions (for one or two drawings), or captions do not clearly describe the drawings.	Did not write captions.
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EXPEDITIONARY  
LEARNING

# **Grade 5: Module 4: Unit 2: Lesson 17**

## **Presentation: Visual Timeline of the Galveston Hurricane of 1900**



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

I can create and present an original artwork in response to a theme studied in class, with support as needed. (W.5.11)

I can speak clearly and at an understandable pace. (SL.5.4)

I can include multimedia components or visual support to a presentation in order to enhance main ideas or themes. (SL.5.5)

**Supporting Learning Targets**

- I can refine my visual timeline of the Galveston hurricane of 1900 based on feedback.
- I can present my visual timeline of the Galveston hurricane of 1900, speaking at a clear and understandable pace.

**Ongoing Assessment**

- Visual timeline of Galveston hurricane
- Art Piece rubric (self-assessment)

**Agenda**

1. Opening
  - A. Homework Review and Learning Targets (15 minutes)
2. Work Time
  - A. Peer Critique and Revision (20 minutes)
  - B. Art Presentations (20 minutes)
3. Closing and Assessment
  - A. Debrief (5 minutes)
4. Homework

**Teaching Notes**

- In the Opening and Work Time Part A of this lesson, students use the Peer Critique and Praise-Question-Suggest protocols to provide and receive feedback from peers about the three images they completed for homework (Lessons 15 and 16).
- Students present their art pieces to members of their group during Work Time Part B as an assessment of W.5.11 and SL.5.5. During student presentation, other group members use a Speaking Criteria for Art Piece Presentation form to offer informal evaluation of each presenter’s ability to report on a topic by speaking clearly and at an understandable pace (SL.5.4).
- Review: Peer Critique; Praise-Question-Suggest protocols (Appendix 1).



Lesson Vocabulary	Materials
refine, visual timeline, feedback, present, understandable, pace	<ul style="list-style-type: none"> <li>• Art Piece rubric: A Visual Timeline of the Galveston Storm of 1900 (one per student and one for display)</li> <li>• Colored pencils, crayons, or markers (for each student)</li> <li>• Speaking Criteria for an Art Piece Presentation (one per student and one for display)</li> <li>• Evidence flags (three per student, for homework)</li> </ul>

Opening	Meeting Students' Needs
<p><b>A. Homework Review and Learning Targets (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to take out their three images, to which they added color for homework. Ask students to pair up with a student who is <i>not</i> part of their regular group.</li> <li>• Review the Peer Critique protocol with students, and ask pairs to provide feedback to their partner using the Colors rubric criteria (from homework).</li> <li>• Clarify directions as needed.</li> <li>• Give students 6 to 7 minutes to offer kind, specific, and helpful feedback about the colors in their partner's images. Circulate to support.</li> <li>• Read the two learning targets aloud:               <ul style="list-style-type: none"> <li>* "I can refine my visual timeline of the Galveston hurricane of 1900 based on feedback."</li> <li>* "I can present my visual timeline of the Galveston hurricane of 1900, speaking at a clear and understandable pace."</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Display the Peer Critique questions for students to refer to during the protocol.</li> </ul>



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• Draw students' attention to the key words and phrases in the targets. Ask students to think about the meaning of each term and briefly discuss with a partner. Cold call students to share out. Listen for:               <ul style="list-style-type: none"> <li><i>refine</i>—improve; make better</li> <li><i>visual timeline</i>—artistic representation of events (in sequential order)</li> <li><i>feedback</i>—comments; advice; opinion</li> <li><i>present</i>—show; exhibit; display”</li> <li><i>understandable</i>—clear; able to be understood</li> <li><i>pace</i>—rate; speed</li> </ul> </li> <li>• Ask students to think about the following question, then pair to share with a nearby partner:               <ul style="list-style-type: none"> <li>* “How did the artist of <i>Eight Days</i>, Alix Delinois, use color and composition to add meaning to Junior’s description of events?”</li> </ul> </li> <li>• After a moment, invite several students to share their thinking whole group. Listen for ideas such as: “He used a lot of dark blue color with small bits of lighter colors around his family members; the emphasis on the dark colors helps me understand how scary and dark it is while Junior is trapped beneath his house; the bits of light in the dark express the emotion of hope, because there are small bits of happy colors like yellow, which make me think of the sun or joy,” “The composition emphasized members of Junior’s family searching for him but only showed Junior’s face, which emphasized how alone he felt; the artist used color and composition to show the reader that even though Junior describes playing, he is really very frightened while he is trapped under his house,” and similar suggestions.</li> <li>• Say: “In today’s lesson, you will first work with a partner to provide and receive feedback to help you refine the composition, colors, and captions for each of your images. As you provide critique and then make revisions to your work, think about how the composition, color, and captions could be refined to contribute meaning to Seth’s description of Galveston before, during, and after the storm. After you make refinements, you will present your visual timeline to members of your group.”</li> </ul>	<ul style="list-style-type: none"> <li>• Students who struggle with language would benefit from sentence stems to help them give feedback to their partners during the Peer Critique protocol. (e.g., “The _____ color helps express _____ in this drawing because _____.”)</li> <li>• Display some of the illustrations in <i>Eight Days</i> as the students share, pointing out specific details and areas that are evidence of what the students share aloud.</li> </ul>



