



EXPEDITIONARY  
LEARNING

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

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



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.

Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

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

Supporting Learning Targets

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

Ongoing Assessment

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

Agenda

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

Teaching Notes

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



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



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



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



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



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



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





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



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



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



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



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



EXPEDITIONARY  
LEARNING

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

## Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.

Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Key Vocabulary Terms

**gulf**

**tapestries**

**undoing**

**showplace**

**brimming-full**

**stewing**



Sketch the Meaning Note-catcher

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





Summary Notes Task Card

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

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

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

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

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

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

Summary Notes Task Card,  
Continued

**Directions:**

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



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

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



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

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

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

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

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

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

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

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

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



Figurative Language Analysis T-Chart

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



Sample Figurative Language Analysis T-Chart  
For Teacher Reference

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