Unit 2: Analyzing Literature about Natural Disasters: Inferring about Impact on Survivors

In this unit, students will read several pieces of short fiction that are set in a time and place where a natural disaster is occurring. Throughout the unit they will discuss the guiding question: “What can literature about natural disasters teach us about their impact on the people who experience them?” Students will first read the picture book *Eight Days: A Story of Haiti*, and discuss text-dependent questions to infer about the impact of this disaster on the characters in the story. They will then collaborate to write a shared literary analysis essay that focuses on the narrator’s point of view to infer about how this influences how events are described in the text. Students will then analyze imagery and figurative language in the text to determine how these elements contribute to the meaning of the story. Next, students will read a short story titled “Save Bella!” about the experience of a boy and his pet dog during Hurricane Katrina. With this text, too, they will continue to build their understanding of the impact of natural disasters on the lives of the people who survive them.

Students will then more independently analyze the text and write a short essay on how a narrator’s point of view influences the description of events before, during, and after the hurricane. For the mid-unit assessment, students will read a new piece of short fiction, “In the Middle of the Storm,” about Hurricane Sandy, and demonstrate their ability to read, analyze, and write about a narrator’s point of view and its influence on the description of events. Afterward, students will read about the perspectives of the authors who wrote the texts they have read and infer about how the background of an author affects his or her perspective on a natural disaster. They will also synthesize their thinking about the guiding question through written reflection and discussion. Finally, for the end of unit assessment, students will read about the perspective of another author and, as an optional arts integration, consider their own perspective on the impact of natural disasters on survivors through a piece of artwork.

Guiding Questions and Big Ideas

- **What can literature about natural disasters teach us about their impact on the people who experience them?**
- A narrator’s point of view affects how events in a story are described.
- *Visual elements in literature contribute to the meaning of the text.*
## Mid-Unit 2 Assessment

**Analyzing a New Narrative about a Natural Disaster (Parts I and II)**

Part I of this two-part assessment centers on standards NYSP12 ELA CCLS RL.5.1, RL.5.7, and L.5.5. Students will read a short story, “In the Middle of the Storm,” about Hurricane Sandy to answer multiple-choice and short-response text-dependent questions related to inferring about events, determining the meaning of language in context, and analyzing how imagery is used to contribute meaning to the narrator’s description of events. Part II of this assessment centers on standards NYSP12 ELA CCLS RL.5.6, W.5.2, and W.5.9a. In this second part of the assessment, students will write a literary analysis based on the text they read in Part I, focusing on how the narrator’s point of view influences the description of events.

## End of Unit 2 Assessment

**Perspectives on Natural Disasters**

This assessment centers on standards NYSP12 ELA CCLS RL.5.1 and RL.5.6a, with an optional assessment of W.5.11. In this assessment, students read about the author of “In the Middle of the Storm,” from the mid-unit assessment. They then answer a series of questions focusing on how the author’s background affects her perspective on the storm she writes about. Then, in an optional arts integration and assessment of W.5.11, students consider their own perspective by reflecting in writing on the guiding question: “What can literature about natural disasters teach us about their impact on the people who experience them?” and then create a piece of original artwork to accompany this reflection. (Teachers may choose not to include this portion of the assessment if time or resources do not permit this arts integration.)
## 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.
<table>
<thead>
<tr>
<th>Central Texts</th>
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<tr>
<td>3. Reyna Eisenstark, “In the Middle of the Storm” (2014). (Lexile 940)</td>
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<tr>
<td>4. Expeditionary Learning, “Who Wrote ‘In the Middle of the Storm’?” (2014). (Lexile 1000)</td>
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This unit is approximately 2 weeks or 9 sessions of instruction.

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<thead>
<tr>
<th>Lesson</th>
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<tr>
<td>Lesson 1</td>
<td>Reading Literature about Natural Disasters: Inferring about Human Impact through an Analysis of Eight Days: A Story of Haiti</td>
<td>• I can effectively engage in discussions with diverse partners about fifth-grade topics and texts. (SL.5.1)&lt;br&gt;• I can make inferences using quotes from the text. (RL.5.1)</td>
<td>• I can effectively engage in discussions to infer the meaning of a text.&lt;br&gt;• I can take notes and quotes from <em>Eight Days</em> to analyze the narrator’s experience as a survivor of a natural disaster.</td>
<td>• Student responses to text-dependent questions&lt;br&gt;• Analysis notes for <em>Eight Days</em></td>
<td>• Group Norms anchor chart (from Module 3A, Unit 3)&lt;br&gt;• Analysis Notes for <em>Eight Days</em> anchor charts&lt;br&gt;• Glass, Bugs, Mud protocol</td>
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<tr>
<td>Lesson 2</td>
<td>Analyzing Point of View: Inferring about the Natural Disaster in <em>Eight Days</em></td>
<td>• I can effectively engage in discussions with diverse partners about fifth-grade topics and texts. (SL.5.1)&lt;br&gt;• I can describe how a narrator’s point of view influences the description of events. (RL.5.6)&lt;br&gt;• I can write informative/explanatory texts to examine a topic and convey ideas and information clearly. (W.5.2)&lt;br&gt;• I can draw evidence from literary texts to support analysis. (W.5.9a)</td>
<td>• I can effectively engage in discussions to infer the meaning of a text.&lt;br&gt;• I can describe how Junior’s point of view influences his description of events in Eight Days.</td>
<td>• Independent reading&lt;br&gt;• Group discussion&lt;br&gt;• Groups’ literary analysis essays</td>
<td>• Fist to Five protocol&lt;br&gt;• What Do We Know about Natural Disasters? anchor chart&lt;br&gt;• Analysis Notes for <em>Eight Days</em> anchor charts&lt;br&gt;• Literary Analysis Criteria anchor chart</td>
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<tr>
<td>Lesson 3</td>
<td>Analyzing Images and Language: Inferring about the Natural Disaster in Eight Days</td>
<td>• I can analyze how visual and multimedia elements add to the meaning, tone, or beauty of literary text. (RL.5.7)&lt;br&gt;• I can analyze figurative language, word relationships, and nuances in word meanings. (L.5.5)</td>
<td>• I can analyze how images in <em>Eight Days</em> are used to add to the meaning of the text and convey the narrator’s experience of a natural disaster.&lt;br&gt;• I can analyze the meaning of figurative language in <em>Eight Days</em> to better understand the narrator’s experience of a natural disaster.</td>
<td>• Independent reading&lt;br&gt;• Image Analysis sheet&lt;br&gt;• Language Analysis T-chart (in journal)</td>
<td>• Fist to Five protocol&lt;br&gt;• What Do We Know about Natural Disasters? anchor chart&lt;br&gt;• Analysis Notes for <em>Eight Days</em> anchor charts</td>
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<td>Lesson 4</td>
<td>Reading Literature about Natural Disasters: <strong>Inferring about the Impact of Hurricane Katrina on People Living in New Orleans</strong></td>
<td>• I can make inferences using quotes from the text. (RL.5.1)</td>
<td>• I can infer about the narrator’s experience in “Save Bella!” as a survivor of a natural disaster.</td>
<td>• Independent reading</td>
<td>• Glass, Bugs, Mud protocol</td>
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<td>• I can analyze how visual and multimedia elements add to the meaning, tone, or beauty of literary text. (RL.5.7)</td>
<td>• I can analyze how images in “Save Bella!” are used to add to the meaning of the text and convey the narrator’s experience of a natural disaster.</td>
<td>• What Do We Know about Natural Disasters? anchor chart</td>
<td>• Analysis Notes for “Save Bella!” anchor chart</td>
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<td>• I can analyze figurative language, word relationships, and nuances in word meanings. (L.5.5)</td>
<td>• I can analyze the meaning of figurative language in “Save Bella!” to better understand the narrator’s experience of a natural disaster.</td>
<td>• Analysis notes for “Save Bella!”</td>
<td>• Analysis Notes for “Save Bella!” anchor chart</td>
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<td>Lesson 5</td>
<td>Analyzing Point of View: Inferring about the Impact of Hurricane Katrina on People Living in New Orleans</td>
<td>• I can describe how a narrator’s point of view influences the description of events. (RL.5.6)</td>
<td>• I can describe how Darren’s point of view influences his description of events in “Save Bella!”</td>
<td>• Group discussion</td>
<td>• Fist to Five protocol</td>
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<td>• I can write informative/explanatory texts to examine a topic and convey ideas and information clearly. (W.5.2)</td>
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<td>• Literary analysis essays about “Save Bella!”</td>
<td>• What Do We Know about Natural Disasters? anchor chart</td>
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<td>• I can draw evidence from literary texts to support analysis. (W.5.9a)</td>
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<td>• Analysis Notes for “Save Bella!” anchor chart</td>
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<td>Lesson 6</td>
<td>Mid-Unit 2 Assessment: Analyzing a New Narrative about a Natural Disaster, Part I</td>
<td>• I can make inferences using quotes from the text. (RL.5.1)</td>
<td>• I can infer about the narrator’s experience in “Save Bella!” as a survivor of a natural disaster, using quotes from the text.</td>
<td>• Mid-Unit 2 Assessment: Analyzing a New Narrative about a Natural Disaster, Part I</td>
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<td>• I can analyze how visual and multimedia elements add to the meaning, tone, or beauty of literary text. (RL.5.7)</td>
<td>• I can analyze the meaning of figurative language in a new narrative about natural disasters.</td>
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<td>• I can analyze figurative language, word relationships, and nuances in word meanings. (L.5.5)</td>
<td>• I can analyze how an image from the text adds meaning to the narrator’s description of events.</td>
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## GRADE 5: MODULE 4: UNIT 2: OVERVIEW

### Analyzing Literature about Natural Disasters: Inferring about Impact on Survivors

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</table>
| **Lesson 7** | Mid-Unit Assessment: Analyzing a New Narrative about a Natural Disaster, Part II | • I can describe how a narrator’s point of view influences the description of events. (RL.5.6)  
• I can write informative/explanatory texts to examine a topic and convey ideas and information clearly. (W.5.2)  
• I can draw evidence from literary texts to support analysis. (W.5.9a) | • I can describe how the narrator’s point of view in a new text about natural disasters influences his or her description of events. | • Mid-Unit 2 Assessment: Analyzing a New Narrative about a Natural Disaster, Part II | • Literary Analysis Criteria anchor chart |
| **Lesson 8** | Reading about the Author’s Perspective: Why Do Authors Write about Natural Disasters? | • I can recognize and describe how an author’s background affects his or her perspective. (RL.5.6a)  
• I can effectively engage in discussions with diverse partners about fifth-grade topics and texts. (SL.5.1) | • I can describe how an author’s background affects his or her perspective.  
• I can effectively engage in a discussion about the guiding question based on examples from the texts I have read. | • Students’ notes for discussion  
• Students’ discussion participation | • Face-to-Face, Back-to-Back protocol  
• Fishbowl protocol  
• Group Norms anchor chart |
| **Lesson 9** | End of Unit Assessment: Perspectives on Natural Disasters | • I can quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text. (RI.5.1)  
• I can recognize and describe how an author’s background affects his or her perspective. (RL.5.6a)  
• I can create and present an original poem, narrative, play, artwork, or literary critique in response to a particular author or theme studied in class. (W.5.11) | • I can describe how an author’s background affects his or her perspective, using quotes and evidence from the text.  
• I can create and present an original piece of artwork in response to the Unit 2 guiding question. | • Independent reading  
• End of Unit 2 Assessment: Perspectives on Natural Disasters | • Concentric Circles protocol |

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1 This standard is specific to New York State.
### 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:**
- If appropriate based on your community’s experiences and sensitivities, 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.
- To extend the arts integration that occurs in the end of unit assessment, consider allowing students to use high-grade drawing paper and choose their art medium (colored pencils, pastels, watercolor, or other multimedia forms). See Lesson 9 for additional examples of artwork related to natural disasters to show students. Another option is to collaborate with your art resource teacher for a more thorough integration of the arts.
- 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, Texas. 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 all students 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.
- The end of this unit features an integration of the arts with NYSP12 CCLS W.5.11. You will need colored pencils, but drawing paper is optional.
Grade 5: Module 4: Unit 2: Lesson 1
Reading Literature about Natural Disasters: Inferring about Human Impact through an Analysis of *Eight Days: A Story of Haiti*
# Grade 5: Module 4: Unit 2: Lesson 1

## Reading Literature about Natural Disasters: Inferring about Human Impact through an Analysis of *Eight Days: A Story of Haiti*

### 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 make inferences using quotes from the text. (RL.5.1)

### Supporting Learning Targets

- I can effectively engage in discussions to infer the meaning of a text.
- I can take notes and quotes from *Eight Days* to analyze the narrator’s experience as a survivor of a natural disaster.

### Ongoing Assessment

- Student responses to text-dependent questions
- Analysis notes for *Eight Days*
In this unit, students transition from reading informational texts about natural disasters to reading literature in order to infer about human experience during natural disasters. Students begin the unit with a close read of *Eight Days: A Story of Haiti* 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.

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.”

In this first lesson, students read the text for gist, begin discussing and inferring about events in the text, and then move on to take notes and gather quotes for deeper analysis of the narrator’s experience. This analysis occurs in Lesson 2 by focusing on how the narrator’s point of view influences how events are described (RL.5.6) and then continues in Lesson 3 with analysis of the figurative language (L.5.5) and images in the text (RL.5.7). Students use this deeper analysis of the text to begin developing a response to the unit’s guiding question: “What can literature about natural disasters teach us about their impact on the people who experience them?”

In advance:
- Allow students to browse and select a book for independent reading from the Unit 2 recommended texts. If not using recommended texts, ensure that students are reading literature related to natural disasters during this unit.
- Group students intentionally, ideally in heterogeneous groups of four.
- Create an Analysis Notes for *Eight Days* anchor chart for each group on piece of chart paper (see blank version in supporting materials).
- Write the unit guiding question on a piece of chart paper or on a sentence strip and post in a place where students can refer to it over the course of the unit: “What can literature about natural disasters teach us about their impact on the people who experience them?”
- Review: Glass, Bugs, Mud protocol in Checking for Understanding Techniques (see Appendix).
## Lesson Vocabulary

- effectively, engage, discussions, infer, notes, quotes, analyze, narrator, experience, survivor; entire (3)

## Materials

- What Do We Know about Natural Disasters? anchor chart (from Unit 1)
- Unit 2 guiding question (teacher-created; post in advance)
- Map of Haiti (one for display)
- Group Norms anchor chart (from Module 3A, Unit 3)
- *Eight Days: A Story of Haiti* (book; one per student)
- Journals (students’ own, from Unit 1)
- Text-Dependent Questions: *Eight Days* (one per group and one for display)
- Text-Dependent Questions: *Eight Days* (answers, for teacher reference)
- Evidence flags (approximately 13 per student: 10 for the lesson and 3 for homework)
- Analysis Notes for *Eight Days* anchor charts (one for display; one chart-sized per group)
- Analysis Notes for *Eight Days* anchor chart (blank example)
- Analysis Notes for *Eight Days* anchor chart (completed example, for teacher reference)
GRADE 5: MODULE 4: UNIT 2: LESSON 1
Reading Literature about Natural Disasters:
Inferring about Human Impact through an Analysis of Eight Days: A Story of Haiti

Opening

A. Engaging the Reader (10 minutes)

• Remind students that in Unit 1 they were introduced to the topic of natural disasters. Focus students on the What Do We Know about Natural Disasters? anchor chart. 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:

  * “What is a natural disaster?”

• 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.

• Also remind students of the Big Idea from Unit 1: “Extreme natural events can have positive and negative effects on humans and the environment.”

• 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 such as hurricanes and earthquakes can help the environment in some ways but damage it in other ways,” and similar ideas.

• Explain to students that during Unit 2 they will have the opportunity to read two pieces of literature that are set in a time and place where a natural disaster is occurring. Say something like: “The purpose for reading each of these stories is to further build your understanding of how extreme natural events, such as earthquakes and hurricanes, can affect the people who experience them.”

• Refer to the posted Unit 2 guiding question and ask a volunteer to read it aloud to the class: “What can literature about natural disasters teach us about their impact on the people who experience them?”

• Have students briefly turn to a partner and discuss what they think this guiding question means. After a minute or so, call on a few pairs to share their thinking. Listen for: “We are going to read stories about people in natural disasters and think about what happens to them,” or “We are going to read stories and think about what happens to people during a natural disaster.”

• Say: “The first story we are going to read takes place in the country of Haiti.” Display the map of Haiti. 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 the United States. Ask students to briefly examine the map and think about where Haiti is in relation to the United States.

Meeting Students’ Needs

• 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 ______.”

• Intentionally assign students who struggle with reading and writing to a group that has stronger readers and writers.

• If possible, ensure that ELL students are assigned to a group with another student who speaks the same home language for support.
**Opening (continued)**

- Cold call several students to share what they notice about the relationship of the two places. Listen for ideas like: “Haiti is on the East Coast, or the Atlantic side of the United States,” “Haiti is south of the United States, near Florida,” etc.
- 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.

**Work Time**

### A. First Read: *Eight Days* (10 minutes)

- Read the first learning target aloud: “I can effectively engage in discussions to infer the meaning of a text.”
- Invite several students to share out what they recall from previous modules about the meaning of **effectively** (useful, helpful, valuable), **engage** (be involved in), **discussions** (conversations, talks, dialogue), and **infer** (guess based on evidence).
- Post and briefly review the **Group Norms anchor chart** (from Module 3A, Unit 3).
- Ask students to take 1 minute in their groups to discuss which norms have most helped them effectively engage in group discussions during previous lessons.
- Distribute one copy of the book *Eight Days: A Story of Haiti* to each student. Tell students to take a quick look through the book and discuss what they notice and wonder about the book with their group members.
- Cold call each group to share out their notices and wonders. Listen for: “There is very little text,” “It has color pictures, images, illustrations,” “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.
- 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. Tell students that they will be discussing the text to infer the answers to several questions in the second read, but for this first reading they should read silently along with you as you read the text aloud and listen for the gist.
- Read the text aloud to students with fluency and expression, and then prompt groups to discuss and then write on a new page of their **journals** what they think the gist of this story is.
- 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 a house,” “A boy from Haiti survived an earthquake,” or similar ideas.

### Meeting Students’ Needs

- If possible, have *Eight Days: A Story of Haiti* translated for ELL students in their home language.
- Refer students to the Things Close Readers Do anchor chart from previous modules.
### Work Time (continued)

**B. Second Read: Discussing and Inferring about Events in *Eight Days* (15 minutes)**

- Tell the class that for this second read they will continue to work toward the first learning target by digging a little deeper into the meaning of the text and discussing a few text-dependent questions. Remind students that they will be expected to follow discussion norms while they discuss the text and that they should use evidence from the text to answer the questions in their journals on the same page they recorded their gist statements.

- Display a copy of the **Text-Dependent Questions: Eight Days** and distribute a copy to each group, as well as a set of approximately 10 **evidence flags** to each student for marking evidence in the text.

- Have students volunteer to read each of the questions aloud to the class and clarify their meaning as necessary. Give students 10 minutes to reread the text and discuss and answer the questions in their journals.

- Circulate and support students as needed. Observe group work and determine whether the class needs additional support. If that is necessary, consider refocusing to conduct a whole group discussion of the questions.

- After 10 minutes, draw the attention of the whole class and cold call groups to share their answers and evidence. Use the **Text-Dependent Questions: Eight Days (answers, for teacher reference)** in the supporting materials to guide the whole group discussion of each question. Be sure to:
  - Push students to cite evidence in the text for each of their answers.
  - Have students add the word *entire* with a definition in their own words to the academic vocabulary section of their journals.
  - Ensure that students understand the events described on each day that take place in the narrator’s imagination (e.g., Oscar playing soccer occurred in the narrator’s imagination, but Oscar’s death did not occur in the narrator’s imagination; it was an actual event in the story).
  - Honor students’ emotional response to this text. Some students may have lost a friend or family member during the course of their lives. Encourage students to express their empathy for the character and each other.