Work Time	Meeting Students' Needs
<p><b>A. Peer Critique and Revision (20 minutes)</b></p> <ul style="list-style-type: none"><li>• Ask students to gather their drawings and find a partner who is <i>not</i> in their regular group.</li><li>• Remind students of the Praise-Question-Suggest protocol. Clarify as needed, then display the <b>Art Piece rubric: A Visual Timeline of the Galveston Storm of 1900</b> and distribute one to each student. Point out to students that they have seen the individual rows from this rubric already, and that here the three rows are simply connected in one complete rubric.</li><li>• Read through the Point Score criteria for each of the three elements—composition, color, and captions. Emphasize what it takes to score a 3, and point out the differences between a 3 and a 2. Tell students to use the criteria in this rubric to provide specific praise, ask meaningful questions, and make relevant suggestions that will help their partner refine each image. Because students have just given and received feedback on the Colors row, ask them to spend most of their time on the other two criteria.</li><li>• Model as needed and ask students to begin. Circulate to offer support.</li><li>• After 10 minutes, direct students to make revisions to their drawings based on feedback from their partner. Provide <b>colored pencils, crayons, or markers</b>, or other materials students need to refine their images. Circulate to support as needed.</li><li>• After 5 or 6 minutes, ask students to return to their regular groups (from Lessons 1–15) and prepare to present their visual timelines.</li></ul>	<ul style="list-style-type: none"><li>• Display the directions for the Praise-Question-Suggest protocol for students to refer to when giving feedback to their partner.</li><li>• Have students highlight specific language on the rubric that their partner would need to pay attention to when using the feedback to improve their drawings.</li><li>• Allow students who struggle with multiple tasks at one time to focus on improving just one drawing during the lesson instead of all three.</li></ul>



Work Time (continued)	Meeting Students' Needs
<p><b>B. Art Presentations (20 minutes)</b></p> <ul style="list-style-type: none"><li>• Ask students to collect their art pieces and join their regular groups.</li><li>• Display and distribute <b>the Speaking Criteria for an Art Piece Presentation</b> (one per student).</li><li>• Remind students that they used similar criteria during Module 3, Unit 3 when they shared their letter to a publisher. Read the criteria aloud. Provide clarification as necessary.</li><li>• Explain to students that each member of their group will have 3 or 4 minutes to present his or her “visual timeline of the Galveston storm of 1900.” As the student presents, other members of the group will evaluate his or her presentation based on the Speaking Criteria.</li><li>• Make students aware that you will move throughout the room as groups share their art pieces to listen in and informally evaluate students’ speaking skills using the same criteria.</li><li>• After all group members have presented, focus students’ attention whole group. Invite students from each group to compliment and explain how a specific detail in a peer’s visual timeline added meaning to Seth’s description of Galveston before, during, or after the storm.</li></ul>	<ul style="list-style-type: none"><li>• Display the Speaking Criteria for students to refer to as they listen to their classmates.</li><li>• Allow students who struggle with speaking in front of others the opportunity to write down what they will say and practice it before their presentation.</li></ul>



Closing and Assessment	Meeting Students' Needs
<p><b>A. Debrief (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Ask each student to review and then fill out the Art Piece rubric (from Work Time Part A) as a self-assessment of the visual timeline she or he created.</li><li>• After 3 minutes, collect students' art pieces and self-assessments.</li><li>• Congratulate students on their completion of Unit 2. Explain that in Unit 3 they will begin to research and prepare to give a speech about how U.S. international aid organizations should prioritize help they give to other countries in the Western Hemisphere when they experience a natural disaster.</li><li>• Distribute <b>three evidence flags</b> to each student for homework.</li></ul>	<ul style="list-style-type: none"><li>• Intentionally partner ELL students with students who speak the same home language to share their Tracking My Progress.</li></ul>
Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Continue reading in your independent reading book.</li><li>• Use your evidence flags to mark three pieces of information that describe a natural disaster.</li></ul> <p><i>Note: Students begin Unit 3 in the next lesson. Review the Unit 3 Overview to become familiar with and prepare for upcoming lessons.</i></p>	<ul style="list-style-type: none"><li>• Provide audio recordings of independent reading books for those students who struggle with reading complex text independently.</li></ul>



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# Grade 5: Module 4: Unit 2: Lesson 17

## Supporting Materials



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**Art Piece Rubric:**

A Visual Timeline of the Galveston Storm of 1900

Name: \_\_\_\_\_

Date: \_\_\_\_\_

	Score Point 3	Score Point 2	Score Point 1	Score Point 0
Composition	Created three drawings, one each of Galveston <i>before, during, and after</i> the storm; each drawing contains <i>at least three</i> key details from the story that add meaning to the narrator’s description of each event.	Created three drawings, one each of Galveston <i>before, during, and after</i> the storm; one or more drawings contain <i>fewer than three</i> key details from the story.	Created one or two drawings, or did not include more than one key detail in each drawing.	Did not create a drawing.
Composition	Created three drawings, one each of Galveston <i>before, during, and after</i> the storm; each drawing contains <i>at least three</i> key details from the story that add meaning to the narrator’s description of each event.	Created three drawings, one each of Galveston <i>before, during, and after</i> the storm; one or more drawings contain <i>fewer than three</i> key details from the story.	Created one or two drawings, or did not include more than one key detail in each drawing.	Did not create a drawing.
Colors	Has three captions (one for each drawing); captions give a clear and brief description of each drawing; captions include key words, phrases, and figurative language from the text.	Has three captions (one for each drawing); captions give a clear and brief description of each drawing.	Has one or two captions (for one or two drawings), or captions do not clearly describe the drawings.	Did not write captions.





Speaking Criteria for an Art Piece Presentation

Date:

Listener/Reviewer's Name:

Presenter #2 Name:

Criteria	Yes	No
1. Each drawing is presented in sequential order (before, during, after the storm) and each caption is read aloud.		.
2. The presenter briefly explains how the composition and colors in each drawing add meaning to Seth's description of events.		
3. The presenter speaks clearly and at an understandable pace.		

Additional comments (be kind, specific, and helpful; give at least one piece of feedback in each category):

Praise:

Question:

Suggestion: