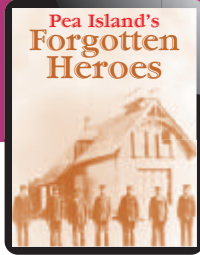
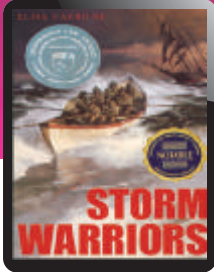


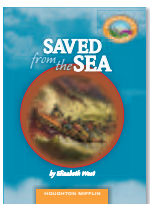
Vocabulary in Context



✓ TARGET VOCABULARY

- critical
- demolished
- elite
- commotion
- bundle
- annoyance
- secured
- squalling
- clammy
- realization

Vocabulary Reader



Context Cards



1

critical

Rescue workers can provide **critical**, or vital, aid when a hurricane strikes.



2

demolished

These people returned to search the ruins of their home after a tornado **demolished** it.



3

elite

Medals for bravery are given to an **elite** group of the best and most skilled lifeguards.



4

commotion

Rescue dogs are trained to stay calm in spite of chaos and **commotion**.



- ▶ Study each **Context Card**.
- ▶ Break each Vocabulary word into syllables. Use your glossary to check your answers.

5 **bundle**

Rescuers **bundle**, or wrap, injured skiers in blankets for warmth or to prevent shock.



6 **annoyance**

During a fire, people who get too close can distract firefighters and cause them **annoyance**.



7 **secured**

In mountain rescues, one person is **secured** to another by safety fasteners.



8 **squalling**

The **squalling** of a child can lead rescuers to the frightened, crying victim.



9 **clammy**

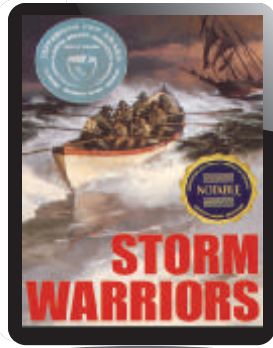
The protective clothing worn by firefighters can make them feel **clammy** and damp.



10 **realization**

The **realization**, or understanding, that rescuers save lives makes families proud.



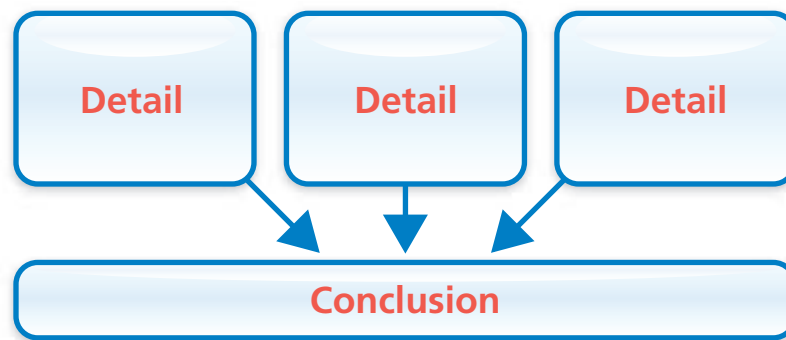


Read and Comprehend



✓ TARGET SKILL

Conclusions and Generalizations Using text evidence to figure out something in a story that isn't directly stated by the author is called drawing a **conclusion**. A **generalization**—a broad statement that is true most of the time—is a type of conclusion. As you read “Storm Warriors,” notice the details the author provides about a rescue crew and the people on a ship called the *E.S. Newman*. Their actions and words can help you draw conclusions and make generalizations about the characters. Use a graphic organizer like this one to record a conclusion, as well as the details you used to draw your conclusion. Details may include quotes from the text.



✓ TARGET STRATEGY

Infer/Predict As you read “Storm Warriors,” make **inferences** based on details and characters’ actions, and try to **predict** how the story will end.

PREVIEW THE TOPIC

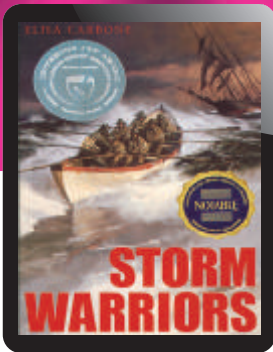
Courage

Nearly everyone has an opinion on the topic of courage. Most people consider courage to be a positive character trait. But what does it mean to be courageous?