### Meeting Students’ Needs

- If student’s gist statements indicate a significant lack of understanding of the text, consider conducting this portion of the lesson with a gradual release to independent group discussion or check in with groups after they discuss each question.
Work Time (continued)

C. Third Read: Preparing for Deeper Analysis of *Eight Days* (20 minutes)
- Introduce the second learning target: “I can take notes and quotes from *Eight Days* to analyze the narrator’s experience as a survivor of a natural disaster.” Explain that taking these notes will help them think about and analyze Junior’s experience during the earthquake and later to infer about the guiding question. Review the meaning of key vocabulary in this target: *analyze* (to determine meaning through careful study), *narrator* (person telling a story), *experience* (events a person lives through), and *survivor* (a person who lives through a dangerous or life-threatening event).
- Explain that today they will prepare for their analysis by taking *notes* and *quotes* and that in the next lesson they will use these notes and quotes to analyze the narrator’s experience through his description of events.
- Ask students to share out what they know about taking notes and quoting a text. Ask:
  * “How is note taking different from quoting the text?”
- Listen for: “When you take notes, you paraphrase important information, but quotes are taken word for word from the text and include quotation marks and the page number,” “Notes restate big ideas in my own words, but quotes are straight from the text,” “Notes don’t need to be in complete sentences, but quotes are exactly how the author wrote something,” and similar ideas.
- Display a blank *Analysis Notes for Eight Days* anchor chart (see supporting materials for a blank example) and point out the posted Analysis Notes for *Eight Days* anchor charts each group has to record notes.
- Tell students that as they reread *Eight Days*, they will focus on taking notes to paraphrase details about the narrator and the events that occur. These notes should be written on the left-hand side of their anchor charts (point to left column of displayed chart). Tell them that they should also record quotes as evidence from the text to support their notes, on the right-hand side of the anchor chart (point to right column of displayed chart).
- Point out that the top of the chart is for recording notes about the narrator.
- Ask students for the name of the narrator, which they learned during their first read. Listen for: “Junior.” Write this name under the section labeled “WHO is the narrator?”
- Explain that the first time the narrator’s name is mentioned is on page 9 in the text. Have students turn to this page and find the quote from the text that supports this. Give students a minute to reread this page and place their finger on the quote in the text that gives the narrator’s name. Look for students to point to the quote “Junior, are you trying to get that solo again?”

Meeting Students’ Needs
- Consider reading aloud during the second and third reads for students who struggle with reading complex text on grade level.
- To further support students who may struggle with group work, write and post the directions of what to do with their group members for students to refer to as they work.
### Work Time (continued)

- Point out the box to the right of the first box—“HOW do you know?”—on the analysis notes. Tell students that this is where they will record the quote or evidence from the text that supports their notes on the left. Clarify that most of this section will consist of quotes from the text, but students may infer based on the pictures as well. If necessary, use this opportunity to reteach how to quote the text and cite the page number.

- Tell students they will continue to reread the first page of *Eight Days* to focus on taking notes describing who the narrator is on the top right-hand side of their charts and recording quotes from the text to support their description of the narrator on the top left-hand side of their charts. Clarify directions or model again as necessary.

- Invite students to begin silently reading page 1 of the text, starting at “When I was …” and ending at “But in my mind I played.”

- After 1 minute of silent reading, prompt students to briefly discuss what notes and quotes should be recorded with their group members.

- Before they take notes on their charts, have a few groups share out what they plan to write, then have each group identify a “recorder” (one person who will record the group’s ideas) and prompt students to begin note taking.

- Give students 5 more minutes to record their notes and quotes related to the narrator.

- Cold call several students to share out details from their group discussions about WHO the narrator is. Listen for ideas like: “He was young; we used evidence from the picture on page 1” or “He was brave; we used the quote on page 1: “I was brave” (see *Analysis Notes for Eight Days anchor chart (completed example, for teacher reference)* in the supporting materials). Record students’ ideas on the displayed *Analysis Notes for Eight Days* anchor chart.

- Direct students’ attention to the section on the analysis notes labeled “WHAT events take place and WHERE?”

- Tell students they will record main events from the beginning, middle, and end of the story here with a brief explanation of each event.

- Quickly reread page 1 to students, then ask them to take 2 minutes to answer the following questions and mark their text with evidence flags for quotes from the narrator describing this event.

  - What event is happening?
  - When and where is the event happening?

- After 2 minutes, cold call several students to share out their description of the event. Listen for something like: “Junior is interviewed by reporters in Haiti after being trapped under his house in an earthquake. The quote that we chose that shows how he describes this was, ‘When I was pulled from under my house ...’”
Work Time (continued)

- Help students paraphrase for their notes about the event on the left-hand column and select key quotes from the text to show how the narrator describes this event. Ask group recorders to write notes on their own anchor charts as the class constructs a shared response. Students may be tempted to quote most of the text on this page. Help them select key phrases as opposed to entire sentences from the text. See the Analysis Notes for *Eight Days* anchor chart (completed example, for teacher reference) to use as a guide.

- Give directions. Tell students they will have 8–10 minutes to work with their group members to reread pages 3–20 of *Eight Days* to locate and record more details on their Analysis Notes for *Eight Days* anchor charts about:
  - What events take place?
  - How does the narrator describe these events? (Use a complete sentence.)

- Clarify any directions as needed.

- Invite students to begin. Leave the model Analysis Notes for *Eight Days* displayed for student reference and circulate to support as necessary.

- Once students have reread *Eight Days* and filled in their anchor charts, focus their attention whole group.

- Pose the following question for students to briefly discuss in groups:
  * “What main events happened in the remainder of the story?”

- Invite members from each group to share out the notes and quotes they added to their analysis notes about the events that take place in the story that help answer the above questions. See Analysis Notes for *Eight Days* anchor chart (completed example, for teacher reference) for examples of what students may record. Add students’ suggestions to your displayed version of the anchor chart.

- Review the second learning target and explain to students that tomorrow they will continue to work toward this target by using their notes to infer about the narrator’s experience by analyzing his description of events.

Meeting Students’ Needs

- Be sure students are able to articulate the main events of the story and quote the narrator’s description of these events. These quotes will be used for further analysis in the next lesson for discussing and writing about RL.5.6: “I can describe how a narrator’s point of view influences the description of events.” If students struggle with this, consider composing a summary paragraph as a class using a shared writing experience.
# Closing and Assessment

## A. Debrief and Review of Learning Targets (5 minutes)

- Bring students together whole group. Ask them to reread the guiding question and think about the following:
  - “Based on Junior’s description of an earthquake, what can literature about natural disasters teach us about their impact on the people who experience them?”
- Ask students to pair to share their ideas, and invite several students to share their thinking whole group.
- Tell students that they will have more time to consider their response to the guiding question after deeper analysis of the text in the next few lessons.
- Read each of the learning targets aloud and ask students to use the Glass, Bugs, Mud protocol to demonstrate their level of understanding of the targets. Note students who show “mud,” as they may need extra support.
- Distribute three more evidence flags to each student and review homework.

## Meeting Students’ Needs

- Intentionally partner ELL students with students who speak the same home language in order to discuss the question posed about natural disasters.

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# Homework

- Read your independent book to locate additional evidence about how natural disasters impact people. As you read, mark pages with evidence flags.

## Meeting Students’ Needs

- Provide an audio recording of independent reading books for students who struggle with reading independently.
Map of Haiti

Source: http://commons.wikimedia.org/wiki/File:Western_Hemisphere_LamAz.png
Directions:
1. Reread the text, taking turns reading each page aloud with your group.

2. For each question:
   - Read and record the question in your journal.
   - Think about your response to the question and look for evidence in the text to support your answer.
   - Then discuss the question with your group.
   - Agree on an answer to record in your journals.

Text-Dependent Questions:

1. What is the natural disaster that took place in this story? What happened to the narrator as a result?

2. On page 1, the narrator, Junior, says, “I played in my mind.” What does he mean by this?

3. On page 3, Junior says, “It was the biggest game of marbles ever played in our neighborhood, in the entire country, in the entire world!” What does the word *entire* mean?

4. Reread pages 3 and 11. Who is Oscar, and what can you infer happened to him?
Directions:
1. Reread the text, taking turns reading each page aloud with your group.
2. For each question:
   • Read and record the question in your journal.
   • Think about your response to the question and look for evidence in the text to support your answer.
   • Then discuss the question with your group.
   • Agree on an answer to record in your journals.

Text-Dependent Questions:

3. What is the natural disaster that took place in this story? What happened to the narrator as a result?

   The natural disaster that took place in this story was an earthquake in Haiti. The narrator Junior’s house was destroyed, and he was trapped underneath for eight days.

4. On page 1, the narrator, Junior, says, “I played in my mind.” What does he mean by this?

   He imagined playing different games and activities with friends and family on each day he was trapped. For example, on the first day he “flew a kite” with his friend Oscar.

5. On page 3, Junior says, “It was the biggest game of marbles ever played in our neighborhood, in the entire country, in the entire world!” What does the word entire mean?

   The word “entire” means whole or all. We inferred this using context clues from the sentence, including words like “biggest” and “ever,” and because the narrator describes how big the game was by increasing his description: “neighborhood, country, world.”

6. Reread pages 3 and 11. Who is Oscar, and what can you infer happened to him?

   Oscar is Junior’s “best friend ... who was trapped under the house with him. On the fifth day, Oscar dies. We inferred this because the narrator says he “went to sleep” and “never woke up.”
Analysis Notes for *Eight Days* Anchor Chart  
(Blank Example)

Names:

Title and Author

| WHO is the narrator? | HOW do you know?  
<table>
<thead>
<tr>
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<tbody>
<tr>
<td></td>
<td><em>(Quote or evidence from the text)</em></td>
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</table>

| WHAT events take place and WHERE? | HOW does the narrator describe these events?  
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<tbody>
<tr>
<td><em>(main events from beginning/middle/end)</em></td>
<td><em>(Quote or evidence from the text)</em></td>
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</table>
**Analysis Notes for *Eight Days* Anchor Chart**  
(Completed Example, for Teacher Reference)

**Title and Author** *Eight Days: A Story of Haiti* by Edwidge Danticat  
*Note: These are possible answers. Other text-based answers may be acceptable.*

| WHO is the narrator? | HOW do you know?  
|---------------------|------------------|
| Junior is young, brave, and imaginative. | “I was brave I told them, but when the earth shook again and again, I was afraid.” (p.1)  
“But in my mind I played.” (p.1)  
“Junior, are you trying to get that solo again?” (p.9) |

| WHAT events take place and WHERE?  
(main events from beginning/middle/end) | HOW does the narrator describe these events?  
(Quote or evidence from the text) |
|--------------------------------------|--------------------------------------------------|
| Junior describes how he was interviewed the day after he was pulled from under his house in Haiti.  
Junior describes the different things he imagined each day—games he played with his best friend, Oscar, who dies.  
Junior describes the time he imagined spending with his family.  
Junior describes how he happy he felt when he was found. | “When I was pulled from under my house eight days after the earthquake ... everyone asked me, Where you afraid?” “I was brave, I told them.” (p.1)  
“I flew my kite. And my best friend, Oscar, who was with me when the house fell flew his kite too.” (p.3) “Oscar and I played hide-and-seek. We hid in a dark dusty corner of the house.” (p.5) “He never woke up. That was the day I cried.” (p.12)  
“We made paintings.” (p.7) “I went to Papa’s barbershop.” (p.8) “Justine and I rode our bicycles.” (p.16)  
“I was so happy because I could feel the hot sun on my skin and see the bright blue sky. I could see Manman and Papa and Justine, too.” (p.19) |
Grade 5: Module 4: Unit 2: Lesson 2

Analyzing Point of View: Inferring about the Natural Disaster in *Eight Days*
GRADE 5: MODULE 4: UNIT 2: LESSON 2
Analyzing Point of View:
Inferring about the Natural Disaster in *Eight Days*

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 describe how a narrator’s point of view influences the description of events. (RL.5.6) |
| I can write informative/explanatory texts to examine a topic and convey ideas and information clearly. (W.5.2) |
| I can draw evidence from literary texts to support analysis. (W.5.9a) |

Supporting Learning Targets

| I can effectively engage in discussions to infer the meaning of a text. |
| I can describe how Junior’s point of view influences his description of events in *Eight Days*. |

| Ongoing Assessment |
| Independent reading |
| Group discussion |
| Groups’ literary analysis essays |
**Agenda**

1. **Opening**
   - A. Homework Review (5 minutes)
   - B. Engaging the Reader (5 minutes)

2. **Work Time**
   - A. Discussion: Analyzing How the Narrator’s Point of View Influences the Description of Events (10 minutes)
   - B. Shared Writing: Analyzing How the Narrator’s Point of View Influences the Description of Events (35 minutes)

3. **Closing and Assessment**
   - A. Exit Ticket (5 minutes)

4. **Homework**
   - B. Read your independent book and determine the narrator’s point of view in this text. Find two or three quotes that you think demonstrate how this point of view influences the description of an event in the story. Mark these quotes with an evidence flag.

**Teaching Notes**

- This lesson is the second in a series of three that focus on inferring about the human experience of natural disasters through analysis of the text *Eight Days: A Story of Haiti*.
- In the previous lesson, students read the text for the gist, began discussing and inferring about events in the text, and then moved on to take notes and gather quotes for this lesson’s deeper analysis of the narrator’s experience. This lesson focuses on how the narrator’s point of view influences how events are described (RL.5.6) in the story. Then in Lesson 3, students will continue their analysis of the text by examining figurative language (L.5.5) and images in the text (RL.5.7). Students use this deeper analysis of the text to develop a response to the unit’s guiding question: “What can literature about natural disasters teach us about their impact on the people who experience them?”
- In this lesson, students work with their groups to collaborate in writing an essay with guidance from the teacher. This provides a scaffold for students in learning to write a literary analysis. Later, in Lessons 4 and 5, students will individually write their own literary analysis essay. If your students do not need this scaffold, consider allowing them to collaboratively plan their essays but individually write them in this lesson.
- This lesson also references the term *thesis statement*, first introduced in Module 2B. If the A Modules were used with your class, consider allowing more time to discuss the meaning of this term with students (see Module 2B Lesson 8 for reference).
- If you think your students will struggle with collaborative writing in groups of four, have them write with a partner in their group instead.
- In advance:
  - Post each group’s Analysis Notes for *Eight Days* anchor charts from Lesson 1 around the room for groups to refer to in Work Time A.
  - Prepare the Literary Analysis Criteria anchor chart (see supporting materials).
- Review: Fist to Five protocol in Checking for Understanding techniques (see Appendix).
### Lesson Vocabulary

- point of view, influence, description, events, analyze, exemplar, thesis statement

### Materials

- Independent reading book (from Lesson 1 homework)
- What Do We Know about Natural Disasters? anchor chart (begun in Unit 1)
- Unit 2 guiding question (posted in Lesson 1)
- Journals (students’ own from Unit 1)
- *Eight Days: A Story of Haiti* (book; one per student)
- Group Norms anchor chart (from Module 3A, Unit 3)
- Literary Analysis task card (one for display)
- Document camera or overhead projector
- Analysis Notes for *Eight Days* anchor charts (one for display, begun in Lesson 1; plus students’ own from Lesson 1)
- Literary analysis exemplar about *Esperanza Rising* (one for display)
- *Esperanza Rising* (book; from Module 1; one for display)
- Literary Analysis Criteria anchor chart (new; teacher-created)
- Sheet of lined paper (one per student for exit ticket)
- Evidence flags (three per student)
- Example literary analysis essay about *Eight Days* (for teacher reference)
### Opening

**A. Homework Review (5 minutes)**
- Ask students to take out their **independent reading book** with evidence flags they completed for homework.
- Focus students’ attention on the **What Do We Know about Natural Disasters? anchor chart** (from Unit 1) and the posted **Unit 2 guiding question**. Cold call students to share out the evidence they marked to add to the anchor chart. Record their ideas.

**B. Engaging the Reader (5 minutes)**
- Remind students that in Unit 1, they built some background knowledge about what natural disasters are, as well as the positive and negative impacts that extreme natural events can have on people and the environment, and that their focus in this unit is on reading literature set in a time and a place where a natural disaster is occurring in order to consider how it affects humans.
- Ask students to think about, then pair to share:
  - “What were we able to learn about the impact that the earthquake in Haiti had on humans or the environment from Junior’s description of events in *Eight Days*?”
  - 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.
- Tell students that in order to more fully understand the impact these extreme natural events can have on humans, they will continue to analyze *Eight Days* and focus on describing how the narrator’s point of view influences the way the natural event is described.

<table>
<thead>
<tr>
<th>Meeting Students’ Needs</th>
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</thead>
<tbody>
<tr>
<td>• 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.</td>
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**GRADE 5: MODULE 4: UNIT 2: LESSON 2**

Analyzing Point of View:
Inferring about the Natural Disaster in *Eight Days*

### Work Time

<table>
<thead>
<tr>
<th>A. Discussion: Analyzing How the Narrator's Point of View Influences the Description of Events (10 minutes)</th>
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<tbody>
<tr>
<td>• Direct students to gather their journals and the book <em>Eight Days</em> and then join their groups from Lesson 1.</td>
</tr>
<tr>
<td>• Introduce today’s learning targets:</td>
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<tr>
<td>* “I can effectively engage in discussions to infer the meaning of a text.”</td>
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<tr>
<td>* “I can describe how Junior’s point of view influences his description of events in <em>Eight Days</em>.”</td>
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<tr>
<td>• Tell students that the first learning target is the same as the one in the previous lesson and that they will continue to practice discussing the text using the class Group Norms anchor chart.</td>
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<tr>
<td>• Ask students to focus on the second learning target and think about what they recall about first person versus third person point of view. Invite several students to share their thinking aloud. Listen for:</td>
</tr>
<tr>
<td>* “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.”</td>
</tr>
<tr>
<td>* “Third person uses the pronouns ‘he, she, and they,’” and “It tells many characters’ views and feelings—what they hear and see.”</td>
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<tr>
<td>• 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.”</td>
</tr>
<tr>
<td>• Explain that a narrator’s point of view can also be thought of as his perspective, or the way he describes what he sees, hears, or feels, and his actions.</td>
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<tr>
<td>• Ask the class to think about what the word influence 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.</td>
</tr>
<tr>
<td>• Ask the class what the word description means in this target. Cold call several students to share out and listen for ideas like: “The way something is explained or described.”</td>
</tr>
<tr>
<td>• Ask the class to consider what the word events 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).”</td>
</tr>
<tr>
<td>• Direct students to quickly look back at page 1 of <em>Eight Days</em> to determine:</td>
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<tr>
<td>* “Is this story told from a first person or third person point of view?”</td>
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<tr>
<td>• 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.</td>
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</table>

### Meeting Students’ Needs

| • 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. |
| • Write synonyms or short phrases above the academic words in learning targets for students to refer to during the lesson. |
| • Consider giving students who struggle with writing from displayed or projected text their own Literary Analysis task card. |
| • Consider allowing students who struggle with writing to dictate their responses to the task card to a peer or teacher. |
Work Time (continued)

- Explain that authors choose to tell stories from particular points of view, or perspectives, because it helps them 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 how the event is described.”

- Display the Literary Analysis task card using a document camera. Review the focus question and Step 1 on the task card. Remind students of the discussion norms. Then read the focus question aloud:
  
  * “How does the narrator’s point of view in this story influence how the events in the story are described?”

- Ask students to discuss this question with their group and refer to their Analysis Notes for Eight Days anchor charts (from Lesson 1) and the text for evidence. Circulate and listen to groups’ conversations. Support groups in referring to evidence on their Analysis Notes for Eight Days anchor charts to support their discussion. Listen for groups to discuss that because the first-person narrator is a young imaginative boy, this influences his description of events (some of the events he describes are real, and others are imaginary). Give students 5 minutes for discussion.

- Focus groups’ attention and cold call students to share their group’s responses to the question. If necessary, prompt with questions like:
  
  * “What specific details and language from the text are used to describe what is happening (events)?”
  * “Is there a pattern to Junior’s description of events? Do you see any repetition of language?”

- 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.

- Emphasize that some of the events Junior describes are real and others are imagined. Call on a few volunteers to share examples of each. Listen for examples like: “Junior’s description of being interviewed is realistic,” “His description of flying a kite with Oscar is imaginary,” “His description of Oscar and him playing soccer is imaginary, but his description of Oscar not waking up is real.”

Meeting Students’ Needs

- If students struggle with this evidence-based discussion, consider looking for a group of students during the discussion who can model a discussion for the rest of the class.

- Some students may struggle with understanding how point of view influences description of events. Consider holding this discussion whole group, so you can provide significant scaffolding, and so students who grasp this concept can model for their peers. Consider providing the following question to further scaffold students: “If this story were told from Junior’s mother’s point of view, how might the events in the story be described differently?”
### Work Time (continued)

**B. Shared Writing: Analyzing How the Narrator’s Point of View Influences the Description of Events (35 minutes)**

- Focus students on the second step of the Literary Analysis task card. Read the step aloud and underline the word *exemplar*. Explain that this word means a strong model or example of something that helps someone improve his or her own work. Tell them that in this case, the exemplar is a literary essay about the narrator’s point of view in *Esperanza Rising*.

- Ask students to think then discuss in groups what the phrase *literary analysis* means. Cold call students to share whole group. Listen for: “Writing that analyzes a piece of literature,” “Study of a narrative through writing,” or similar ideas.

- Tell students that a literary analysis helps readers reflect deeply on the meaning of a piece of literature. In this case, students will be focusing their literary analysis on how a narrator’s point of view influences the description of events in a story. Tell students that seeing a model will help them figure out what this means exactly.

- Display the *literary analysis exemplar about Esperanza Rising*. Point out and read aloud the focus question at the top and explain that this focus question is almost identical to the one they will use for *Eight Days*.

- Ask students if they recall what the narrator’s point of view was in *Esperanza Rising*. Refresh their memories by reading the first paragraph of the text. Point out words and phrases that show that the book is told from the third person perspective (e.g., she, Esperanza). Tell students that in this book, the point of view is limited because it shares only Esperanza’s thoughts, not those of other characters. Explain that in order to answer the focus question, the writer of this essay had to think about how having the story written in the third person and sharing only Esperanza’s thoughts influenced how events in the story were described.

- Tell students that you will read the exemplar essay aloud to them and that you would like them to notice how the essay answers the focus question.

- Read the first paragraph aloud and then ask:
  * “What did you notice about this first paragraph? What does it include?”

- Listen for: “It introduces the book and author,” “It gives a brief summary of the book,” “It shares the narrator’s point of view,” and “It tells what the essay will be about.”

- Read the second paragraph aloud and then ask:
  * “What did you notice about the body of this essay? What does it include?”

- Listen for: “It gives examples of how the narrator describes Esperanza’s thoughts” or “It explains how Esperanza’s perspective changes and give quotes from the book as evidence.”

### Meeting Students’ Needs

- For students who struggle with determining the strengths of the literary analysis exemplar, consider providing a copy for each student with some students receiving versions that have criteria highlighted. This would provide clues for the students to notice as they read.

- Consider color-coding the literary analysis exemplar to match the criteria. This will help students see where the criteria are featured in the exemplar. To further support students, have them find these criteria in their groups and highlight them with their own copies of the exemplar, then share out as an entire class.
### Work Time (continued)

- Read the conclusion paragraph aloud and then ask:
  - “What did you notice about this concluding paragraph? What does it include?”
- Listen for: “It restates what the essay was about” and “It sums up how Esperanza’s character changed.”
- Display the **Literary Analysis Criteria anchor chart** for all students to see, and point out that much of what they noticed in the exemplar is featured as criteria on this chart. If necessary, go back and highlight or color-code all of the criteria on the exemplar with students and review the meaning of the term *thesis statement* (a statement that articulates the main idea of a piece).
- Focus students’ attention on Steps 2–4 of their Literary Analysis task card. Review these steps with students. If you deem that students are ready, have them complete these steps with their groups and circulate to support them. If you feel the class will need more support with each step, have students work in groups and then share with the class after each step. For even greater support, have students discuss each step and then conduct the assignment as a whole-class shared writing of the essay, with students offering suggestions after their small groups discuss each step.
- As time allows and groups complete their essays, ask them to share their essays with another group and think about one “star” (compliment) they would give, based on the criteria listed on the anchor chart.
- Collect essays for giving feedback (see teaching note below).

### Meeting Students’ Needs

- Consider providing sentence stems or a graphic organizer for students who may need more scaffolding toward writing their literary analysis essays. The graphic organizer may include boxes for the introduction, body, and conclusion portions of the essay.
- If time does not permit students to finish their literary analysis, split this lesson into two parts, with students completing Steps 2 and 3 of the Literary Analysis task card in the first part and Steps 4 and 5 in the second part.
# Closing and Assessment

## A. Exit Ticket (5 minutes)
- Bring students together whole group. Ask them to respond to the following question on a sheet of lined paper as an exit ticket:
  
  * “What did you find helpful in analyzing how the narrator’s point of view influences the description of events? What was difficult about this task?”

- Give students a few minutes to reflect in writing. Then 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.

- Distribute three evidence flags to each student and review homework.

## Meeting Students’ Needs
- To further support students in reflecting, consider allowing them to first discuss the prompt with a partner before completing their exit ticket.

### Homework

- Read your independent book and determine the narrator’s point of view in this text. Find two or three quotes that you think demonstrate how this point of view influences the description of an event in the story. Mark these quotes with an evidence flag.

*Note: Read students’ exit tickets and review groups’ essays to determine what further support students may need in Lessons 4 and 5. Give groups feedback on their essays based on the literary analysis criteria. Students will examine this feedback in Lesson 5 to set goals for work on their next essay. For reference, see example literary analysis about Eight Days (for teacher reference) in the supporting materials of this lesson—note that this material will also be needed in Lesson 5.*
Focus Question: “How does the narrator’s point of view in this story influence how the events in the story are described?”

1. Talk with your group about the above question. Refer to your Analysis Notes and point out evidence from the text that supports your response to the question. Be sure to follow discussion norms. Do not move on to the next step until prompted by the teacher.

2. Prepare to write a short essay in response to the above question. Refer to the exemplar and your group’s Analysis Notes. Discuss with your group members what you would like to include in your group’s literary essay.
   - What will your thesis statement be?
   - What examples from the text will you use to support your thesis statement?

3. Begin writing your essay. As a group, write an introduction paragraph. Refer to the Literary Analysis Criteria anchor chart and continue to refer to the exemplar. Discuss with group members how you will include the following criteria in your introduction:
   - Name of story and author
   - The story’s point of view: WHO is the narrator?
   - WHERE does the story take place and a brief summary of WHAT the story is about
   - A THESIS STATEMENT that explains how the narrator’s point of view influences how these events are described

4. Write the body of your essay. What details and quotes from your group’s Analysis Notes support the thesis statement? Continue to refer to the exemplar and the Literary Analysis Criteria anchor chart and discuss with group members how you will include the following criteria in your body:
   - QUOTES from the text used as evidence
   - TRANSITIONS (words and phrases)

5. Write your conclusion. Be sure to restate your thesis statement and give your essay a sense of closure.
Focus Question: How does the narrator’s point of view influence how events are described in the novel *Esperanza Rising*?

The novel *Esperanza Rising*, by Pam Munoz Ryan, is about a 13-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. The story is told from the third person perspective but only includes Esperanza’s thoughts and not those of other characters. This point of view influences how events in the novel are described, and these descriptions allow readers to understand how Esperanza changes over the course of the novel.

When Esperanza arrives in California, she begins her life as a poor farmworker. This is very different from her life in Mexico as the daughter of a rich rancher. The narrator describes her thoughts so readers can see her perspective and how it changes from when she first arrives in California to the end of the novel. For example, when she first sees where she will stay on the farm in California, the narrator describes her thoughts: “She couldn’t help but think that they weren’t even as nice as the servants’ cabins in Aguascalientes.” Over course of the novel, Esperanza experiences many hardships living in California, and this changes her perspective. At the end of the novel, the narrator describes Esperanza’s thoughts about the future: “She soared with the anticipation of dreams she never knew she could have, of learning English, supporting her family, of someday buying a tiny house.” She has become more grateful for what she has and dreams about the future instead of dwelling on the past.

The third-person point of view in this novel influences how the narrator describes the events of the novel and Esperanza’s thoughts and reactions to these events. These descriptions allow readers to deeply understand Esperanza’s experience and see how she transforms from innocent and a bit spoiled at the beginning of the novel to grateful and compassionate by the end.
Literary Analysis Criteria

Include:

• Name of story and author
• The story’s point of view: WHO is the narrator?
• WHERE does the story take place and a brief summary of WHAT the story is about
• A THESIS STATEMENT that explains how the narrator’s point of view influences how these events are described.
• QUOTES from the text used as evidence
• TRANSITIONS (words and phrases)
• CONCLUSION that sums up your analysis
Example Literary Analysis Essay about *Eight Days*  
(For Teacher Reference)

*Note: This is an exemplary model of a literary analysis essay. Look for your students’ work to include key elements listed on the Literary Analysis Criteria anchor chart.*

The book *Eight Days: A Story of Haiti* by Edwidge Danticat is about a young boy named Junior who was trapped under his house for eight days after an earthquake destroys his home in Haiti. The story is told in the first-person point of view from Junior’s perspective. He is a brave young boy who uses his imagination to help deal with missing his family and the death of his friend Oscar. This point of view influences his description of the disaster.

For example, the story begins a day after Junior is rescued, and he is being interviewed about how he felt and what he did while he was trapped. Junior tells the reporters the following facts: “I was brave I told them, but when the earth shook again and again, I was afraid.” “But in my mind I played.” He goes on to describe what he imagines on each day he was trapped. He describes playing with his friend Oscar, who was trapped with him: “I flew my kite. And my best friend, Oscar, who was with me when the house fell, flew his kite too.” He also describes how sad he was when Oscar dies: “He never woke up. That was the day I cried.” In addition, he describes how he imagined spending time with his family. For example, he mentions spending time with his father (“I went to Papa’s barbershop”) and playing with his sister (“Justine and I rode our bicycles.”) On the eighth day, when Junior is rescued and gets to see his family again, he describes a very real experience: “I was so happy because I could feel the hot sun on my skin and see the bright blue sky. I could see Manman and Papa and Justine, too.”

With Junior, a young imaginative boy, as the narrator of this story, readers get a good idea of how a child might experience a natural disaster like the earthquake in Haiti. This point of view influences how events in the story are described, with some being factual and others being imaginary.
Grade 5: Module 4: Unit 2: Lesson 3
Analyzing Images and Language: Inferring about the Natural Disaster in *Eight Days*
Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

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                  | Ongoing Assessment
---|
• I can analyze how images in *Eight Days* are used to add to the meaning of the text and convey the narrator’s experience of a natural disaster.  
• I can analyze the meaning of figurative language in *Eight Days* to better understand the narrator’s experience of a natural disaster. | • Independent reading  
• Image Analysis sheet  
• Language Analysis T-chart (in journal)
# Agenda

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<td>1. Opening</td>
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<tr>
<td>A. Debrief and Review of Learning Targets (10 minutes)</td>
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<tr>
<td>4. Homework</td>
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<tr>
<td>A. Read your independent book to look for two or three examples of images or figurative language. Mark these examples with evidence flags. Reflect on the following question in writing in your journal: How do images or figurative language in your text help you understand the experience of the characters in your book?</td>
</tr>
</tbody>
</table>

- This lesson is the third in a series of three that are focused on inferring about the human experience of natural disasters through analysis of the text *Eight Days: A Story of Haiti*.

- In the previous lessons, students read the text for the gist, began discussing and inferring about events in the text, and then moved on to take notes and gather quotes for a deeper analysis of the narrator’s experience. In Lesson 2, they focused on how the narrator’s point of view influences how events are described (RL.5.6) in the story. Now, in this lesson, students continue their analysis of the text by examining figurative language (L.5.5) and images in the text (RL.5.7). Students use this deeper analysis to develop a response to the unit’s guiding question: “What can literature about natural disasters teach us about their impact on the people who experience them?”

- In Work Time B of this lesson, students will think about how the images in *Eight Days* use color and consider how specific details from the text add meaning to the story. Students discuss how color can communicate certain emotions to a viewer. Consider showing students images from color field artists such as Mark Rothko, Helen Frankenthaler, Sam Gilliam, and Alma Thomas to further illustrate how color can illicit emotions in viewers. For more support with art literacy instruction see [http://schools.nyc.gov/offices/teachlearn/arts/Blueprints/VAbp2007.pdf](http://schools.nyc.gov/offices/teachlearn/arts/Blueprints/VAbp2007.pdf) or collaborate with an art teacher or specialist in your building.

- Then in Work Time B, students move on to analyze figurative language. They begin with an analysis of the figurative language found in *Eight Days* as a scaffold toward the more complex analysis of similes, metaphors, and idioms in the narrative that students will read in Lessons 4 and 5. This is a reinforcement of skills learned in Module 1 while working with *Esperanza Rising*.

- In advance:
  - Group students intentionally, ideally in heterogeneous groups of four (same as in Lesson 1).
  - Post groups’ Analysis Notes for *Eight Days* anchor charts from Lesson 2. These will be added to at the end of Work Time B.

- Review: Fist to Five protocol in Checking for Understanding techniques (see Appendix).
### Lesson Vocabulary

- analyze, image, meaning, convey, color, interpret, figurative language; in my mind I played (1), entire (3), crackled, sparked (8), solo (9–10)

### Materials

- Unit 2 guiding question (posted in Lesson 1)
- What Do We Know about Natural Disasters? anchor chart (begun in Unit 1)
- *Eight Days: A Story of Haiti* (book; one per student)
- Document camera or overhead projector
- Image Analysis Questions (one for display)
- Image Analysis Questions (answers, for teacher reference)
- Journals (students’ own)
- Figurative Language Analysis T-chart (new, teacher-created, one for display)
- Figurative Language Analysis T-chart (example, for teacher reference)
- Analysis Notes for *Eight Days* anchor charts (each group’s own; from Lesson 2)
- Evidence flags (three per student)
### Opening

**A. Homework Review (5 minutes)**
- Ask students to take out their independent reading book with evidence flags that they completed for homework. Have them partner with another student for sharing.
- Remind them that their homework was to read their independent book and determine the narrator’s point of view in this text and to find two or three quotes that that they thought demonstrated how this point of view influenced the description of an event in the story.
- Prompt students to share the point of view in their story as well as the evidence they marked and why they marked it. After 2 or 3 minutes, ask a few students to nominate their partners to share if they felt their partner had located strong evidence. Select a few volunteers to share with the whole class.

**B. Engaging the Reader (5 minutes)**
- Remind students that they have been reading and analyzing the story *Eight Days* to infer how extreme natural events affect people. Tell them that yesterday they analyzed the point of view of the narrator, Junior, and how his perspective influenced how the events of the earthquake in Haiti are described.
- Ask students to think about, then pair to share:
  * “What were we able to learn about the impact that the earthquake in Haiti had on humans or the environment from Junior’s description of events in *Eight Days*?”
- 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.
- Tell students that today they will analyze the images and language in the book in order to think more about the Unit 2 guiding question: “What can literature about natural disasters teach us about their impact on the people who experience them?” and add to the class What Do We Know about Natural Disasters? anchor chart.
A. Analyzing Images (20 minutes)

- Introduce the first learning target:
  
  * “I can analyze how images in *Eight Days* are used to add to the meaning of the text and convey the narrator's experience of a natural disaster.”

- Ask students to recall and share out what they remember about the meaning of the word *analyze* (examine, study, evaluate).

- Focus students’ attention on the word *images* 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.

- Point out the word *meaning* in the target. Ask students to think about how they would define this word in the context of the learning target. Invite a few students to share their thinking whole group. Listen for ideas like: “The message of a picture,” “The way pictures help the reader ‘see’ what is happening or being described in the story,” “The feelings the image expresses,” etc.

- Next, draw students’ focus to the phrase “convey the narrator’s experience.” Remind students that in the previous lesson they identified the narrator in this story to be Junior. Ask:
  
  * “What do you think it means to *convey* someone’s experience?”.

- After providing a few seconds for them to think, invite a few students to share. Listen for: “Tell about what happened to someone” or “Share what an experience was like for a person.”

- Tell students that meaning of the word *convey* means to communicate or express. Another way to explain this target is that they will think about how the pictures in the text help communicate what happened to Junior. They will do this by focusing on the *colors* and details in the images of the text.

- Explain 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), just as 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 to help convey the message (meaning). Colors are often used to convey a mood or emotion in a piece of art. Tell students that today they will focus on the colors used in the artwork of *Eight Days* and to think about how these colors convey a message about Junior’s emotions as he experienced this natural disaster.

- Tell students that in order for them to analyze how color in the images contributes to the meaning of the text, they will go back into the book and focus on:
  
  – The colors the artist used in the images
  – Details from the story that the artist included in the images

Meeting Students’ Needs

- 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.

- Write and post the instructions for how to analyze images for students to refer to as they work.
### Work Time (continued)

- Ask students to turn to pages 5 and 6 of their book *Eight Days* (“On the second day ...”). Using a document camera, display the Image Analysis Questions for all students to see.

- Read the first questions aloud:
  * “What are the main colors used on these pages? What feeling(s) or emotions do these colors convey to the viewer?”

- Direct students to closely examine, and then discuss, the image on page 5 to answer these questions.

- 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—see Image Analysis Questions (answers, for teacher reference) in the supporting materials. Record students’ ideas below the first Image Analysis Question.

- Read the next question aloud:
  * “Examine the characters and objects in this image. What detail(s) from the story does the artist emphasize in the image?”

- Ask students to think about and discuss this question with their group members.

- After 1 or 2 minutes, invite several students to share out. Listen for: “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.

- Pose the final analysis question to students:
  * “What meaning, or message, is the artist trying to help the reader understand about this event?”

- 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.

- Direct students to turn to the last two pages of the story (pages 19 and 20).

- Allow groups 5 minutes to do the following:
  1. Read the Image Analysis Questions.
  2. View the image on pages 19 and 20.
  3. Think about and discuss with group members how you would respond to the first analysis question.
  4. Write your response to Question 1 on a blank page in your journal.
  5. Repeat the steps above for Questions 2 and 3.

### Meeting Students’ Needs

- Display the pictures/images from *Eight Days* as students are giving answers to the questions; highlight or circle the details they mention so students can see which details lead to analysis.

- Write and post the directions of what to do with their groups when analyzing the images for students to refer to as they work.

- Provide hints of what to focus on for each question for students who struggle with visual clues.

- If students struggle with identifying emotions conveyed through colors (this may be an unfamiliar concept to some students), consider conducting a think aloud for students with pages 5 and 6.
### Work Time (continued)

- Once students complete their analysis questions, invite several 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 these details 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.

### Meeting Students’ Needs

- 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.
- 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.
- Write and post the directions for analyzing figurative language for students to refer to as they complete the T-chart.

### B. Analyzing Figurative Language (20 minutes)

- Introduce the final learning target:
  
  * “I can analyze the meaning of figurative language in *Eight Days* to better understand the narrator’s experience of a natural disaster.”

- Ask students to consider and then briefly discuss what the word *analyze* means in the context of this target. Invite several students to share out. Listen for: “understand,” “determine,” and similar suggestions.

- Focus students’ attention on the phrase *figurative language* in this target. Tell students that *figurative language* 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.

- Tell students they are going to focus on the figurative language in *Eight Days* 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.

- Display the **Figurative Language Analysis T-chart**. Direct students to create this T-chart in a new page of their journals.

- Read the first example of descriptive language: “The author used this figurative language ...” from p.1: “But in my mind, I played.” Focus students on the words *mind* and *played* 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.”

- 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-hand side of the T-chart (next to the p.1 text), under “What the author literally means is ...”

- Tell students to do the following:
  1. Read through the remaining three examples of figurative language.
  2. Focus on the italicized words—what do they mean?
Work Time (continued)

3. Discuss interpretations with group members.
4. Record your ideas about “What the author literally means is ...” next to each example on the right-hand side of the T-chart.

• As students work, move throughout the room to offer support.
• After 4 to 5 minutes, focus students whole group.
• Direct their attention to the second example of figurative language and ask:
  * “What does the word solo 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?”
  * “What does this phrase literally mean?”
• Cold call students to share their thinking with the class—see Figurative Language Analysis T-chart (example, for teacher reference).
• Repeat with the third example:
  * “What does it mean to sleep but never wake up? Why would this narrator describe his friend that way? What could have happened to Oscar to cause him to never wake up?”
  * “What does this phrase literally mean?”
• Repeat with the fourth example:
  * “Is it possible to never let go of someone? How does the use of exaggeration help us understand what Junior is feeling after he is rescued and reunited with his family?”
  * “What does this phrase literally mean?”
• Direct groups to discuss and add one or two new ideas about WHO the narrator is to their Analysis Notes for Eight Days anchor chart (from Lesson 2), based on their language analysis.
• 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.