There are many different kinds of people and many unique situations that might require courage. So, it makes sense that there are many different ways to be courageous. In “Storm Warriors,” you learn what one boy thinks about courage as he assists in rescuing people after a shipwreck. Reading this selection will help you expand your definition of courage.

Lesson 9

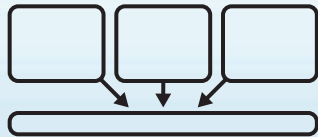
ANCHOR TEXT



STORM WARRIORS

✓ TARGET SKILL

Conclusions and Generalizations Use details to explain ideas that aren't stated by the author.



✓ GENRE

Historical fiction is a story in which characters and events are set in a real period of history. As you read, look for:

- ▶ a setting that is a real time and place in the past
- ▶ realistic characters and events
- ▶ some made-up events and details



RL.5.6 describe how a narrator's or speaker's point of view influences how events are described; **RL.5.10** read and comprehend literature



MEET THE AUTHOR

Elisa Carbone

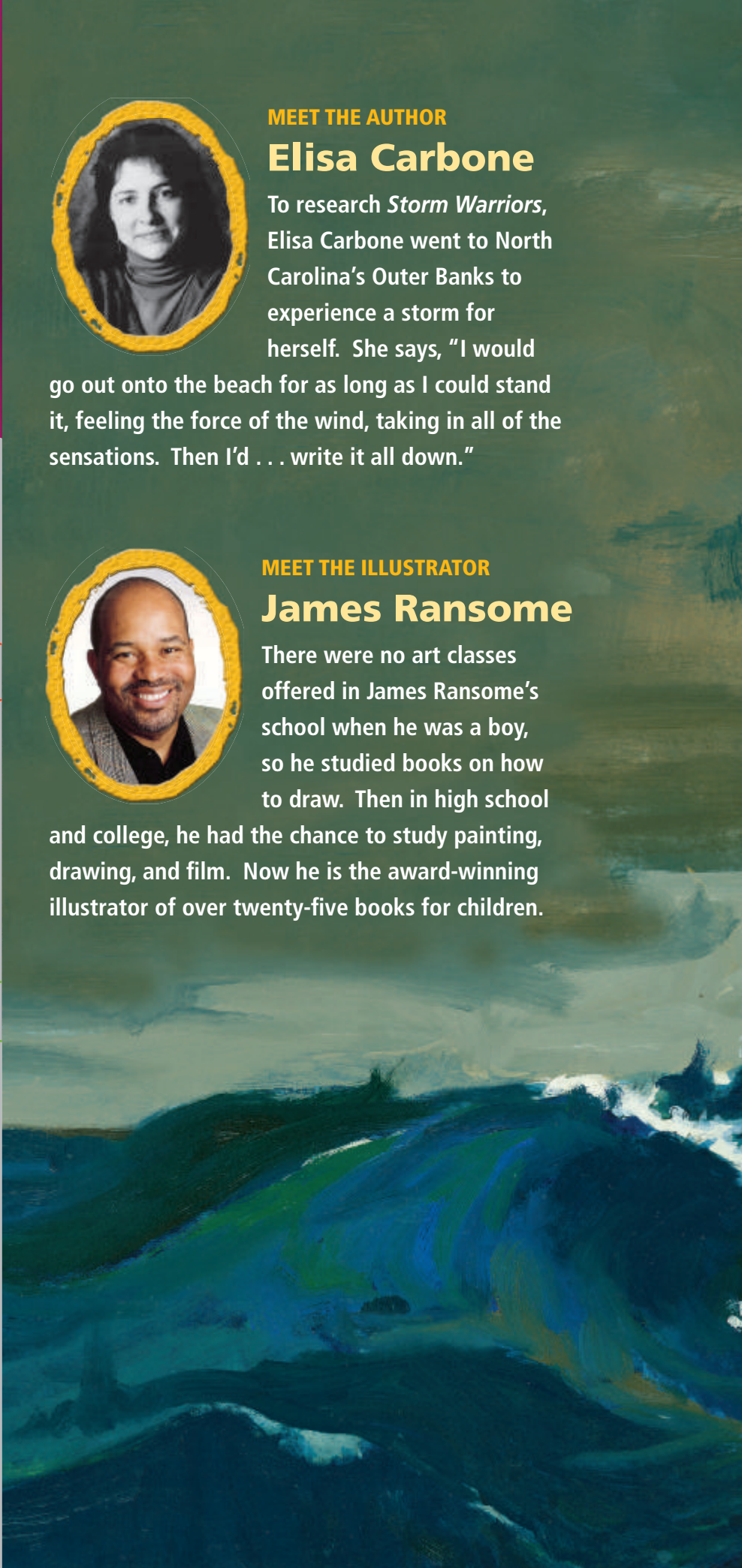
To research *Storm Warriors*, Elisa Carbone went to North Carolina's Outer Banks to experience a storm for herself. She says, "I would go out onto the beach for as long as I could stand it, feeling the force of the wind, taking in all of the sensations. Then I'd . . . write it all down."



MEET THE ILLUSTRATOR

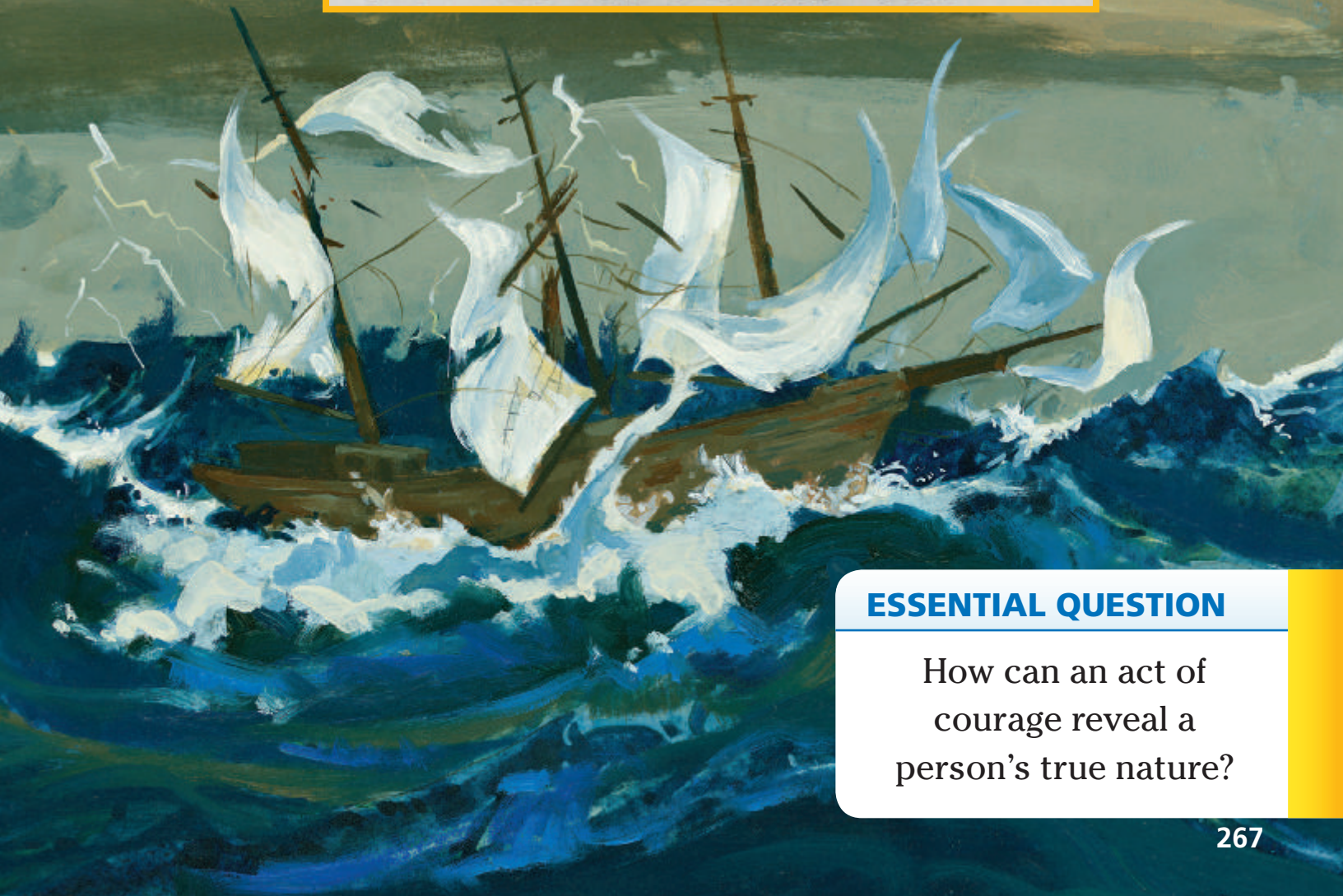
James Ransome

There were no art classes offered in James Ransome's school when he was a boy, so he studied books on how to draw. Then in high school and college, he had the chance to study painting, drawing, and film. Now he is the award-winning illustrator of over twenty-five books for children.



STORM WARRIORS

by Elisa Carbone
selection illustrated by James Ransome



ESSENTIAL QUESTION

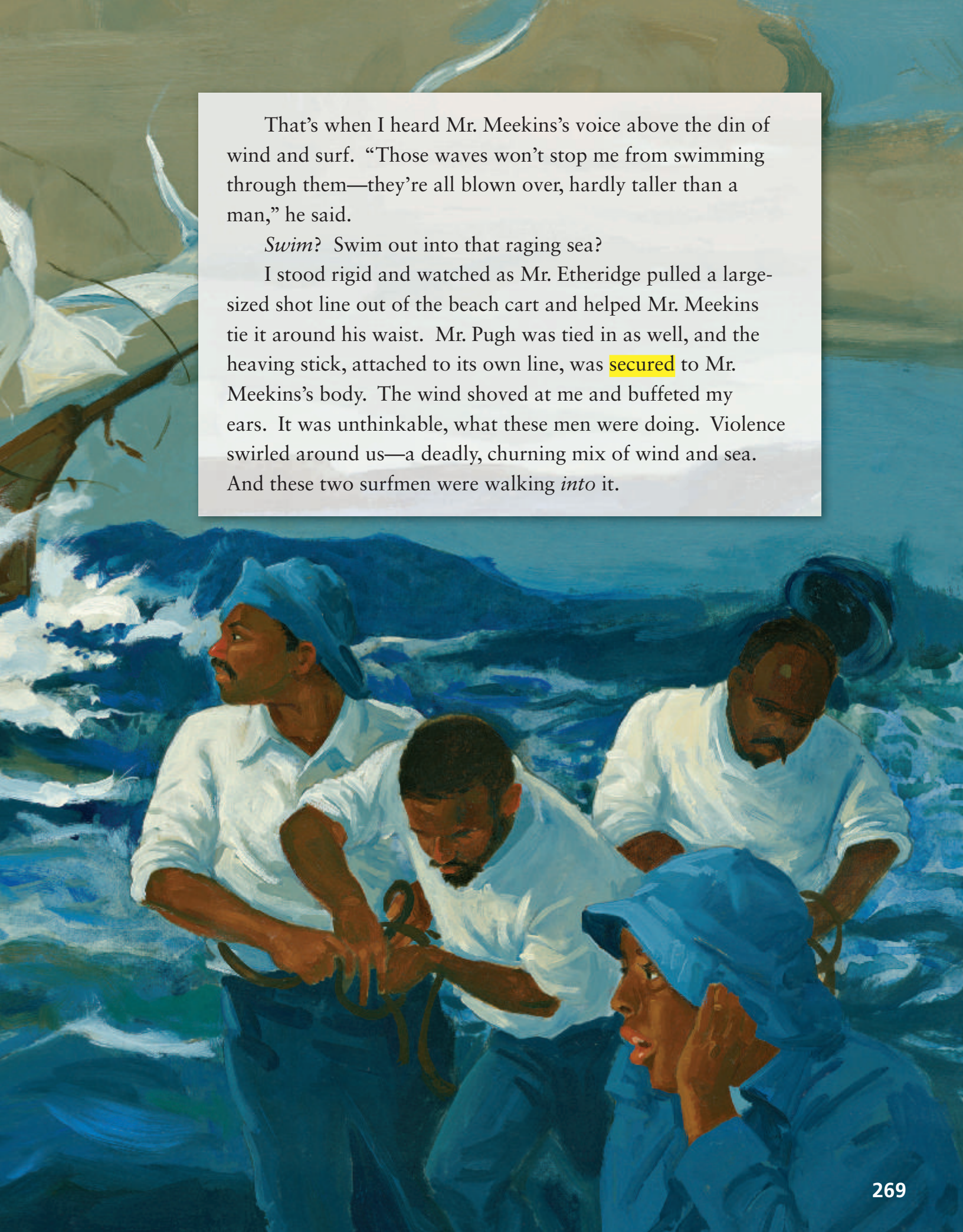
How can an act of
courage reveal a
person's true nature?