Meeting Students’ Needs

• 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.
### Closing and Assessment

**A. Debrief and Review of Learning Targets (10 minutes)**

- Bring students together whole group for a round of Back-to-Back, Face-to-Face. Once students are with a partner, ask them to consider the first question. Give them a minute to think, then prompt them to stand face-to-face and discuss:
  - “How do images and figurative language contribute to the meaning (message) of a story?”
- Focus students’ attention and invite several of them 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,” “His description of Oscar as ‘falling asleep but never waking up’ helps me know that Junior is too young to directly talk about death,” etc.
- Ask them to get back-to-back and remind them of the Unit 2 guiding question. Give them the following discussion prompt:
  - “After reading and analyzing the point of view, images, and language in *Eight Days*, “What can we infer about the impact of natural disasters on the people who experience them?”
- Ask students to pair to share their ideas and invite several students to share their thinking whole group.
- Add their comments to What Do We Know about Natural Disasters? anchor chart. Listen for students to identify ideas similar to the following:
  - Natural disasters (such as earthquakes) can trap or endanger people’s lives.
  - Some people die during natural disasters.
  - Some people lose friends or family members during natural disasters.
  - People are often scared or afraid but act bravely during a natural disaster.
- 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.
- Distribute three evidence flags per student for homework.

### Meeting Students’ Needs

- Intentionally partner ELL students with students who speak the same home language in order to discuss the question posed about figurative language.

### Homework

- Read your independent book to look for two or three examples of images or figurative language. Mark these examples with evidence flags. Reflect on the following question in writing in your journal: How do images or figurative language in your text help you understand the experience of the characters in your book?
Image Analysis Questions

1. What are the main colors used on these pages? What emotions do these colors convey to the viewer?

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

3. What meaning, or message, is the artist trying to help the reader understand about the narrator’s experience?
Image Analysis Questions
(Answers, for Teacher Reference)

Note: These are possible answers. Students may have different interpretations of the use of color and details in the images of the text. Any answers that can be supported by evidence in the text are acceptable.

1. What are the main colors used on these pages? What emotions do these colors convey to the viewer?
For pages 5 and 6: This image has mostly dark blue colors with small bits of lighter colors around Junior’s family. I think this shows how Junior feels scared but happy that his family is looking for him.

For pages 19 and 20: The colors used are mostly bright blue, yellow, orange, and green. I think this shows Junior’s happiness at being found.

2. Examine the characters and objects in this image. What detail(s) from the story does the artist emphasize in this image?
For pages 5 and 6: The image has Junior’s and Oscar’s face peeking out from their hiding spots and his family searching for him.

For pages 19 and 20: The artist shows Junior’s family hugging in front of their fallen house with a kite flying in the air.

3. What meaning, or message, is the artist trying to help the reader understand about the narrator’s experience?
For pages 5 and 6: This image helps readers understand how scared Junior was, but how he was still hopeful about seeing his family again.

For pages 19 and 20: The artist wants the reader to understand the sense of happiness Junior feels about being rescued and with his family once again.
<table>
<thead>
<tr>
<th>The author used this figurative language …</th>
<th>What this literally means …</th>
</tr>
</thead>
<tbody>
<tr>
<td>“But in my mind, I played.” (p.1)</td>
<td></td>
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<tr>
<td>“Solo”—repeated (pp.9–10)</td>
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<tr>
<td>“Oscar felt really tired and went to sleep. He never woke up.” (p.12)</td>
<td></td>
</tr>
<tr>
<td>“… I hugged them so tight I thought I would never let go.” (p.19)</td>
<td></td>
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</tbody>
</table>
### Figurative Language Analysis T-Chart
(Example, for Teacher Reference)

<table>
<thead>
<tr>
<th>The author used this figurative language ...</th>
<th>What this literally means ...</th>
</tr>
</thead>
<tbody>
<tr>
<td>“But in my <em>mind</em>, I <em>played.</em>” (p.1)</td>
<td><em>Junior used his imagination.</em></td>
</tr>
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<td></td>
<td></td>
</tr>
<tr>
<td>“<em>Solo</em>”—repeated (pp.9–10)</td>
<td><em>Junior feels lonely, alone.</em></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>“Oscar felt really tired and went to <em>sleep</em>. He <em>never woke up.</em>” (p.12)</td>
<td><em>Junior’s friend Oscar died.</em></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>“... I hugged them so tight I thought I would <em>never let go.</em>” (p.19)</td>
<td><em>Junior is relieved and happy to see his family in real life and doesn’t want to be separated from them again.</em></td>
</tr>
</tbody>
</table>
### Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

- I can make inferences using quotes from the text. (RL.5.1)
- 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

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<tr>
<th>Supporting Learning Targets</th>
<th>Ongoing Assessment</th>
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<tr>
<td>I can infer about the narrator’s experience in “Save Bella!” as a survivor of a natural disaster.</td>
<td>• Independent reading</td>
</tr>
<tr>
<td>I can analyze how images in “Save Bella!” are used to add to the meaning of the text and convey the narrator’s experience of a natural disaster.</td>
<td>• Student responses to text-dependent questions</td>
</tr>
<tr>
<td>I can analyze the meaning of figurative language in “Save Bella!” to better understand the narrator’s experience of a natural disaster.</td>
<td>• Analysis notes for “Save Bella!”</td>
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</table>

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<table>
<thead>
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</thead>
<tbody>
<tr>
<td>1. Opening</td>
<td>• This lesson and the one that follows are similar to Lessons 1–3, but with less scaffolding. Students again read the text for gist, followed by a second read to answer text-dependent questions focusing on inferring, the meaning of challenging vocabulary, and figurative language. Then they prepare for deeper analysis of the narrator’s point of view by taking analysis notes. In Lesson 5, students will again write a literary analysis focused on how the narrator’s point of view influences the description of events in the story (RL.5.6).</td>
</tr>
<tr>
<td>A. Homework Review (5 minutes)</td>
<td>• In advance:</td>
</tr>
<tr>
<td>B. Engaging the Reader (5 minutes)</td>
<td>– Group students intentionally, ideally in heterogeneous groups of four (as in Lesson 1).</td>
</tr>
<tr>
<td>2. Work Time</td>
<td>– Create one Analysis Notes for “Save Bella!” anchor chart for display (see blank version in supporting materials). Because students will be working more individually in this lesson, they will create a table for analysis notes in their journals.</td>
</tr>
<tr>
<td>A. First Read: “Save Bella!” (8 minutes)</td>
<td>– Post the Unit 2 guiding question where students can see it and refer to it: “What can literature about natural disasters teach us about their impact on the people who experience them?”</td>
</tr>
<tr>
<td>B. Second Read: Answering Text-Dependent Questions about “Save Bella!” (25 minutes)</td>
<td>• Review: Glass, Bugs, Mud protocol in Checking for Understanding Techniques (see Appendix).</td>
</tr>
<tr>
<td>C. Taking Notes: Preparing for Deeper Analysis of “Save Bella!” (15 minutes)</td>
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<tr>
<td>3. Closing and Assessment</td>
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<tr>
<td>A. Review of Learning Targets (2 minutes)</td>
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<tr>
<td>4. Homework</td>
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<tr>
<td>A. Read the “Historical Note” on the last page of “Save Bella!” Based on this paragraph, what can we add to our What Do We Know about Natural Disasters? anchor chart?</td>
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</tr>
<tr>
<td>B. Complete your analysis notes for “Save Bella!”</td>
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This lesson and the one that follows are similar to Lessons 1–3, but with less scaffolding. Students again read the text for gist, followed by a second read to answer text-dependent questions focusing on inferring, the meaning of challenging vocabulary, and figurative language. Then they prepare for deeper analysis of the narrator’s point of view by taking analysis notes. In Lesson 5, students will again write a literary analysis focused on how the narrator’s point of view influences the description of events in the story (RL.5.6).
## Lesson Vocabulary
analyze, infer, narrator, experience, survivor, images, meaning, figurative language; levee (1), prohibited (1)

## Materials
- Unit 2 guiding question (posted in Lesson 1)
- What Do We Know about Natural Disasters? anchor chart (begun in Unit 1)
- Map of New Orleans (one for display)
- “Save Bella!” (one per student)
- Journals (students’ own)
- Text-Dependent Questions: “Save Bella!” (one per group and one for display)
- Text-Dependent Questions: “Save Bella!” (answers, for teacher reference)
- Evidence flags (approximately 10 per student)
- Analysis Notes for “Save Bella!” anchor chart (blank; one for display)
- Analysis Notes for “Save Bella!” anchor chart (completed example, for teacher reference)
- Analysis Notes for Eight Days anchor chart (teacher’s completed version, from Lesson 1)

## Opening
### A. Homework Review (5 minutes)
- Ask students to take out their independent reading book with evidence flags that they completed for homework. Have them partner with another student for sharing.
- Remind them that their homework was to read their independent books to look for two or three examples of images or figurative language and then reflect in writing on how images or figurative language in the text helped them understand the experience of the characters.
- Prompt students to share reflections from their homework. After 2 or 3 minutes, ask a few students to nominate their partners to share if they felt their partner had a strong example of figurative language. Select a few volunteers to share.

## Meeting Students’ Needs
- If students struggled to identify figurative language in their homework, be sure to spend more time and give additional support during Work Time B.
### Opening (continued)

**B. Engaging the Reader (5 minutes)**

- Bring the class together as a whole group and have a student read the **Unit 2 guiding question** aloud:
  - “What can literature about natural disasters teach us about their impact on the people who experience them?”

- Then focus students on the **What Do We Know about Natural Disasters? anchor chart**. Ask them to think about what the class has inferred so far about the impact of natural disasters on survivors through reading the book *Eight Days*.

- Use the popcorn strategy to share. Listen for students to say:
  - Natural disasters (such as earthquakes) can trap or endanger people’s lives.
  - Some people die during natural disasters.
  - Some people lose friends or family members during natural disasters.
  - People are often scared or afraid but act bravely during a natural disaster.

- Tell students that today they will read a new story about a different kind of natural disaster, a hurricane, to think more about the Unit 2 guiding question. Remind students that they learned about hurricanes in Unit 1.

- Review facts about hurricanes to refresh students’ memories and display the **map of New Orleans** for students to see.
  - Ask:
    - “What do you notice about the city of New Orleans?”

- Listen for students to mention that the city is close to many bodies of water. If you are able to do so, point out where New Orleans is located in relation to your location and in relation to the Gulf of Mexico and the Atlantic Ocean. Tell students that the location of this city is important to understanding the story they will read and that they may like to refer to the map as they are reading.
### Work Time

**A. First Read: “Save Bella!” (8 minutes)**
- Read the learning targets aloud:
  * “I can analyze ‘Save Bella!’ to infer about the narrator’s experience in ‘Save Bella!’ as a survivor of a natural disaster.”
  * “I can analyze how images in ‘Save Bella!’ are used to add to the meaning of the text and convey the narrator’s experience of a natural disaster.”
  * “I can analyze the meaning of figurative language in ‘Save Bella!’ to better understand the narrator’s experience of a natural disaster.”
- Ask students to turn and talk with a partner about what these learning targets mean students will do today. After a minute of discussion, cold call a few to share. Listen for: “We will be analyzing a new text about a natural disaster.” Remind them that they have analyzed the book *Eight Days* to infer about the narrator’s experience, use of images, and figurative language in previous lessons with groups. Explain to students that in the next two lessons they will practice this analysis more independently, with a short story. Ask students to indicate their understanding of each target by using Glass, Bugs, Mud. Review the vocabulary and meaning of any target that is unclear to students.
- Distribute “Save Bella!” to each student. Ask students to look through the text. Point out how the text is divided into five different parts with a “Historical Note” at the end. Tell students that when they take analysis notes later in the lesson, they will need to reference which “part” of the text they got their quote from.
- Ask students to share out what they typically do during a first read. Listen for: “Read for the 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. Tell students that they will be discussing the text to infer the answers to several questions in the second read, but for this first reading they should read silently along with you as you read aloud and listen for the gist.
- Read the text aloud to students with fluency and expression, and then prompt groups to discuss and then write on a new page of their journals what they think the gist of this story is.
- Cold call members from each group to share out what they wrote for the gist. Listen for: “A boy and his sister save their dog during a flood from a hurricane,” “A boy in New Orleans whose house floods in a hurricane,” “A boy and his family and dog survive a hurricane and flood,” or similar ideas.

<table>
<thead>
<tr>
<th>Meeting Students’ Needs</th>
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<td>• Refer students to the Things Close Readers Do anchor chart from previous modules.</td>
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</table>
### Work Time (continued)

#### B. Second Read: Answering Text-Dependent Questions about “Save Bella!” (25 minutes)

- Tell the class that for this second read, they will continue to work toward the first learning target by digging a little deeper into the meaning of the text and discussing a few text-dependent questions. Remind students that they will be expected to follow discussion norms while they discuss the text and that they should use evidence from the text to answer the questions in their journals on the same page they recorded their gist statements.

- Display a copy of Text-Dependent Questions: “Save Bella!” and distribute a copy to each group, as well as a set of approximately 10 evidence flags to each student for marking evidence in the text.

- Have students volunteer to read each of the questions aloud to the class and clarify their meaning as necessary. Tell students that today they will work independently to answer the questions then discuss the questions with their groups and revise as needed. Give students 10 minutes to reread the text and answer the questions in their journals independently. Circulate and support students as needed.

- Then release groups to discuss questions and work together and revise their answers as needed. Observe group work and determine whether or not the class needs additional support (pay particular attention to students’ responses). If they do, consider refocusing to conduct a whole group discussion of the questions.

- After 10 minutes, draw the attention of the whole class and cold call groups to share their answers and evidence. Use Text-Dependent Questions: “Save Bella!” (answers, for teacher reference) in the supporting materials to guide the whole group discussion of each question. Be sure to:
  - Push students to cite evidence in the text for each of their answers.
  - Have students add the word prohibit with a definition in their own words to the academic vocabulary section of their journals.

#### Meeting Students’ Needs

- If students’ gist statements indicate a significant lack of understanding of the text, consider conducting this portion of the lesson with a gradual release to independent group discussion or check in with groups after they discuss each question.
C. Taking Notes: Preparing for Deeper Analysis of “Save Bella!” (15 minutes)

- Explain to students that just as they did with *Eight Days*, they will be taking notes to help them analyze a narrator’s experience during a natural disaster and prepare to write a literary analysis about “Save Bella!”

- Display a blank *Analysis Notes for “Save Bella!” anchor chart* (see supporting materials for a blank example). Read the directions to students and ask them what the purpose will be for taking these notes. Listen for students to explain that they will use these notes to write a literary analysis essay that answers the question: “How does the narrator’s point of view in ‘Save Bella!’ influence how the events in the story are described?”

- Remind students that they will focus on taking notes to paraphrase details about the narrator and the events that occur on the left-hand side of their anchor charts (point to left column of displayed chart) and recording quotes as evidence from the text to support these notes on the right-hand side of the anchor chart (point to right column of displayed chart). If necessary, display a *teacher’s completed version of the Analysis Notes for Eight Days anchor chart* (from Lesson 1) and review how this chart should be completed.

- Consider giving students the option to work on this task with a partner; however, each student should record her or his own notes because this will be an expectation on the mid-unit assessment that begins in Lesson 6. Circulate and support students as needed. See the *Analysis Notes for “Save Bella!” anchor chart (completed example, for teacher reference)* in the supporting materials.

- Once time is up, focus students’ attention and reassure them that they will be able to complete their note for homework if they were not able to finish during this lesson, and that the class will review these notes at the beginning of the next lesson.

Meeting Students’ Needs

- Some students may not finish taking their notes during this portion of the lesson. For students who need more time, expand this portion of the lesson, ask students to complete note taking for homework, or expand Work Time A in Lesson 5.

- If students need more support with note taking, have them work with a partner with stronger note-taking skills.
# Closing and Assessment

<table>
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<tr>
<th>Meeting Students’ Needs</th>
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## A. Review of Learning Targets (2 minutes)

- Read each of the learning targets aloud and ask students to use the Glass, Bugs, Mud protocol to demonstrate their level of understanding of the targets. Note students who show “mud,” as they may need extra support.

## Homework

<table>
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- Read the “Historical Note” on the last page of “Save Bella!” Based on this paragraph, what can we add to our What Do We Know about Natural Disasters? anchor chart?
- Complete your analysis notes for “Save Bella!”

*Note: Be sure you have given feedback based on the Literary Analysis Criteria on groups’ literary analysis essays about Eight Days from Lesson 2. Students will reflect on this feedback and set goals for their next literary analysis in the next lesson.*

- Students will have an opportunity to briefly share and revise their notes in Work Time A of the next lesson; however, if much of your class struggled with taking analysis notes during this lesson, do not assign completion of these notes for homework. Rather, provide further support to students in the next lesson by completing these notes in a more guided fashion (similar to Lesson 1).
Map of New Orleans

Source: http://wikimapia.org/#lang=en&lat=30.016787&lon=-89.935455&z=10&m=w&search=New%20Orleans
A Hurricane Katrina Story
by Jayson Fleischer

1.

Daddy was whistling to himself while he climbed the pull-down ladder into the attic, balancing boxes of Saints memorabilia as he maneuvered them to safety. Mama wrung her hands together anxiously and peered through gaps in the boarded-up front window. Studying them both, it struck me again how much Cherie took after Daddy, and how much like Mama I was. Daddy and Cherie were both impulsive and stubborn, while Mama and I tended to be cautious and reasonable.

It was late Sunday night, August 28, 2005, and Hurricane Katrina was barreling toward New Orleans. We were still at home in the city’s Lower Ninth Ward, despite the governor’s order to evacuate. Granny refused to go, claiming that she was too old to run from a storm. Mama was concerned about not having the money for temporary lodging, while Daddy said that we wouldn’t get very far without a car anyway. My twin sister, Cherie, just didn’t want to leave our dog, Bella, behind. Although I wanted desperately to go, I didn’t want to leave Bella either, plus I needed to be there to make sure Cherie didn’t do anything reckless.

“Darren,” Daddy’s muffled voice came down from the attic, “Hand me that box in the corner.” I picked up the dusty box and passed it up the ladder.

“Maybe we should go to the Superdome,” Mama offered, rehashing an argument from earlier in the day. “We can’t take Bella.” Cherie sounded exasperated as she paged through a worn copy of People magazine.

“Plenty of folks are headed for the stadium,” Daddy said, stepping off the ladder. “I’ve seen this kind of thing before; rations will be scarce, and without enough food and water it’s going to get ugly. We’re better off staying right where we are, you’ll see.” I liked to believe that Daddy was right, but at the moment I had some serious doubts.

Granny must have noticed the alarmed look on my face. “Don’t you worry,” she smiled, patting my hand as I sat down at the kitchen table, “the levees will keep us safe.” She sipped from a cup of peppermint tea and dealt herself another hand of Solitaire. I wasn’t very reassured, because Granny always claimed that someone else would protect us; if it wasn’t God, the saints, or the angels, it was the president, the governor, or the army. Once she claimed that Grandpa’s ghost was watching over us, which I thought was kind of creepy.

The problem was that I didn’t have much faith in the city’s levee system. Much of New Orleans was below sea level; it was like a giant bowl just waiting to be filled. The levee walls kept the water at bay, but I’d heard a powerful storm surge could overtop them. It was only a matter of time before the city experienced some major flooding. Earlier, when I voiced my concerns to Cherie, she just shrugged and said, “Granny says the army built the levees, so we’ll be fine.” I rolled my eyes in response.
If meteorologists were right, Katrina could be the worst storm in the city’s almost 300-year history. Plenty of people decided to stay in town for one reason or another. Many were going to the Superdome, the Convention Center, or other makeshift shelters—places where pets were prohibited. Even over the whistling wind I could hear the distant chorus of neighborhood dogs abandoned by their fleeing owners. Bella joined in to howl along with them.

“Bella, shush!” Granny said. The old beagle yawned nervously. Daddy often claimed that Bella had raised Cherie and me. He would joke that her nurturing made us into a couple of wild animals. (Which wasn’t fair at all—the only reason I ever got into trouble was from trying to keep Cherie out of trouble!) Bella was hardly wild, though; she spent most of her time lounging under the kitchen table, silently begging for table scraps or simply overseeing the house like a queen surveying her domain.

“You’ll keep us safe, won’t you old girl?” Granny reached under the table and scratched Bella’s head. “You need to go outside?” she asked.

We spent the night in uneasy anticipation of Katrina’s arrival. Cherie and I were drowsing on opposite ends of the couch. Mama flipped distractedly through Cherie’s magazine. Daddy pretended to snore in his leather chair, but I knew he wasn’t really sleeping because of the tap-tap-tap of his finger on the chair’s armrest. Only Granny seemed unconcerned; she’d gone to bed as if our home wasn’t directly in the path of a rampaging miles-wide monster.

Despite the constant howling of the wind, I must have fallen asleep, because my sister was franticly shaking me awake. The electricity had gone out sometime during the night; it was dark, but candles were lit. I sat up and felt water splash over my feet as they touched the floor. Water was gushing in around the front door and trickling down from the window sills, too. Rain hammered against the side of the house, and the wind was like a thousand hungry ghosts shrieking to be let in. It sounded like the walls would be torn off at any moment, and suddenly I wished Grandpa’s spirit was actually here. For a brief second, I imagined him standing in the middle of the room, hands raised like a magician, using his ghostly powers to hold the house together.

Returning to reality, I noticed Cherie looking around wildly. “Where’s Bella?” she shouted over the gale. The water was knee-deep and rising fast. Mama was yelling down from the attic, while Daddy helped Granny up the ladder. I waded over to Daddy and tugged on his sleeve. “Did you put Bella in the attic?” I had to shout it twice before he understood me. He shook his head and boosted Granny toward Mama’s outstretched hands. Cherie and I splashed down the hallway toward the bedrooms. We called out, but there was no sign of the old beagle. Cherie hurried over to a window and peeked through the boards.
“Darren,” she pointed toward the back yard, “she’s outside!”

“Cherie! Don’t—” but before I could stop her, she wrenched open the back door. Water surged in, knocking us off our feet. The deluge slammed me against a wall, but Cherie was still clinging to the door. Somehow, she managed to pull herself through the torrent and escape into the river that was once our back yard. I couldn’t see much in the gloom, but as a flash of lightning tore through the sky I caught sight of Bella, clawing to keep a hold on the roof of her doghouse. The roiling water knocked Cherie around like a buoy as she swam toward the dog. *We should be in the attic*, I said to myself, *but instead, we’re going outside, into the storm!* How does this always happen? Shaking my head, I struggled through the doorway to follow my sister.

3.

Cherie held onto the doghouse with one arm and Bella with the other. We were exhausted, but there was no time to rest. The doghouse was disappearing rapidly beneath the rising water. Turning back toward the house, we watched in horror as the back door was swallowed up as well.

Looking around desperately for somewhere to go, we spotted a familiar tree across the street and swam toward it. On a normal day neither of us could reach its lowest branches, but the flood allowed Cherie to climb easily into a wedge between its limbs. I lifted Bella up to her and then quickly followed. The wind was deafening, and rain pelted us like BBs. Our tree swayed angrily, and many of the smaller branches lashed around like whips. Settling into the questionable protection of the tree, I shouted in Cherie’s ear, “If we don’t die out here, I’m going to kill you myself!” She laughed and hugged Bella close.

We huddled together for hours against the storm. As the water continued to rise beneath us, we had to climb higher. Eventually, the wind and rain gradually stopped and the storm clouds retreated. Murky water still churned below us, and across the flooded street, the water had stopped rising just inches below our roof. I hoped our family was safe in the attic. All manner of debris floated past: furniture, clothes, broken pieces of houses—we even saw a few cars bobbing lazily down the street. Bella started to growl as a log drifted toward our tree. When it was directly beneath us, we realized it was the ridged back of an alligator. It passed harmlessly below, but it was a while before we worked up the courage to swim home.

4.

We could hear thumping and muffled shouting as we climbed onto the roof. I tore up a section of shingles until a small hole was made in the roof.

“Thank God you’re both safe!” Daddy reached up through the gap and took each of our hands, as if to convince himself we weren’t some elaborate mirage. Waves of heat poured out of the hole; the attic was broiling in the sun. With Daddy’s help, we made the opening bigger. Mama climbed out and tears of joy flowed down her cheeks as she hugged us. Daddy lifted Granny out next. She was suffering from heat exhaustion, so Mama gave her some food and water taken from the supplies we’d put in the attic. Daddy made a sunshade out of a tarp, and we spent the rest of the day out of the sun’s punishing glare.

The sun was going down when we heard a boat engine approaching. We shouted and waved our hands until its driver saw us. Our relief didn’t last long though—the man would help us, but he couldn’t take Bella. I was afraid that Cherie would refuse to go, but after a brief argument, Daddy decided to stay behind instead. A few days later, rescuers forced all remaining survivors to evacuate their homes. Daddy had to leave Bella in the attic. He explained later that he’d used the tarp and some duct tape to make a sign that read, “Save our dog Bella! Stranded in the attic!”
5.

A week after the storm, animal rescue teams were finally allowed into the city to search for pets abandoned during the evacuation. We feared the worst, and another week passed without word. Just as we were about to lose hope, we learned that Bella had been found and taken to an animal shelter. She was weak and malnourished, but the vet reassured us that she would make a full recovery.

It was nearly a month after Katrina before we saw Bella again. Cherie raced to meet her, and I wasn’t far behind. Bella whined and licked our faces excitedly. Her whole body shook from the frantic wagging of her tail, and I thought that maybe Daddy was right all along; she really did act like a mama reunited with her lost pups.

**Historical Note:** Before Hurricane Katrina, large-scale emergency preparation didn’t often include animal rescue efforts. FEMA (the Federal Emergency Management Agency) was unprepared for the number of Katrina victims who wouldn’t abandon their pets. Some residents of affected areas refused to evacuate, risking injury or death to avoid leaving their animals behind. Other people snuck pets onto transportation or into shelters where they were prohibited. After Katrina, public outcry led to the passing of the Pets Evacuation and Transportation Standards Act (PETS) in 2006. This law requires all states that want FEMA’s help to include pets and service animals in their planning for emergencies. In 2012, the law helped save the lives of many pets—and pet owners—during Superstorm Sandy.

By Jayson Fleischer. Copyright © 2015 by the American Reading Company
Directions: Answer the following questions in a new page of your journal.

1. What is the natural disaster that took place in this story, and where did it take place?

2. Who is the narrator, and how does he describe himself in the first paragraph?

3. For what reasons did Darren and his family choose to stay in their home for the storm?

4. In the last paragraph on the first page of the story, Darren says, “The problem was that I didn’t have much faith in the city’s levee system.” What can you infer about the meaning of the word levee? What evidence from the text helps you infer this word’s meaning?

5. The narrator describes the city as “like a giant bowl just waiting to be filled.” What kind of figurative language is this? What does it literally mean?

6. On the top of the second page of the text, the narrator describes the shelters, like the Superdome, as places where “pets were prohibited.” What does the word prohibited mean?

7. How does the image of the Superdome, on the second page, help you understand this section of the story?

8. In Part 2 of the story, why does Darren follow Cherie out of their house during the storm? How does the narrator describe his thoughts about this event?

9. In Part 4 of the story, the narrator describes having to leave his dog, Bella, behind when the family is rescued. Later, in Part 5, he describes his reunion with his pet. Based on these descriptions, how would you describe Darren’s experience as a pet owner during this natural disaster?
Text-Dependent Questions: “Save Bella!”
(Answers for Teacher Reference)

1. What is the natural disaster that took place in this story, and where did it take place?
   The natural disaster was Hurricane Katrina in New Orleans.

2. Who is the narrator, and how does he describe himself in the first paragraph?
   The narrator is a boy named Darren and he describes himself as “cautious and reasonable.”

3. For what reasons did Darren and his family choose to stay in their home for the storm?
   They stayed because their grandmother “refused to go,” they didn’t have a car or money for a place to stay, and they didn’t want to “leave [their] dog, Bella, behind.”

4. In the last paragraph on the first page of the story, Darren says, “The problem was that I didn’t have much faith in the city’s levee system.” What can you infer about the meaning of the word levee? What evidence from the text helps you infer this word’s meaning?
   They are walls that hold water in and away from the city. I inferred this because the text says “the levees keep the water at bay.”

5. The narrator describes the city as “like a giant bowl just waiting to be filled.” What kind of figurative language is this? What does it literally mean?
   This is a simile. It literally means that the city is shaped like a bowl and could flood.

6. On the top of the second page of the text, the narrator describes the shelters as places where “pets were prohibited.” What does the word prohibited mean?
   Prohibited means not allowed. I inferred this because the text says dogs were “abandoned by their fleeing owners.”

7. How does the image of the Superdome, on the second page, help you understand this section of the story?
   This image helps me understand that the Superdome is a big building with a rounded roof, where people took shelter during the storm.

8. In Part 2 of the story, why does Darren follow Cherie out of their house during the storm? How does the narrator describe his thoughts about this event?
   He describes thinking, “We should be in the attic, I said to myself, but instead, we’re going outside, into the storm! How does this always happen?”

9. In Part 4 of the story, the narrator describes having to leave his dog, Bella, behind when the family is rescued. Later, in Part 5, he describes his reunion with his pet. Based on these descriptions, how would you describe Darren’s experience as a pet owner during this natural disaster?
   He was worried about his dog. He describes an “argument” and his dad staying with the dog, then being “forced” to go and “leave Bella in the attic.” He describes “fearing the worst” and being “about to lose hope” before they heard that she was rescued.
Directions: Use the following chart to prepare for writing a literary analysis that focuses on the following question: “How does the narrator’s point of view in ‘Save Bella!’ influence how the events in the story are described?”

Title and Author__________________________________________________________________

<table>
<thead>
<tr>
<th>WHO is the narrator?</th>
<th>HOW do you know? (Quote or evidence from the text)</th>
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<tr>
<th>WHAT events take place and WHERE? (main events from beginning/middle/end)</th>
<th>HOW does the narrator describe these events? (Quote or evidence from the text)</th>
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Title and Author “Save Bella!” by Jayson Fleischer
Note: These are possible answers. Other text-based answers may be acceptable.

<table>
<thead>
<tr>
<th>WHO is the narrator?</th>
<th>HOW do you know? (Quote or evidence from the text)</th>
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<tbody>
<tr>
<td>Darren is a boy living in New Orleans with his family. He is cautious and reasonable.</td>
<td>“Daddy and Cherie were both impulsive and stubborn, while Mama and I tended to be cautious and reasonable.” (Part 1)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>WHAT events take place and WHERE? (main events from beginning/middle/end)</th>
<th>HOW does the narrator describe these events? (Quote or evidence from the text)</th>
</tr>
</thead>
</table>
| Darren describes preparing for Hurricane Katrina with his family in the city of New Orleans. Darren and his mom want to evacuate, but the rest of the family doesn’t. | “Don’t you worry,” she smiled, patting my hand as I sat down at the kitchen table, “the levees will keep us safe.”  
“The problem was that I didn’t have much faith in the city’s levee system.” (Part 1) |
| Darren wakes up to a flooding house and his sister, Cheri, goes outside to save their dog, Bella. He swims after her and they all climb into a tree to get out of the water. | “I struggled through the doorway to follow my sister.”  
“We spotted a familiar tree across the street and swam toward it.” (Parts 2 and 3) |
| After the storm, they swim back to the roof and help their family escape the attic. A boat comes by to rescue them, but they are forced to leave Bella in the attic. | “I tore up a section of shingles until a small hole was made in the roof.”  
“Our relief didn’t last long, though—the man would help us, but he couldn’t take Bella.” (Part 4) |
| Later, Bella is rescued and they are reunited with their pet more than a month after the storm. | “It was nearly a month after Katrina before we saw Bella again. Cherie raced to meet her, and I wasn’t far behind.” (Parts 4 and 5) |
Grade 5: Module 4: Unit 2: Lesson 5
Analyzing Point of View: Inferring about the Impact of Hurricane Katrina on People Living in New Orleans
Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

<table>
<thead>
<tr>
<th>I can describe how a narrator’s point of view influences the description of events. (RL.5.6)</th>
<th>Ongoing Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>I can write informative/explanatory texts to examine a topic and convey ideas and information clearly. (W.5.2)</td>
<td>• Group discussion</td>
</tr>
<tr>
<td>I can draw evidence from literary texts to support analysis. (W.5.9a)</td>
<td>• Literary analysis essays about “Save Bella!”</td>
</tr>
</tbody>
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Supporting Learning Target

- I can describe how Darren’s point of view influences his description of events in “Save Bella!”
## Agenda

1. **Opening**
   - A. Homework Review (5 minutes)

2. **Work Time**
   - A. Reviewing Criteria for Literary Analysis (10 minutes)
   - B. Sharing and Revising Analysis Notes (10 minutes)
   - C. Writing: Analyzing How the Narrator’s Point of View Influences the Description of Events (30 minutes)

3. **Closing and Assessment**
   - A. Reflecting on the Guiding Question (5 minutes)

4. **Homework**
   - A. Read your independent book.

## Teaching Notes

- In the previous lesson, students read the short story “Save Bella!” for the gist, began discussing and inferring about events in this text, and then moved on to take notes and gather quotes for this lesson’s deeper analysis of the narrator’s experience. Today’s lesson focuses on how the narrator’s point of view influences how events are described (RL.5.6) in the story, but students may need more time to prepare for the opening of this lesson if they did not complete their analysis notes in Lesson 4.

- In Work Time A, students have a chance to share and revise their analysis notes. This is an opportunity to ensure that students were able to complete this task and provide further support for students who struggled with more independent note taking in Lesson 4. If your students struggled with doing this independently in the previous lesson, consider allowing more time for this portion of the lesson to give them more guidance.

- In Work Time B, students examine the sample literary analysis about *Eight Days* (from the supporting materials of Lesson 2). They read this essay and consider how the essay meets the Literary Analysis Criteria created in Lesson 2. They then get their group essays from Lesson 2 back with feedback from the teacher and select criteria they felt their group met, as well as those criteria they feel they will need to focus on in their individual essays during this lesson.

- In the next lesson, students will give each other feedback and receive feedback from the teacher on their completed essays about “Save Bella!” and begin part 1 of their mid-unit assessment, where they will read and take notes for writing an on-demand literary analysis essay about how point of view influences how events are described.

- In advance:
  - Give student groups feedback on their essays from Lesson 2, based on the Literary Analysis Criteria.
  - Post the Literary Analysis Criteria anchor chart.
  - Review: Fist to Five protocol in Checking for Understanding techniques (see Appendix).
### Lesson Vocabulary
- point of view, influence, description, events, analyze, exemplar

### Materials
- “Save Bella!” (one per student; from Lesson 4)
- Journals (students’ own)
- What Do We Know about Natural Disasters? anchor chart (begun in Unit 1)
- Literary Analysis task card (one per student and one for display; from Lesson 2)
- Document camera or overhead projector
- Literary Analysis Criteria anchor chart (from Lesson 2)
- Example literary analysis essay about *Eight Days* (one for display; from Lesson 2)
- Groups’ literary analysis essays about *Eight Days* (with teacher feedback; from Lesson 2)
- Analysis Notes for “Save Bella!” anchor chart (in students’ journals; from Lesson 4)
- Analysis Notes for “Save Bella!” anchor chart (blank; one for display; from Lesson 4)
- Analysis Notes for “Save Bella!” anchor chart (completed example, for teacher reference; from Lesson 4)
- Example literary analysis essay about “Save Bella!” (for teacher reference)
- Unit 2 guiding question (posted in Lesson 1)
### Opening

**A. Homework Review (5 minutes)**

- Ask students to take out the text “Save Bella!” and their homework from Lesson 4 in their journals: Read the “Historical Note” on the last page of “Save Bella!” Based on this paragraph, what can we add to our What Do We Know about Natural Disasters? anchor chart?
- Focus students’ attention on the **What Do We Know about Natural Disasters? anchor chart**. Cold call students to share out suggestions for additions to this chart based on the Historical Note in the text. Listen for: “Because of Hurricane Katrina, the government changed the law so people’s pets can be saved too.”
- Add related suggestions to the anchor chart.

<table>
<thead>
<tr>
<th>Meeting Students’ Needs</th>
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<tbody>
<tr>
<td>If students struggled with getting the gist of the Historical Note, consider spending a few minutes reading it aloud and discussing it as a class before adding to the What Do We Know about Natural Disasters? anchor chart.</td>
</tr>
</tbody>
</table>
A. Reviewing Criteria for Literary Analysis (10 minutes)

- Ask students to join their group and bring their journals and their copy of the text.
- Read the learning target aloud to students:
  - “I can describe how Darren’s point of view influences his description of events in ‘Save Bella!’”
- Ask students:
  - What is familiar in this target and what is different? Listen for students to notice that they have seen this target before when they analyzed the point of view of the narrator in *Eight Days*, but that this time they will be analyzing “Save Bella!”
- Display the Literary Analysis task card using a document camera. Review the focus question on the task card:
  - “How does the narrator’s point of view in this story influence how the events in the story are described?”
- Tell students that they will again use this task card and focus question to help them write their essays, but this time they will write their own essay individually. Explain that to support them with this, the class will look at feedback from you based on the Literary Analysis Criteria on their group’s literary analysis about *Eight Days*. Then, they will have an opportunity to share and revise their analysis notes for “Save Bella!” as a group before they begin writing their literary analysis essay of “Save Bella!” individually.
- Review the Literary Analysis Criteria anchor chart with students. Tell them that these criteria will help them write a good literary analysis and can be used to help them reflect on the feedback they will receive on their group’s essay.
- Display the example literary analysis essay about *Eight Days* from Lesson 2. Ask students to look and listen for evidence of the criteria in the example as you read it aloud to them.
- After reading it aloud, cold call students to locate evidence of the criteria in the example. Then distribute each group’s literary analysis essays about *Eight Days* (with teacher feedback). Have groups review their essays with feedback and set a goal based on the Literary Analysis Criteria as a group for what to improve in their individual literary analysis essays about “Save Bella!”
- After a few minutes, ask each group to share their goal with the rest of the class. Tell students that you expect them to focus on this goal in their work during this lesson.
Work Time (continued)

### B. Sharing and Revising Analysis Notes (10 minutes)

- Tell students that now that they have reviewed the criteria and set goals for improvement, they are ready to begin their work by reviewing their **Analysis Notes for “Save Bella!” anchor chart**, which they created in their journals.

- Display the **Analysis Notes for “Save Bella!” anchor chart (blank)** and ask students to turn to their own completed version in their journals.

- Ask students to turn and talk with their groups about the notes and quotes they added to the first row of their analysis notes for “Save Bella!”: “WHO is the narrator?” and “HOW do you know?” Give students a minute or two to share, and then focus the attention of the group. Cold call groups to share what notes and quotes they took and record them on the displayed blank Analysis Notes for “Save Bella!” anchor chart. Use the **Analysis Notes for “Save Bella!” anchor chart (completed example, for teacher reference)** to guide this review.

- After sharing notes and quotes related to the narrator, remind students about first person versus third person **point of view**. Ask:
  
  * “What point of view is used in 'Save Bella!'?”

  - 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 and thoughts,” or similar examples.

  - Remind students that the author creates the narrator to tell a story, and that the narrator’s point of view influences how the event is described. Have them note the first person point of view in the “WHO is the narrator?” section of their notes.

- Ask students to turn and talk with their groups about the notes and quotes they added to the second row of their analysis notes for “Save Bella!”: “WHAT events take place and WHERE?” and “HOW does the narrator describe these events?” Give students about 5 minutes to share in their groups, and then focus the attention of the group.

- Cold call groups to share what notes and quotes they took and record these on the displayed Analysis Notes for “Save Bella!” anchor chart. Again use the completed example to guide this review. Be sure students understand the main events in the story and have selected quotes that describe these events. If necessary, remind them of the focusing question for their literary analysis: “How does the narrator’s point of view in ‘Save Bella!’ influence how the events in the story are described?”

### Meeting Students’ Needs

- Be sure students are able to articulate the main events of the story and quote the narrator’s description of these events. These quotes will be used for planning their own literary analysis essays. If students struggle with this, consider conducting this portion of the lesson in a more guided fashion.
### C. Writing: Analyzing How the Narrator’s Point of View Influences the Description of Events (30 minutes)

- Distribute a Literary Analysis task card to each student. Focus students’ attention on Steps 2–4 of their Literary Analysis task card. Review these steps with students. Ensure that they have their needed materials:
  - Analysis Notes for “Save Bella!” anchor chart
  - “Save Bella!” text
- Remind them to use the Literary Analysis Criteria and to remember their goal for writing this essay. Have students begin writing and circulate to support them as needed.
- As time allows and individuals complete their essays, ask them to share their essays with another finished peer and think about one “star” (compliment) they would give, based on the criteria listed on the Literary Analysis Criteria anchor chart.
- If students finish early, remind them to review the criteria again and reread their essays. Students who have done this could read their independent reading books.
- Collect essays in order to give students individualized feedback. Refer to the example literary analysis essay about “Save Bella!” (for teacher reference), in the supporting materials. Students will review this feedback before the mid-unit assessment to prepare for writing their on-demand literary analysis essays.