It's 1896 on Pea Island, part of North Carolina's Outer Banks. Nathan dreams of becoming a fearless surfman with Pea Island's elite African American lifesaving crew. However, his father, a fisherman, doesn't want Nathan to risk his life rescuing people from shipwrecks. Nevertheless, Nathan studies medical books and learns critical lifesaving skills. Then a hurricane hits the Outer Banks. The E.S. Newman runs aground in the storm. This is Nathan's chance to help the surfmen. As the storm rages, he begins to realize that knowledge is as important as bravery.

I stumbled forward and caught my balance on the side of the beach cart. I faced the sea and the wind. There was the sunken ship, hardly thirty yards from us. She was a mass of dark hull and white torn sails against the foaming sea, rocking on her side, her cabin and much of her starboard already demolished by the heavy surf. As I stood with my mouth open, panting, the wind blew my cheeks floppy and dried my tongue.

A cheer went up from the sailors aboard the ship. They'd spotted us and had high hopes that they would soon be rescued. I expected to hear the command "Action," to begin the breeches-buoy rescue, but heard nothing. It took me a moment to realize what Keeper Etheridge must already have figured out: our equipment was useless. There was no way to dig a hole for the sand anchor under these rolling waves, nowhere to set up the Lyle gun.





That's when I heard Mr. Meekins's voice above the din of wind and surf. "Those waves won't stop me from swimming through them—they're all blown over, hardly taller than a man," he said.

Swim? Swim out into that raging sea?

I stood rigid and watched as Mr. Etheridge pulled a large-sized shot line out of the beach cart and helped Mr. Meekins tie it around his waist. Mr. Pugh was tied in as well, and the heaving stick, attached to its own line, was **secured** to Mr. Meekins's body. The wind shoved at me and buffeted my ears. It was unthinkable, what these men were doing. Violence swirled around us—a deadly, churning mix of wind and sea. And these two surfmen were walking *into* it.

“Man the ropes,” shouted Mr. Etheridge. “One of them goes down, we’ll haul them both back in.”

Mr. Meekins and Mr. Pugh were dark forms against the white foam, plodding into the surf. Powerful waves smacked them in the chest. They ducked their heads down and pushed forward.

I watched with a sick feeling in my stomach as the realization crept over me: I would never be able to do what these men were doing. The words of their motto ran through my head: “You have to go out, but you don’t have to come back.” In that moment I knew, with not a shred of doubt, that I did not have the courage to risk my life that way. The dream, and all the months of hoping, blew away as quickly as the foam off the waves. William and Floyd and Daddy were right. I would never be a surfman.





There was no time for me to wallow in my loss. The men were paying out the ropes, and I was a fisherman—here to help. I took hold of one of the ropes. I turned my face sideways to the wind, but still it made my eyes blurry with tears. Blindly, I let the rope out, hand over hand, then squinted out toward the ship. A ladder had been lowered, and the sailors leaned over the side, waiting. Mr. Meekins and Mr. Pugh were almost there.

I heard another cheer from the men on the ship. When I peered out, Mr. Meekins was swinging the heaving stick and line. He let it fly and it landed on deck. The sailors would tie the line to the ship so that the rope could help steady the surfmen as they made their way from ship to shore and back again.

Soon we were hauling rope back in. The surfmen would be carrying one of the sailors between them now. I squinted into the spray. Where was the rescued sailor? Mr. Meekins and Mr. Pugh were on their way back, but without a third man between them. Mr. Meekins was carrying something a little larger than a Lyle gun.

ANALYZE THE TEXT

Conclusions and Generalizations

The narrator says that the men on the ship cheered. Why do you think they did this?

What in the world could be more important to save off that ship than the lives of the men on board? I shook my head and hauled rope. The surfmen were half walking, half swimming, pushing forward, the waves smacking against their backs and seeming to want to spit them out of the sea.

As the surfmen drew closer, I heard what sounded like the **squalling** of an alley cat. Mr. Meekins handed over his bundle and shouted, “Get it into dry blankets before it goes blue!” The bundle was passed from man to man, until it was handed to me and I found myself looking into the terrified eyes of a screaming child.

Daddy put his arm around my shoulders. “The driving cart,” he shouted over the din of the waves and wind. In the driving cart, which was nothing more than an open wagon, dry blankets were packed under oilskins.

We crouched next to the cart, and it gave us some protection from the storm. The child clung to my neck. He was drenched and shivering miserably. I tried to loosen his grip so I could get his wet clothes off, but he just clung tighter. He was crying more softly now. “Mamma?” he whimpered.