### Meeting Students’ Needs

- To further support struggling writers, confer with these writers to assist with their planning of each paragraph before they begin their writing.
- Consider providing sentence stems or a graphic organizer for students who may need more scaffolding toward writing their literary analysis essays. The graphic organizer may include boxes for the introduction, body, and conclusion portions of the essay.
- If time does not permit students to finish their literary analysis, split this lesson into two parts, with students completing Steps 2 and 3 of the Literary Analysis task card in the first part and Steps 4 and 5 in the second part.
### Closing and Assessment

**A. Reflecting on the Guiding Question (5 minutes)**

- Read the **Unit 2 guiding question**: “What can literature about natural disasters teach us about their impact on the people who experience them?”
- Remind students that they have been reading and analyzing the story about natural disasters to infer how extreme natural events affect people. Remind them that they have read two stories so far: the book *Eight Days* and the short story “Save Bella!”
- Ask students to think about, then pair to share:
  * “What were we able to learn about the hurricane in New Orleans and its impact on humans or the environment from Darren’s description of events in ‘Save Bella!’?”
- Invite students to share their partner’s response whole group. Listen for ideas such as: “Hurricanes can cause flooding,” “People cannot always evacuate,” “Homes are destroyed,” “Families are separated,” “People might have to leave a pet behind,” etc.
- Add their comments to the What Do We Know about Natural Disasters? anchor chart.

### Meeting Students’ Needs

- To further support students in reflecting, consider allowing them to first discuss the prompt with a partner before completing their exit ticket.

### Homework

- Read your independent book.

*Note: Give students individualized feedback on their literary analysis essays about “Save Bella!” They will review this feedback before taking the mid-unit assessment, in order to prepare for writing their on-demand literary analysis essays. For reference, see the example literary analysis essay in the supporting materials of this lesson.*

### Meeting Students’ Needs

- Provide an audio recording of independent reading books for students who struggle with reading independently.
Example Literary Analysis Essay about “Save Bella!”
(For Teacher Reference)

Note: This is an exemplary model of a literary analysis essay. Look for your students’ work to include key elements listed on the Literary Analysis Criteria anchor chart.

The story “Save Bella!” by Jayson Fleischer is about a boy named Darren who survives Hurricane Katrina with his family in New Orleans. The story is told in the first person from Darren’s perspective. He is a cautious, reasonable boy. Like his mother, Darren thinks his family should leave their home and stay in a shelter. But this would mean leaving their dog, Bella, behind. The family stays home and gets into trouble when their home floods. Because the story is told from Darren’s point of view, this influences the description of why the family chooses to stay and the events that happen afterward.

For example, in the beginning of the story Darren describes his family, “Daddy and Cherie were both impulsive and stubborn, while Mama and I tended to be cautious and reasonable,” and “Granny always claimed that someone else would protect us.” He describes his family’s many reasons for staying: “Granny refused to go,” “Mama was concerned about not having the money,” “Daddy said that we wouldn’t get very far without a car,” “Cherie just didn’t want to leave our dog, Bella,” and “I wanted desperately to go, I didn’t want to leave Bella either.” Later, when his house floods and his sister goes outside to get Bella, he describes his thoughts: “We should be in the attic, I said to myself, but instead, we’re going outside, into the storm! How does this always happen?” In the end they save Bella, but have to leave her because the rescue boat doesn’t allow dogs. Luckily, she is later rescued and a month later they go to pick her up. Darren describes, “Cherie raced to meet her, and I wasn’t far behind.”

Although Darren is cautious, he is also brave. In the story, he helped save his dog even though swimming in a flood is really dangerous. Because the story is told from his point of view, readers get to know how much Darren cared for Bella and why going out into the storm to rescue her took a lot of bravery.
Mid-Unit 2 Assessment: Analyzing a New Narrative about a Natural Disaster, Part I
Agenda

1. Opening
   A. Learning Targets Review (5 minutes)
2. Work Time
   A. Mid-Unit 2 Assessment (45 minutes)
3. Closing and Assessment
   A. Tracking My Progress (5 minutes)
   B. Sharing Reflections on Learning Targets (5 minutes)
4. Homework
   A. No homework for this lesson.

Teaching Notes

- In this lesson, students take Part I of the Mid-Unit 2 Assessment. In this first part of the assessment, students read the text and answer text-dependent questions to infer the meaning of the text, analyze images, and determine the meaning of figurative language in a short story about Hurricane Sandy.

- If students complete Part I of this assessment early, you may wish to have them continue on with Part II (see Lesson 7) and take analysis notes to prepare for writing their literary analysis essays.

- In advance:
  - The Unit 2 guiding question should remain posted, as it has all unit long, where students can see it and refer to it: “What can literature about natural disasters teach us about their impact on the people who experience them?”
  - Make copies of Part II of the Mid-Unit 2 Assessment of Lesson 7 so that students who finish early can begin to take notes for their literary analysis.

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

I can make inferences using quotes from the text. (RL.5.1)
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 infer about the narrator’s experience in “Save Bella!” as a survivor of a natural disaster, using quotes from the text.
- I can analyze the meaning of figurative language in a new narrative about natural disasters.
- I can analyze how an image from the text adds meaning to the narrator’s description of events.

Ongoing Assessment

- Mid-Unit 2 Assessment: Analyzing a New Narrative about a Natural Disaster, Part I
Opening

A. Learning Targets Review (5 minutes)

- Review each of the learning targets:
  * “I can infer about the narrator’s experience in ‘Save Bella!’ as a survivor of a natural disaster, using quotes from the text.”
  * “I can analyze how an image from the text adds meaning to the narrator’s description of events.”
  * “I can analyze the meaning of figurative language in new narrative about natural disasters.”

- Point out the key words and phrases that students are familiar with from these learning targets. Ask students to turn to a partner and explain what they will be doing for this first part of the assessment. Listen for: “We will be reading and analyzing a new story about natural disasters,” “We will analyze images in a new text,” and “We will analyze the meaning of figurative language in a new story.”
### Work Time

<table>
<thead>
<tr>
<th>A. Mid-Unit 2 Assessment (45 minutes)</th>
<th>Meeting Students’ Needs</th>
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<tbody>
<tr>
<td>• Distribute the text “In the Middle of the Storm” and the Mid-Unit 2 Assessment: Analyzing a New Narrative about a Natural Disaster, Part I to each student.</td>
<td>• Allow students who struggle with language extra time to complete the assessment.</td>
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<tr>
<td>• Read the directions aloud to students. Clarify as needed.</td>
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<tr>
<td>• Circulate to supervise; because this is a formal on-demand assessment, do not provide support other than formally approved accommodations.</td>
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<tr>
<td>• If students finish the assessment early, you may choose to have them begin Part II of the mid-unit assessment (see Lesson 7).</td>
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</table>
## Closing and Assessment

<table>
<thead>
<tr>
<th>Meeting Students’ Needs</th>
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<tbody>
<tr>
<td><strong>A. Tracking My Progress (5 minutes)</strong></td>
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<tr>
<td>• Distribute the Tracking My Progress: Mid-Unit 2 Assessment, Part I recording form to students.</td>
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<tr>
<td>• Remind students that they have used this self-assessment during previous modules to reflect 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 that this is a good time to honestly indicate if they feel they are on track or struggling and not understanding.</td>
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<tr>
<td>• Ask students to independently complete their Tracking My Progress forms. Ask them to hold on to this sheet to refer to during the Debrief.</td>
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<tr>
<td><strong>B. Sharing Reflections on Learning Targets (5 minutes)</strong></td>
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<tr>
<td>• Congratulate students on how much they have learned so far about analyzing literature so they can better understand the impact of extreme events on people’s lives and the surrounding environment. Tell them that tomorrow they will complete Part II of their assessment by taking notes and writing a literary analysis of “In the Middle of the Storm.”</td>
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<tr>
<td>• Partner students. Ask them to share the reflections on their Tracking My Progress forms.</td>
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<td>• Invite several students to share out with the whole group.</td>
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<tr>
<td>• Collect Part I of students’ mid-unit assessments and their Tracking My Progress forms, as well as their copy of “In the Middle of the Storm.”</td>
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<tr>
<td><strong>Homework</strong></td>
</tr>
<tr>
<td>• No homework.</td>
</tr>
<tr>
<td>Note:</td>
</tr>
<tr>
<td>• Be sure you have given feedback to students’ literary analysis essays about “Save Bella!” (from Lesson 5) based on the literary analysis criteria. Students will reflect on this feedback in advance of Part II of the mid-unit assessment.</td>
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<tr>
<td>• Some students may need more time to process feedback than is allotted in Lesson 7. For these students, consider sharing their feedback with them before Part II of the mid-unit assessment and conferring with them about goals they would like to set for the assessment.</td>
</tr>
<tr>
<td>• In the upcoming end of unit assessment in Lesson 9, students will have the opportunity to create a piece of artwork to accompany a response to the guiding question. It is an optional portion of that assessment. If you are interested in including the artwork option, review Lesson 9 now. To extend the arts integration of that lesson, consider allowing students to use high-grade drawing paper and choose their art medium (colored pencils, pastels, watercolor). Another option is to collaborate with your art resource teacher for a more thorough integration of the arts.</td>
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</table>
We knew all about it before it happened. Everyone told us it was coming. The schools even closed early. My mom says that when she was a kid growing up in New York City, school was never closed. It was a big deal. It was October 29, 2012, and it was my tenth birthday, but that wasn’t the big deal. Hurricane Sandy was the big deal. It was going to hit the city. Of course I always knew that New York was very close to the ocean, but a hurricane coming seemed weird. Hurricanes seemed like foreign, tropical things, something that happens where it’s hot and humid, where there are palm trees, places like Florida, not New York.

My grandma used to live in Florida and is obsessed with the ocean. She always says that when she first came to New York, the thing she loved most was how you could take the subway to the ocean. She loves taking my sister and me on the subway all the way out to Coney Island. We walk along the beach, but we also go to the aquarium. I have to admit the ocean makes me a little nervous, but I love the aquarium. I love how quiet and dark it is downstairs with the huge tanks of fish. It helps ease my worries and makes me feel incredibly peaceful. I like to sit in front of the big tanks and imagine I am a sea creature too, floating serenely along in the calm water, that is, when I’m not chasing after my sister Janie. Once she ran off by herself in search of sharks. Luckily, we finally found her at the octopus tank with her face stuck to the glass like a starfish. She’s sweet, but a little unpredictable.

My mom and Janie and I live in Brooklyn, not as far out as Coney Island. We live in a brownstone. It’s just what it sounds like, a building made out of brown stone. Our whole block is brownstones. We live on the very top floor, which is the fourth floor. There are two bedrooms. Janie and I share the bigger room, which isn’t really very big. My narrow bed is next to the window, though, and this suits me just fine. At night, if I’m having trouble sleeping, I can peek under the curtain. I love to look at the enormous old trees that line our entire block. These protectors stand with their huge arms holding everyone on our block. I feel like keep us safe. My mom says that some of the biggest trees have been here for over a hundred years. She says they have seen more than we will ever know. Looking at those big old trees makes me feel peaceful too.

On the morning of October 29, 2012, I woke up excited. It was my tenth birthday! If it had been a regular day, I would have gone to school and my mom would have brought in her famous cupcakes; but school was closed and this made my birthday feel a little more special. Not only was I getting a day off for my birthday, but a hurricane was coming too. I was excited, but also a little anxious. My mom had prepared me a special fruit salad for breakfast, but I had too many butterflies in my stomach to eat all that much. It’s when she flicked on the news that I started getting pretty nervous. I began asking her lots of questions.
“Will the storm be bad? Is it a hurricane like the kinds they get in Florida? Do we have to leave our apartment? A lot of people are leaving!” My mom told us that we wouldn’t have to leave, but that we would have to stay inside to be safe. “Safe from what? Are we in real danger?” I kept thinking. My mom said it would be a severe storm. No one knew how strong it would be, but everyone was taking precautions. People who lived closer to the water were being told to evacuate their homes, and those who lived farther from the ocean, like us, were told to stay indoors. I was glad we could stay in our apartment, but the excitement for my birthday was quickly beginning to evaporate.

I don’t remember exactly when it started, but at some point the rain and wind came. It was like a regular thunderstorm at first. Nothing too bad, really. Janie asked my mom to tell us about that time that she was waiting for a bus during high school when a really bad storm started. The wind was so strong that she and her two friends were being blown around the street like loose newspaper. They ran to an ice cream truck parked on the corner and begged the man inside to let them come in. They waited out the storm in the back of the truck, sneaking sprinkles when the ice cream man wasn’t looking. After the story, Janie looked out the window and I knew she wanted to go outside. She was probably wondering what it would be like to blow around like loose paper in the wind. I was fine not knowing.

Then we heard what sounded like an enormous crack. I had never heard anything so loud in my life. It made us all jump and cry out. The crack made me think that the sky had actually torn in half! I was pretty sure that wasn’t possible, but I couldn’t imagine what the sound was. And then, we heard a huge crash outside. We rushed to the window in the living room that looked out onto our block. A tree had been ripped out of the ground by its roots! Those enormous trees on our block were our neighbors, our protectors, but now one of them had fallen right across the street and landed on a parked blue car. The car alarm screeched and screeched. It sounded like the car was in agony, crying out for help. The sounds from outside roared in our ears: the fierce wind, the crashing trees, the screaming alarms. For a while, all we could do was stare outside in amazement. We didn’t know whose car had been crushed, but it looked terrifying. Luckily, no one had been outside when the tree crashed. And luckily, we didn’t even have a car!

My mom started taking pictures of our block from the window. She showed us some pictures on her phone from her friend Miguel. He was driving in Queens not far from his house. He had driven right up to this bridge when he had to turn around. You could see the water churning under the bridge. No one had expected the water levels to rise so high! The water was crashing into people’s houses! Janie wanted to see more pictures, but I think my mom saw the worried look on my face. She said, “No more pictures right now, girls!” and put her phone away.
All of a sudden, we felt a shaking right in our apartment. I screamed, “What’s happening?” We could see that the windows in the living room were bending in from the force of the wind, almost the way cards bend when you shuffle them. Except that windows are not supposed to bend. “Mom!” I shouted. “Are the windows going to break?” “No, Rosa, of course not!” she shouted back. But I could see she was just as scared as I was. Janie looked like she wanted to get a closer look.

My mom backed us out of the living room into the kitchen. And at that moment, all the lights went out. Janie and I both cried out. “It’s okay, it’s okay,” said my mom, hugging us both. “We just lost power! That’s all.” She ran over to what she calls the “utility drawer.” It is full of all sorts of things, papers and menus and things like that. Luckily, it also had candles, which is what she was looking for. She found the big box of matches we use for the stove sometimes and started to light the small round candles. In the middle of lighting them, she said to me, “Well! It is your birthday, after all! This is a good time to have candles, don’t you think?” I smiled at her, but I wasn’t feeling all that happy about my birthday anymore. I kept thinking about the windows. What if they crashed in and then all the wind and rain came into our apartment? I was so glad we lived on the top floor. But I started worrying about our neighbors. What would happen if their apartments filled with water? And my grandma, was she safe? Were her windows bending like cards?

My mom’s phone rang then, and it was Grandma. Mom and I had been worried about her, but Grandma was totally fine. She lived in a very high apartment building in Manhattan. It was the same building my mom had grown up in. So far, all that happened there was that her building had been shaken a bit from the wind. She still had power, at least. My mom took the phone into her bedroom to talk to Grandma. I followed her to the door and heard her say that she wasn’t sure if she’d have cell service much longer.

When I turned back around, Janie was opening our front door just a crack. Was she crazy? What was she doing? “Wow!” she said, her voice sounding thrilled and excited. “It’s so black in the hallway!” But just then our small black cat, Maxine, shot out through the open door into the hallway. “No!” I hissed, but it was too late. Maxine had never left our apartment before. I wonder if the darkness and the howling wind had frightened her. Maybe she was trying to get away from it all. But where would she go?

The hallway was so dark that I could only see Maxine’s eyes glowing for a single second. Then she was gone. Janie immediately started running down the hallway following her. “What are you doing? Come back here!” I whispered hoarsely, even though I felt like shouting. I didn’t want our mom to hear me. “We have to go after Maxine!” called back Janie. I saw her dark shape bobbing down the black hallway, and then she too was gone. “Janie!” I hissed. But she didn’t answer back.
I didn’t know what to do. First Maxine, and now Janie was gone! I knew our mom was going to be angry. At first, I thought I should just go back in and tell her what happened. But I didn’t want to get Janie into trouble. She was always getting into trouble. Plus, what if she went outside? I had to catch up with her and bring her back.

I started walking down the hallway, slowly. I thought that if I could just call Janie back, we could go back inside and our mom could help us find Maxine. But I didn’t see Janie anywhere. When I finally got to the end of the hallway, I noticed that someone had propped open the stairwell. And this meant that Maxine must have run down the stairs. And Janie must have gone down after her. So now I had to go after them both.

I held onto the wall as I made my way down to the next floor. It was so dark on the staircase that I couldn’t even see my hand in front of my face. I could hear the roaring wind from outside. It kept getting louder and louder as I slithered down the stairs along the wall. Once I called out, “Janie!” But the fear in my own voice frightened me so much that I stopped immediately. And of course she couldn’t hear me.

When I got to the bottom of the staircase, I stopped. The front door was wide open. The wind must have blown it open. Janie was standing in the doorway, looking out. “Janie!” I shouted. She spun around, looking shocked. Then without saying a word, she just pointed outside. We both stood there in the doorway, looking out at the tree ripped up by its roots crushing the car, dark water swirling in the street in front of us. Could Maxine be out there? It was too terrible to think about.

Suddenly we heard our mom’s frantic voice. “Girls? Girls!” she shouted. “Are you here?” “Mom!” we shouted. She ran to us and pushed the door closed. “What are you doing?” she demanded. “You cannot go out there! Come back upstairs with me!” By then, Janie and I were both crying. “But Maxine! Maxine!” Janie kept saying. Our mom had come out of her bedroom and searched for us in our dark apartment. She had run all the way down the stairs to find us.

Our mom took our hands in each of hers and helped us back up the stairs. She led us back into the apartment. We went into my bedroom and the three of us sat on my bed, looking outside at the crazy mess our street had become. The tree branches that had once looked like loving arms now looked like arms flung every which way in confusion. I couldn’t believe I’d ever felt peaceful looking out of that window.

“I’m sure Maxine didn’t go outside,” said Mom. “I’m sure she is hidden somewhere in this building.” We were so worried about Maxine, but we knew there was nothing we could do at the time. Our gas stove was working, and my mom decided to make her famous cupcakes by candlelight.
My mom’s phone still had service at times, and we checked the news and looked at pictures. People had it so much worse than we did. What was a little darkness? At least our apartment was high above the storm. At least we hadn’t gotten trapped in our car somewhere near a bridge. At least the ocean hadn’t risen up and burst through our front door.

Mom put birthday candles on the cupcakes when they came out of the oven, and I made a wish. I probably shouldn’t say what the wish was, but of course I wished that Maxine was safe and that she would come back to us.

When it was time for bed, I realized I couldn’t possibly sleep not knowing where Maxine was. Our mom was in the bathroom with Janie, who was crying as she brushed her teeth. She felt the worst because she was the one who had let Maxine out. No one blamed her, but she kept crying and crying. Suddenly I felt braver. Maybe it was my birthday wish or something, but I decided then that I had to find Maxine on my own. I knew Mom was keeping a strict eye on Janie. She had given her a stern lecture about running after Maxine in the dark. But she would never expect me to leave the apartment. I wouldn’t go outside, but I wanted to check the hallway once more.

I snuck over to our front door, opened it a crack, and peered down the hallway. It was just as dark as ever. Maybe it was even darker than before. My heart started pounding as I slipped into the hallway. I started running down the hall in the darkness. I wanted to get it over with as soon as possible. Suddenly, I saw a pair of glowing eyes at the other end of the hall. Was I seeing things? “Maxine!” I hissed. Suddenly I heard a meow in return! The glowing eyes ran toward me down the hallway. I scooped her up and ran back to our apartment. “Mom!” I shouted. “Maxine is back!”

It took a while, but eventually our block got back to normal. Even so, I felt different somehow. People came in to clear the dead branches strewn all over the street. The crushed blue car was towed away. And our power came back on. My grandma was safe, and thankfully so was my sister. And Maxine was back. No one could believe I had gone out to look for Maxine in the storm. I could tell Janie was impressed. Even though my mom scolded me, I knew she was mostly relieved. And maybe a little bit proud too.

So that was my tenth birthday. Each birthday since, I take a look out of my window at the enormous old trees left on our block. I don’t really think of them as protectors anymore, but as friends. We survived the storm together. We are a little bit older and a little bit stronger.

In the Middle of a Storm used with permission by Reyna Eisenstark.
Mid-Unit 2 Assessment: Analyzing a New Narrative about a Natural Disaster, Part I

Name:  
Date:  

Directions:

• First, read “In the Middle of the Storm.”
• Then review the questions below.
• Reread the text to help you answer each question. Be sure to use evidence from the text when answering written questions.

1. What is the gist of this story?

2. Reread Paragraph 4. In this paragraph, the narrator describes her feelings on the morning of her birthday: “I was excited, but also a little anxious.”
   a. Which word is a synonym (has a similar meaning) to “anxious”?
      □ disappointed
      □ nervous
      □ frustrated
   
   b. What can you infer from this paragraph about why Rosa was anxious?
3. What can you infer about Rosa as a person? How would you describe her? Use quotes from the text to support your answer.

4. Look back at Paragraph 2. Reread the sentence “Luckily, we finally found her at the octopus tank with her face stuck to the glass like a starfish.” Explain what the phrase “her face stuck to the glass like a starfish” literally means.

5. Throughout the story, the trees are referred to as “protectors.” For example, in Paragraph 3 the text says, “These protectors stand with their huge arms holding everyone on our block.” Which of the following best explains the meaning of this sentence?

☐ The narrator thinks the trees want to protect people on her block.
☐ The narrator thinks the trees on her block have arms.
☐ The narrator feels like the trees are protecting people on their block.
☐ The narrator feels scared of the trees and wants to be protected from them.
6. Reread Paragraph 4. What idiom does the narrator use to describe how she feels? What does this idiom mean?

7. Look at the image next to Paragraph 8. Then reread this paragraph and answer this question: How does this photo add meaning to the narrator’s description?

8. How does Hurricane Sandy affect Rosa and her family? Name three ways and provide a quote from the text to support each.

1) 

2) 

3)
Learning Target: I can infer about the narrator’s experience in “In the Middle of a Storm” as a survivor of a natural disaster, using quotes from the text.

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:
Learning Target: I can analyze the meaning of figurative language in a new narrative about natural disasters.

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:
Learning Target: I can analyze how an image from the text 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:
1. What is the gist of this story?

This is a story about a girl named Rosa, who has her tenth birthday during Hurricane Sandy.

2. Reread Paragraph 4. In this paragraph the narrator describes her feelings on the morning of her birthday: “I was excited, but also a little anxious.”

   a. Which word is a synonym (has a similar meaning) to “anxious”?
      - ☐ disappointed
      - ☐ nervous
      - ☐ frustrated

   b. What can you infer from this paragraph about why Rosa was anxious?

   She was anxious because she was “getting a hurricane for her birthday.” This was exciting, but also made her nervous.
3. What can you infer about Rosa as a character? How would you describe her? Use quotes from the text to support your answer.

Rosa is a girl who likes peace and quiet. For example, she describes loving “how quiet and dark it is downstairs” at the aquarium. She is also a person who gets nervous, though. On the morning of her birthday, she gets “anxious” thinking about the storm.

4. Look back at Paragraph 2. Reread the sentence “ Luckily, we finally found her at octopus tank with her face stuck to the glass like a starfish.” Explain what “her face stuck to the glass like a starfish” literally means.

Her face was pressed against the glass, similar to the way a starfish sticks to something.

5. Throughout the story the trees are referred to as “protectors.” For example, in Paragraph 3 the text says, “These protectors stand with their huge arms holding everyone on our block.” Which of the following best explains the meaning of this sentence?

☐ The narrator thinks the trees want to protect people on her block.
☐ The narrator thinks the trees on her block have arms.
☑️ The narrator feels like the trees are protecting people on their block.
☐ The narrator feels scared of the trees and wants to be protected from them.

6. Reread Paragraph 4. What idiom does the narrator use to describe how she feels? What does this idiom mean?

“I had too many butterflies in my stomach.”

This means she felt nervous and her stomach was upset.
7. Look at the image next to Paragraph 8. Then reread this paragraph and answer this question: How does this photo add meaning to the narrator's description?

It looks like the picture that Rosa’s mom got from her friend Miguel. Rosa describes the pictures and the water: “You could see the water churning under the bridge.”

I think the picture helps the reader understand how bad the flooding was.

8. How does Hurricane Sandy affect Rosa and her family? Name three ways and provide a quote from the text to support each.

Some possible answers:

Rosa had to stay home from school on her birthday. “School was closed and this made my birthday feel a little more special.”

A tree fell on their street. “A tree had been ripped out of the ground by its roots!”

They were frightened by the wind. I screamed, “What’s happening?”

They lost power in their apartment. “We just lost power!”

They were worried about their family, friends, and neighbors, “I started worrying about our neighbors…. And my grandma, was she safe?”

Their cat ran into the hallway and almost got lost. “Maxine shot out through the open door into the hallway.”
2-Point Rubric: Writing from Sources/Short Response

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

<table>
<thead>
<tr>
<th><strong>2-point Response</strong></th>
<th>The features of a 2-point response are:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valid inferences and/or claims from the text where required by the prompt</td>
<td></td>
</tr>
<tr>
<td>Evidence of analysis of the text where required by the prompt</td>
<td></td>
</tr>
<tr>
<td>Relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt</td>
<td></td>
</tr>
<tr>
<td>Sufficient number of facts, definitions, concrete details, and/or other information from the text as required by the prompt</td>
<td></td>
</tr>
<tr>
<td>Complete sentences where errors do not impact readability</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>1-point Response</strong></th>
<th>The features of a 1-point response are:</th>
</tr>
</thead>
<tbody>
<tr>
<td>A mostly literal recounting of events or details from the text as required by the prompt</td>
<td></td>
</tr>
<tr>
<td>Some relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt</td>
<td></td>
</tr>
<tr>
<td>Incomplete sentences or bullets</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>0-point Response</strong></th>
<th>The features of a 0-point response are:</th>
</tr>
</thead>
<tbody>
<tr>
<td>A response that does not address any of the requirements of the prompt or is totally inaccurate</td>
<td></td>
</tr>
<tr>
<td>No response (blank answer)</td>
<td></td>
</tr>
<tr>
<td>A response that is not written in English</td>
<td></td>
</tr>
<tr>
<td>A response that is unintelligible or indecipherable</td>
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</tbody>
</table>

1From New York State Department of Education, January 2016.
Mid-Unit Assessment:
Analyzing a New Narrative about a Natural Disaster, Part II
Agenda

1. Opening
   A. Learning Target Review (10 minutes)

2. Work Time
   A. Mid-Unit 2 Assessment, Part II (45 minutes)

3. Closing and Assessment
   A. Tracking My Progress (5 minutes)

4. Homework
   A. No homework for this lesson.

Supporting Learning Target

- I can describe how the narrator’s point of view in a new text about natural disasters influences his or her description of events.

Ongoing Assessment

- Mid-Unit 2 Assessment: Analyzing a New Narrative about a Natural Disaster, Part II

Teaching Notes

- In this lesson, students take Part 2 of the Mid-Unit 2 Assessment. In this part of the assessment, students take analysis notes and write a literary analysis essay about how the narrator’s point of view influences the description of events in the narrative.

- Some students may need more time than allotted in the opening of this lesson to process feedback on their literary analysis essays about “Save Bella!” from Lesson 5. For these students, consider sharing their feedback with them ahead of time and conferring with them about goals they would like to set for the mid-unit assessment.

In advance:

- Ensure that you have given feedback to students’ literary analysis essays about “Save Bella!” based on the Literary Analysis Criteria.

- The Unit 2 guiding question should remain posted, as it has all unit long, where students can see it and refer to it: “What can literature about natural disasters teach us about their impact on the people who experience them?”

- Post the Literary Analysis Criteria anchor chart where students can reference it throughout the assessment.

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 write informative/explanatory texts to examine a topic and convey ideas and information clearly. (W.5.2)
- I can draw evidence from literary texts to support analysis. (W.5.9a)
GRADE 5: MODULE 4: UNIT 2: LESSON 7
Mid-Unit Assessment:
Analyzing a New Narrative about a Natural Disaster, Part II

<table>
<thead>
<tr>
<th>Lesson Vocabulary</th>
<th>Materials</th>
</tr>
</thead>
</table>
| point of view, influences, narrator, description | • Literary Analysis Criteria anchor chart (from Lesson 2)  
• Students’ literary analysis essays about “Save Bella!” (with teacher feedback; from Lesson 5)  
• “In the Middle of the Storm” (one per student; from Lesson 6)  
• Mid-Unit 2 Assessment: Analyzing a New Narrative about a Natural Disaster, Part II (one per student)  
• Example literary analysis essay about “In the Middle of the Storm” (for teacher reference)  
• Tracking My Progress: Mid-Unit 2 Assessment, Part II recording form (one per student) |

Opening

A. Learning Target Review (10 minutes)

• Read the learning target aloud:
  * I can describe how the narrator’s point of view in a new text about natural disasters influences his or her description of events.

• Ask students:
  * “How do you think you will be demonstrating mastery of this target today?”

• Listen for students to say they will be writing a literary analysis about “In the Middle of the Storm” (the text from Part I of the mid-unit assessment).

• Point out the Literary Analysis Criteria anchor chart and tell students that these are the criteria their essays will be evaluated on, but that their work should be neat, with few conventional errors as well.

• Distribute students’ literary analysis essays about “Save Bella!” (with teacher feedback; from Lesson 5). Give students a few minutes to review their feedback. Clarify any questions about the feedback, and then ask students to think of a goal based on the Literary Analysis Criteria for their writing today.

• Have students turn to a partner and share their goal.

Meeting Students’ Needs

• Some students may need more time to process feedback than is allotted here. For these students, consider sharing their feedback with them before Part II of the mid-unit assessment and conferring with them about goals they would like to set for the assessment.
## Work Time

<table>
<thead>
<tr>
<th>A. Mid-Unit 2 Assessment, Part II (45 minutes)</th>
<th>Meeting Students’ Needs</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Distribute the text “In the Middle of the Storm” and the Mid-Unit 2 Assessment: Analyzing a New Narrative about a Natural Disaster, Part II to each student.</td>
<td>• Allow students who struggle with language extra time to complete the mid-unit assessment.</td>
</tr>
<tr>
<td>• Read the directions aloud to students. Clarify as needed.</td>
<td></td>
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</tbody>
</table>
| • Focus students on the prompt:  
  * “How does the narrator’s point of view in ‘In the Middle of the Storm’ influence how the events in the story are described?” | |
| • Invite students to begin. Circulate to supervise; because this is a formal on-demand assessment, do not provide support other than formally approved accommodations. | |
| • If students finish the assessment early, you may choose to have them silently read their independent reading books. Be sure to collect the text “In the Middle of the Storm” from each student, as this text will be used again in Lesson 8. | |
### Closing and Assessment

**A. Tracking My Progress (5 minutes)**

- Distribute the *Tracking My Progress: Mid-Unit 2 Assessment, Part II recording form* to students.
- Remind students that they used this self-assessment after Part I of the mid-unit assessment to reflect upon their mastery of the learning targets. Indicate that students probably have a good idea of where they stand after taking Part II of 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.
- Ask students to independently complete their Tracking My Progress forms.

### Meeting Students’ Needs

- If students need a bit more time during the assessment, consider assigning the Tracking My Progress as homework.

### Homework

- No homework for this lesson.
- Note: To evaluate Part II of the assessment, see examples in the supporting materials of this lesson. Because this assessment is focused primarily on RL.5.6, W.5.2, and W.5.9, be sure to use the Literary Analysis Criteria (from Lesson 2) and limit scoring of conventions and spelling mistakes to a small percentage of students’ total score.
Assessment Prompt: Write a short literary analysis essay that responds to the following question: “How does the narrator’s point of view in ‘In the Middle of the Storm’ influence how the events in the story are described?”

Directions:

1) Reread “In the Middle of the Storm” and take analysis notes using the graphic organizer provided.
2) Write a literary analysis that meets the following criteria:
   • An introduction that introduces the name and author of the story, identifies the story’s point of view, names the narrator, gives a brief summary of the story, and includes a focus sentence that answers the prompt.
   • A body that supports the focus sentence with quotes and evidence from the text, and includes transitional words and phrases.
   • A conclusion that restates your focus sentence and sums up your analysis.
Mid-Unit 2 Assessment: Analyzing a New Narrative about a Natural Disaster, Part II

Analysis Notes about “In the Middle of the Storm”

Title and Author: ________________________________

<table>
<thead>
<tr>
<th>WHO is the narrator?</th>
<th>HOW do you know? (Quote or evidence from the text)</th>
</tr>
</thead>
<tbody>
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<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>WHAT events take place and WHERE? (main events from beginning/middle/end)</th>
<th>HOW does the narrator describe these events? (Quote or evidence from the text)</th>
</tr>
</thead>
<tbody>
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<td></td>
<td></td>
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</tbody>
</table>
Mid-Unit 2 Assessment:
Analyzing a New Narrative about a Natural Disaster, Part II

Literary Analysis Essay about “In the Middle of the Storm”
Mid-Unit 2 Assessment:
Analyzing a New Narrative about a Natural Disaster, Part II

Literary Analysis Essay about “In the Middle of the Storm”
Mid-Unit 2 Assessment:
Analyzing a New Narrative about a Natural Disaster, Part II

Literary Analysis Essay about “In the Middle of the Storm”
Learning Target: I can describe how the narrator’s point of view in a new text about natural disasters influences his or her 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:
Example Literary Analysis Essay about “In the Middle of the Storm”
(For Teacher Reference)

Note: This is an exemplary model of a literary analysis essay. Look for student work to include key elements listed on the Literary Analysis Criteria anchor chart.

The story “In the Middle of the Storm” by Reyna Eisenstark is about a girl named Rosa who lives in New York City and is celebrating her tenth birthday during Hurricane Sandy. The story is told in the first person point of view from Rosa’s perspective. She is a girl who gets worried easily and likes peace and quiet. The idea having a hurricane on her birthday makes her both excited and nervous. This point of view influences her description of the hurricane.

For example, on the morning of Rosa’s birthday she describes how being out of school for the hurricane makes her “birthday feel a little more special.” Although she is excited about being out of school, she is also nervous about the storm. She describes not being able to eat her breakfast because she “had too many butterflies” in her stomach. Later, when the storm hits, she gets even more anxious and this influences how she describes the tree falling outside her apartment: “The crack made me think that the sky had actually torn in half!” And how she describes her sister chasing after their cat in the hallway of their apartment building: “Once I called out, ‘Janie!’ But the fear in my own voice frightened me so much that I stopped immediately.”

The narrator’s point of view in “In the Middle of the Storm” really influences how the events of the story are described. Because Rosa is nervous and worried, her description of events such as the coming storm, the tree falling, and her sister leaving the apartment makes them feel big and scary. In the end, though, Rosa faces her fears and has a birthday she will never forget.
## Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

- I can recognize and describe how an author's background affects his or her perspective. (RL.5.6a)<sup>1</sup>
- I can effectively engage in discussions with diverse partners about fifth-grade topics and texts. (SL.5.1)

## Supporting Learning Targets

<table>
<thead>
<tr>
<th>Supporting Learning Targets</th>
<th>Ongoing Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>I can describe how an author's background affects his or her perspective.</td>
<td>Students’ notes for discussion</td>
</tr>
<tr>
<td>I can effectively engage in a discussion about the guiding question based on examples from the texts I have read.</td>
<td>Students’ discussion participation</td>
</tr>
</tbody>
</table>

<sup>1</sup>This standard is specific to New York State.
# Agenda

1. **Opening**
   - A. Engaging the Reader: Quick Poll (5 minutes)
   - B. Reviewing Learning Targets (5 minutes)

2. **Work Time**
   - A. Reading and Discussing the Author’s Note (15 minutes)
   - B. Taking Notes: Preparing for Discussion (15 minutes)
   - C. Guiding Question Discussion: Fishbowl (15 minutes)

3. **Closing and Assessment**
   - A. Debrief and Reviewing Learning Targets (5 minutes)

4. **Homework**
   - A. Read your independent book and look for an author’s note, author’s biography, or the “about the author” section. Read about the author of the book you have been reading. Can you infer about the author’s perspective on natural disasters? Why or why not?

# Teaching Notes

- Both this lesson and the end of unit assessment in the next lesson address New York specific standards RL.5.6a and W.5.11.
- In this lesson, students read the author’s note from *Eight Days* and consider how the author’s background affects her perspective (RL.5.6a). They take notes to prepare for this discussion in small groups first. They then join the whole class for a discussion of both the author’s note and the Unit 2 guiding question.
- In the next Lesson, the End of Unit Assessment. Students are asked to perform a similar analysis of how the author’s background affects his or her perspective independently with the text “In the Middle of a Storm”. If you feel your students need more time to master this standard (NYS CCLS RL.5.6a), consider spending more time reading and analyzing the author’s note in this lesson.

In advance:

- Post the Group Norms anchor chart.
- Review Face-to-Face, Back-to-Back and Fishbowl protocol (see Appendix).
GRADE 5: MODULE 4: UNIT 2: LESSON 8

Reading about the Author’s Perspective:
Why Do Authors Write about Natural Disasters?

Lesson Vocabulary

<table>
<thead>
<tr>
<th>Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>author, background, affects, perspective, effectively, engage, discussion, examples</td>
</tr>
<tr>
<td>• Unit 2 guiding question (posted in Lesson 1)</td>
</tr>
<tr>
<td>• Journals (students’ own)</td>
</tr>
<tr>
<td>• <em>Eight Days</em> (book; one per student and one for display)</td>
</tr>
<tr>
<td>• “Save Bella!” (one per student; from Lesson 4)</td>
</tr>
<tr>
<td>• “In the Middle of the Storm” (one per student; from Lesson 6)</td>
</tr>
<tr>
<td>• Notes for Discussion recording form (one per student)</td>
</tr>
<tr>
<td>• Group Norms anchor chart (from Module 3A, Unit 3)</td>
</tr>
</tbody>
</table>

Opening

A. Engaging the Reader: Quick Poll (5 minutes)

• Tell students that they have now read three different stories about natural disasters. Tell them that you are curious about which story they have enjoyed the most so far and why.

• Ask students to think for a minute about their favorite story so far and why it is their favorite. After a minute, ask for students who most liked the book *Eight Days* to stand. Select a volunteer to share why she or he picked this text.

• Next, ask for students who most liked the short story “Save Bella!” to stand. Select a volunteer to share why she or he picked this story.

• Finally, ask for students who most liked the assessment text “In the Middle of the Storm” to stand. Select a volunteer to share why she or he picked this story.

• Tell students that all of these stories have allowed them to think more deeply about the Unit 2 guiding question and learn about the impact of natural disasters on humans.

• Next, have students Think-Pair-Share the following question:

  * Why do you think the authors of these stories were inspired to write them?” (Students’ responses may vary.)

• Tell students that today they will learn about the background of the author of *Eight Days* and consider how that background affected the author’s perspective on natural disasters. Tell them that they will also consider their own perspective on natural disasters and the disasters’ impact on people, through a final discussion of the Unit 2 guiding question.
B. Reviewing Learning Targets (5 minutes)
- Ask students to get with a partner for a round of Back-to-Back, Face-to-Face.
- Ask for a volunteer to read the first learning target:
  * “I can describe how an author’s background affects his or her perspective.”
- Have students get back-to-back and ask them:
  * “What does this learning target mean?”
- Give students a few moments to consider their response, then prompt them to face their partners and share their thinking. After a minute of discussion, cold call a few students to share what they think the target means. Underline two words in the target: background and perspective.
- Tell students that in this case the word background means the author’s life experience and culture. Explain that this life experience or background affects (or impacts) how this person sees the world, or their perspective. Tell students that today they will consider how the background of the author of Eight Days, Edwidge Danticat, affects her perspective on the earthquake in Haiti and how this may have inspired her to write Eight Days.
- Next, ask for a volunteer to read the second learning target:
  * “I can effectively engage in a discussion about the guiding question based on examples from the texts I have read.”
- Ask students to turn back-to-back once more and consider the question:
  * “What does this learning target mean?”
- After a minute of discussion, cold call a few students to share. Listen for students to say something like: “We will discuss the guiding question and use examples from the stories we have read.”

Meeting Students’ Needs
- Consider pairing ELL students with those who speak the same first language.
- ELL students may benefit from reading the learning targets and thinking of a response to the question “What does this learning target mean?” in advance of this protocol.
A. Reading and Discussing the Author’s Note (15 minutes)

- Ask students to get their journals and join their groups. Distribute a copy of *Eight Days* to each student.
- Ask students to turn to the last page of the text, which is “A Note from the Author.” Display this page using a document camera with your copy of the text.
- Tell students that you would like them to read along silently as you read the text aloud to them.
- Afterward, ask students to discuss what they think the gist of this author’s note is with their groups and to write a gist statement in a new page in their journals. Give students a few minutes to discuss and craft their gist statements.
- Cold call groups to share their gist statements. Listen for statements such as: “This note tells about where the author was when the 2010 earthquake hit Haiti and how she and her family were worried about their friends and family in Haiti.”
- Ask students to reread Paragraphs 3–5 with their group and discuss and record an answer to the following question in their journals:
  * “What can we learn from the text about this author’s background?”
- Give students several minutes to reread and craft an answer. Afterward, call on several groups to share. Listen for: “She has a family in the U.S. and in Haiti,” “She is from Haiti but lives in Miami with her kids,” and “She has a mother and friends in Haiti.” You may need to help students determine that the “Grandma” mentioned in the note is the author’s mother and her children’s grandmother.
- Ask students to reread the first two paragraphs with their group and discuss and record an answer to the following question in their journals:
  * “What is the author’s perspective on children in Haiti and how their lives changed as a result of the earthquake?”
- Give students several minutes to reread and craft an answer. Afterward, call on several groups to share. Listen for: “She said children play everywhere in Haiti,” “She said that Haiti’s children are precious and beautiful,” or “She said their lives changed because they watched loved ones die or got trapped like Junior.”
- Ask groups to consider the following question and use evidence from the text to support their answer:
  * “How do you think the author’s background as a person with family and friends in Haiti, and as a mother of young children, affected her perspective of this natural disaster?”
- Give students several minutes to craft an answer and gather evidence from the text. Afterward, call on several groups to share. Listen for: “Because the author is from Haiti, has family in Haiti, and is a mother, her perspective of the earthquake was focused on how it affected young children and families.”
B. Taking Notes: Preparing for Discussion (15 minutes)

- Tell students that they have considered many perspectives on natural disasters over the course of this unit. They considered perspectives of fictional characters such as Junior, Darren, and Rosa, and now the perspective of a real person, the author of *Eight Days*. Tell students that they have likely developed their own perspective on how natural disasters affect the people who survive them.

- Explain that the class will now discuss the Unit 2 guiding question—“What can literature about natural disasters teach us about their impact on the people who experience them?”—one final time. This time, however, they will be asked to select quotes from the various texts they have read to support their response.

- Distribute the “Save Bella!” and “In the Middle of the Storm” texts as well as a Notes for Discussion recording form to each student.

- Review the recording form with students and clarify any questions.

- Tell students that during this time you would like them to craft their own response to the guiding question; however, they are free to collaborate with their groups on this task. For example, they may like to start by talking about their response to this question with a partner before they begin gathering quotes, or they may ask a partner to help them locate a quote. Remind students that they can use both the analysis notes in their journals and the text itself to gather quotes.

- Circulate to support students as they reflect and gather quotes from the various texts they have read.

C. Guiding Question Discussion: Fishbowl (15 minutes)

- Ask students to bring their Notes for Discussion recording forms and gather together for the Fishbowl discussion protocol, with half of the class sitting in an inside circle facing inward and the other half sitting in an outer circle facing the inner circle. Point out the backside of students’ Notes for Discussion recording forms.

- Give students the following directions:
  1. When you sit in the inside circle, be sure each person gets a chance to share their response to the guiding question and at least one supporting quote.
  2. When you sit in the outside circle, use the backside of the Notes for Discussion recording form to record how the inside circle is doing following the norms for discussion.

- Clarify directions as needed. Review the Group Norms anchor chart. Begin the discussion; then halfway through, switch groups.

- After the Fishbowl discussion, collect students’ Notes for Discussion recording forms.

<table>
<thead>
<tr>
<th>Work Time</th>
<th>Meeting Students’ Needs</th>
</tr>
</thead>
<tbody>
<tr>
<td>B. Taking Notes: Preparing for Discussion (15 minutes)</td>
<td>• For students who struggle with individual reflection or synthesizing across multiple texts, consider pulling a small “collaborative group” to work with you for more support.</td>
</tr>
<tr>
<td>C. Guiding Question Discussion: Fishbowl (15 minutes)</td>
<td>• To further support students, post directions for both inside and outside circles.</td>
</tr>
</tbody>
</table>
### Closing and Assessment

**A. Debrief and Reviewing Learning Targets (5 minutes)**

- Ask students to partner with a student they have not worked with today for another round of Back-to-Back, Face-to-Face.
- Ask for a volunteer to read the first learning target:
  * “I can describe how an author’s background affects his or her perspective with my peers.”
- Have students get back-to-back and ask:
  * “What does this target mean to you now?”
- Give students a few moments to consider their response, and then prompt them to face their partners and share their thinking. After a minute of discussion, cold call a few students to share their current understanding of this target. Listen for something similar to the following: “Where a writer is from and their life experience affect their perspective on different things.” Because the end of unit assessment focuses on this target, consider whether or not students will need more practice with this target before the assessment.
- Next, ask for a volunteer to read the second learning target:
  * “I can effectively engage in a discussion about the guiding question based on examples from the texts I have read.”
- Ask students to turn back-to-back once more and consider the question:
  * “Based on your observations during the Fishbowl discussion, how did our class do with this target?”
- After a minute of discussion, cold call a few students to share. Listen for students to share norms that the class did a good job with and those they could set as goals for improvement.
- Tell students that tomorrow they will have their end of unit assessment. Explain that on the assessment they will read about another of the authors whose story they have read in this unit, and that they will also have an opportunity to create some artwork to accompany their reflections on the guiding question for this unit.

### Meeting Students’ Needs

- Consider pairing ELL students with those who speak the same first language.
- ELL students may benefit from reflecting on the learning targets in advance of this protocol.

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Homework  | Meeting Students’ Needs
---|---
• Read your independent book and look for an author’s note, author’s biography, or the “about the author” section. Read about the author of the book you have been reading. Can you infer about the author’s perspective on natural disasters? Why or why not? | • Some students may not have a book that provides much biographical information on their author. If students do not have this information, you may want to ask them to find an online biography.

*Note: The next lesson contains the End of Unit 2 Assessment. This assessment contains an optional art component that addresses W.5.11. Review this portion of the assessment and decide if you will include this portion of the assessment for your students.*
Guiding Question: What can literature about natural disasters teach us about their impact on the people who experience them?

1. What is your response to the guiding question after reading *Eight Days*, “Save Bella!”, “In the Middle of the Storm,” and the author’s note from *Eight Days*?

2. What are three quotes from the texts you have read that support your response?

   1) 

   2) 

   3)
Notes for Discussion Recording Form (continued)

**Directions for Discussion Observation:**
1. Review the Group Norms anchor chart for our class.

2. Observe the discussion closely, looking for:
   - TWO norms that the group you observed did well with
   - ONE norm they need to improve on

3. Record your observation notes below.

<table>
<thead>
<tr>
<th>Stars: List two norms done well below.</th>
<th>Evidence:</th>
</tr>
</thead>
<tbody>
<tr>
<td>⭐️</td>
<td></td>
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<tr>
<td>⭐️</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Stairs: List one norm for improvement below.</th>
<th>Evidence:</th>
</tr>
</thead>
<tbody>
<tr>
<td>♂️</td>
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</table>
Grade 5: Module 4: Unit 2: Lesson 9
End of Unit Assessment:
Perspectives on Natural Disasters
# End of Unit Assessment: Perspectives on Natural Disasters

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

<table>
<thead>
<tr>
<th>Target</th>
<th>Grade 5: Module 4: Unit 2: Lesson 9</th>
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<tbody>
<tr>
<td>I can quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text. (RI.5.1)</td>
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<tr>
<td>I can recognize and describe how an author’s background affects his or her perspective. (RL.5.6a)</td>
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<tr>
<td>I can create and present an original poem, narrative, play, artwork, or literary critique in response to a particular author or theme studied in class. (W.5.11)</td>
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</table>

## Supporting Learning Targets

<table>
<thead>
<tr>
<th>Supporting Learning Targets</th>
<th>Ongoing Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>• I can describe how an author’s background affects his or her perspective, using quotes and evidence from the text.</td>
<td>• Independent reading&lt;br&gt;• End of Unit 2 Assessment: Perspectives on Natural Disasters</td>
</tr>
<tr>
<td>• I can create and present an original piece of artwork in response to the Unit 2 guiding question.</td>
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</tbody>
</table>
# Agenda

1. **Opening**
   - A. Homework Review (5 minutes)
   - B. Reviewing Learning Targets (5 minutes)

2. **Work Time**
   - A. End of Unit 2 Assessment (35 minutes)

3. **Closing and Assessment**
   - A. Tracking My Progress (5 minutes)
   - B. Presenting Artistic Reflections of the Guiding Question (10 minutes)

4. **Homework:** None

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# Teaching Notes

- This end of unit assessment addresses New York specific standards RL.5.6a and W.5.11.
- In this assessment, students read about author of “In the Middle of the Storm” (the text from the mid-unit assessment). They then answer a few text-dependent questions that focus on how the author’s background affected her perspective (RL.5.1 and RL.5.6a).
- Then, as an optional portion to the assessment, students have the opportunity to create a piece of artwork to accompany their response to the guiding question. They write a caption outlining their response to the Unit 2 guiding question and select a quote from one of the texts they read in the unit to feature under their caption. This addresses W.5.11. If you choose not to include this portion of the assessment, do not copy these pages for students.
- To extend the arts integration of this lesson, consider allowing students to use high-grade drawing paper and choose their art medium (colored pencils, pastels, watercolor). In the opening of this lesson, you can find additional examples of artwork related to natural disasters to show students. Another option is to collaborate with your art resource teacher for a more thorough integration of the arts.
- After students complete their work, they share their art using the Concentric Circles protocol (optional).
- In advance:
  - Remember to keep the Unit 2 guiding question posted where students can see it and refer to it.
  - Gather enough art supplies for each student (colored pencils, drawing paper, etc.).
  - Review: Concentric Circles protocol (see Appendix).
<table>
<thead>
<tr>
<th>Lesson Vocabulary</th>
<th>Materials</th>
</tr>
</thead>
</table>
| author, background, affects, perspective, effectively, engage, discussion, examples | • Journals (students’ own *Eight Days* (book; one for display))
• Document camera or overhead projector
• End of Unit 2 Assessment: Perspectives on Natural Disasters (one per student)
• “In the Middle of the Storm” (one per student; from Lesson 6)
• Art supplies (optional):
  – Colored pencils (one set per student)
  – Drawing paper (for each student)
• Notes from Discussion (students’ own, from Lesson 8)
• Tracking My Progress: End of Unit 2 Assessment recording form (one per student)
• 2-Point Rubric (from Lesson 6) |
**Opening**

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<tr>
<th>Meeting Students’ Needs</th>
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**A. Homework Review (5 minutes)**

- Ask students to take out their independent reading book and their **journals** with their homework from the previous lesson: “Read your independent book to look for an author’s note, author’s biography, or the ‘about the author’ section. Read about the author of the book you have been reading. Can you infer about the author’s perspective on natural disasters? Why or why not?”
- Have them partner with another student for sharing.
- Prompt students to share what they found out about the authors of their independent reading books and what they inferred about their perspective on natural disasters. After 2 or 3 minutes, ask a few students to nominate their partners to share if they felt their partner had a good example. Select a few volunteers to share with the whole class.

**B. Reviewing Learning Targets (5 minutes)**

- Ask for a volunteer to read the learning targets:
  * “I can describe how an author’s background affects his or her perspective, using quotes and evidence from the text.”
  * “I can create and present an original piece of artwork in response to the Unit 2 guiding question.”
- Tell students that they have prepared for each of these targets in the previous lesson. Remind them that they have already read about the author of *Eight Days* and considered how her background affects her perspective on the earthquake in Haiti and that today they will read about the author of “In the Middle of the Storm” and consider how her background affects her perspective on Hurricane Sandy.
- Go on to remind them that they reflected on and discussed the guiding question in the previous lesson and that today they will get to create an image to accompany their reflection. Tell students that this is not an assessment of their artistic skills, but of their ability to reflect on the impact of natural disasters on humans.
- Display a copy of *Eight Days* using a **document camera** and refresh students’ memory of the lessons they learned about how color and composition can give meaning to text. If possible, show students images of different kinds of artwork related to natural disasters. Students may feel more comfortable with creating abstract or symbolic art, or they may wish to draw something specific. Explain that the purpose of their artwork is to lend meaning to their written reflection on the guiding question, completed in the previous lesson.
- Consider creating your own artwork and sharing it with students to make them feel more comfortable with this task.
### Opening (continued)

- Caution students that artwork should remain respectful. Although natural disasters often cause injury and death, students’ artwork should focus on the emotional impact of a natural disaster rather than overly graphic details. Let students know that they will be sharing their written reflection on the guiding question and selected quote from yesterday’s work as well as their artwork at the end of this lesson in a round of Concentric Circles.
- Ask students if they have any questions or concerns and encourage them to stretch themselves and maintain a growth mindset about expressing themselves through artwork.

### Meeting Students’ Needs

<table>
<thead>
<tr>
<th>Work Time</th>
<th>Meeting Students’ Needs</th>
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<tbody>
<tr>
<td><strong>A. End of Unit 2 Assessment (35 minutes)</strong></td>
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<tr>
<td>• Distribute the <em>End of Unit 2 Assessment: Perspectives on Natural Disasters</em>, the text “In the Middle of the Storm,” and <em>art supplies</em> (optional) to each student.</td>
<td></td>
</tr>
<tr>
<td>• Ask them to take out their <em>Notes from Discussion</em> (from Lesson 8) because they will need their written reflection on the guiding question as well as the quotes they selected in the previous lesson.</td>
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<tr>
<td>• Read the directions aloud to students. Clarify as needed.</td>
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<tr>
<td>• Circulate to supervise; because this is a formal on-demand assessment, do not provide support other than formally approved accommodations.</td>
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<tr>
<td>• If students finish the assessment early, you may wish to have them silently continue drawing or read from their independent reading books.</td>
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</tbody>
</table>
## Closing and Assessment

**A. Tracking My Progress (5 minutes)**

- Distribute the *End of Unit Assessment: Tracking My Progress recording form* to students.
- Remind students that they have used this self-assessment during previous modules and during the mid-unit assessment to reflect upon their mastery of the learning targets. Indicate that students probably have a good idea of where they stand after taking the end of unit assessment, and that this is a good time to honestly indicate if they feel they are on track or struggling and not understanding.
- Ask students to independently complete their Tracking My Progress forms. Ask them to hold on to this sheet to refer to during the Debrief.

**B. Presenting Artistic Reflections of the Guiding Question (10 minutes)**

- Ask students to bring their guiding question reflection and artwork with them to share in a few rounds of Concentric Circles.
- Once students are arranged for Concentric Circles, move the inner or outer circle, stopping several times so students can share their reflections and artwork with several peers.
- Celebrate students’ hard work during this unit analyzing literature, considering the variety of perspectives on natural disasters and their impact on humans, and maintaining a growth mindset about artistic expression.

## Meeting Students’ Needs

- Some students may be hesitant to share their artwork with peers. If they are truly uncomfortable, consider allowing them to share their written reflection and quote instead or allow students to select a partner to share their work with.

## Teaching Notes

- Use the NYS 2-point scoring rubric to score this assessment. Student artwork would be evaluated solely on whether the students have met the standard, “I can create and present an original poem, narrative, play, artwork, or literary critique in response to a particular author or theme studied in class” (W.5.11), not on artistic quality.
Directions:
1. Read the text below.
2. Answer the questions that follow. Be sure to use quotes from the text below to support your answers.
3. Read and follow the Artist’s Prompt to create an image to accompany your guiding question reflection.

Who Wrote “In the Middle of the Storm”?

Hurricane Sandy brutally hit New York City and the Atlantic coastline on October 29, 2012. It was one of the most damaging hurricanes to ever hit the United States. Sandy caused unprecedented flooding in New York City, filling up subway tunnels, causing power outages, and shutting the city down for days.

“In the Middle of the Storm” is a short story set in New York City during Hurricane Sandy. It was written by Reyna Eisenstark, who was born and raised in New York City. As a child, Reyna split her time living in two neighborhoods in New York. She spent time in Manhattan with her father, and also spent time living in the Bronx with her mother. Reyna has fond memories of growing up in the city and draws a lot of inspiration for her writing from her childhood there.

As a child, Reyna loved to create stories in her head as she walked home from school, weaving in details about the streets, buildings, and people around her. Later as young adult, Reyna lived and wrote in Brooklyn. She has vivid memories of huge oak trees lining the streets around her brownstone apartment. To this day, Reyna uses details from her childhood in her writing, from visits to Coney Island and the aquarium to sneaking into an ice cream truck with a friend. Today Reyna lives in a small town outside Albany, New York.

She remembers when Sandy hit the New York. She was no longer living in the city. But she still had many friends and family living there, including her father in Manhattan. At the beginning of the storm, Reyna was not overly worried. But as she received picture after picture on her phone from friends and family, she started to become a little more concerned. No one had expected the storm to cause so much damage to the city. Luckily for Reyna, none of her friends or family was severely impacted by the storm, as many in the city were. Pictures sent by a friend of a fallen tree from her old neighborhood and flooded streets became her inspiration for writing “In the Middle of the Storm.”
1. Who is Reyna Eisenstark, and where did she grow up?

2. What is Reyna Eisenstark’s background as it is described in the text “Who wrote ‘In the Middle of the Storm’?”

3. How does the author’s background influence her as a writer?
4. How do you think Reyna Eisenstark's background affects her perspective of Hurricane Sandy?


Artist’s Prompt¹: Create a piece of artwork to accompany your written response to the guiding question: “What can literature about natural disasters teach us about their impact on the people who experience them?” In a caption below your artwork, include your written reflection and one quote from a text that you read in class.

¹ This is the optional portion of the end of unit assessment. See Teaching Notes above.
Learning Target: I can describe how an author’s background affects his or her perspective, using quotes and evidence from the text.

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:
Standards Assessed: RI.5.1 and RL.5.6a

Note: Below are possible answers. Use the attached NYS 2-point scoring rubric to evaluate students’ answers.

1. Who is Reyna Eisenstark, and where did she grow up?

Reyna Eisenstark is the author of “In the Middle of the Storm” and was born and raised in New York City.

2. What is Reyna Eisenstark’s background as it is described in the text “Who wrote ‘In the Middle of the Storm’?”

She was “born and raised in New York City.” She didn’t live in the city when Hurricane Sandy hit, but still had “many friends and family” who lived there.

3. How does the author’s background influence her as a writer?

The experience of growing up and living in New York gives her details for her writing, like “visiting Coney Island,” “sneaking into an ice cream truck,” and living in a “brownstone apartment” in Brooklyn.

4. How do you think Reyna Eisenstark’s background affects her perspective of Hurricane Sandy?

Her background growing up in New York affects her perspective of the storm because she knew the neighborhoods that were flooded in the storm. She also had “many friends and family” who were there during the storm, so she was worried about them. The storm was probably scarier to her for this reason.
Artist’s Prompt: Create a piece of artwork to accompany your written response to the guiding question: “What can literature about natural disasters teach us about their impact on the people who experience them?” In a caption below your artwork, include your written reflection and one quote from a text that you read in class.

Note: This portion of the assessment is optional. See Teaching Notes above. If you include this portion, be sure students’ artwork is evaluated solely on whether they met the standard, “I can create and present an original poem, narrative, play, artwork, or literary critique in response to a particular author or theme studied in class” (W.5.11), not on artistic quality.

Any student response that draws on examples from texts read in this unit is acceptable.

Students should include at least one quote from a text read during this unit.