I gave Daddy a pleading look. What if his mother had already been washed overboard and drowned? Daddy stood, cupped his hands around his eyes, and looked in the direction of the ship. “They’re carrying a woman back now,” he said.

“Your mamma is coming,” I told the child. He looked to be about three or four years old, with pale white skin and a shock of thick brown hair. “Let’s get you warm before she gets here.”

We had the boy wrapped in a dry blanket by the time his mother came running to him, cried, “Thomas!” and clutched him to her own wet clothing with such passion that she probably got him half drenched again.

The lady, who told us her name was Mrs. Gardiner, said she’d be warm enough in her wet dress under blankets and oilskins. No sooner had we settled her with Thomas than we heard the cry “Ho, this man is injured!”





ANALYZE THE TEXT

Point of View How would the description of the story's events change if it were told from Mr. Meekins's third-person limited point of view?

I ran to see. A young sailor had just been delivered by the surfmen. Blood dripped from his head and stained his life preserver. His lips were a sickly blue. He took two steps, then collapsed face first into the shallow water. Mr. Bowser dragged him up by his armpits and pulled him toward the driving cart.

“George, take over my place with the ropes,” he shouted to Daddy. “Nathan, come help me.”

The sailor looked hardly older than me, with dirty blond hair that had a bloody gash the size of a pole bean running through it.

“Treat the bleeding first, then the hypothermia,” I said as I recalled the words from the medical books and they comforted me with their matter-of-factness.

Mr. Bowser grunted as we lifted the sailor into the driving cart. “You did study well, Nathan,” he said.

Mr. Bowser sent me for the medicine chest, then I held a compress against the man’s head wound while Mr. Bowser began to remove his wet clothes. That’s when Mr. Bowser seemed to notice Mrs. Gardiner for the first time.

“Ma’am, we’re going to have to . . .” He cleared his throat. “This boy’s hypothermic, so his wet clothes have to . . .”

Mrs. Gardiner rolled her eyes in **annoyance**. “Oh, for heaven’s sake!” she exclaimed. She immediately went to work to pull off the man’s boots, help Mr. Bowser get the rest of his clothes off, and **bundle** him in a dry blanket.

“Are there any other injured on board?” Mr. Bowser asked as he wrapped a bandage around the man’s head.

“No, only Arthur,” she said. “He took quite a fall when the ship ran aground.”





Arthur groaned and his eyes fluttered open. “I’m cold,” he complained.

Suddenly there was a **commotion** at the ropes. “Heave!” Mr. Etheridge shouted. “Haul them all in!”

“They’ve lost their footing!” I cried.

Mr. Bowser grasped me by the arms. “Take over here. I’m sure you know what to do.” Then he ran to help with the ropes.

My hands felt **clammy** and shaky, but once again the words from the books came back to steady me: “Rub the legs and arms with linseed oil until warmth returns . . .” I rummaged in the medicine chest, found the linseed oil, and poured some into my palm.

“This will warm you, sir,” I said loudly enough to be heard over the wind.

Arthur nodded his bandaged head and watched nervously as I rubbed the oil into his feet and calves, then his hands and arms. He gave Mrs. Gardiner a quizzical look. “Ain’t he young to be a doctor?” he asked her.

She patted his shoulder and smoothed the hair off his forehead. “He seems to know what to do, dear,” she said.


“I am warming up,” he said.

I lifted the lantern to look at Arthur’s face and saw that his lips were no longer blue.

ANALYZE THE TEXT

Characterization At first, Nathan was worried that he would not be helpful to the rescue effort. What evidence does the author give to show that Nathan is helpful after all?





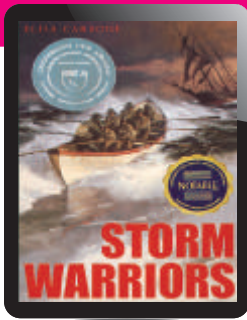
Just then a tall white man appeared, dressed in a captain's coat, his long hair flying in the wind. He reached up into the driving cart and pulled Mrs. Gardiner to him, pressing his cheek against hers. He must have asked about Thomas, because she pointed to him, bundled and sleeping in the cart. "They've saved the whole crew!" he cried. He looked around at me and Arthur, and at the other rescued sailors and the surfmen who were now gathering around the driving cart in preparation for the long trip back through the storm to the station.

"My good men," he said, his voice shaking, "we owe you our lives."

Dig Deeper

How to Analyze the Text

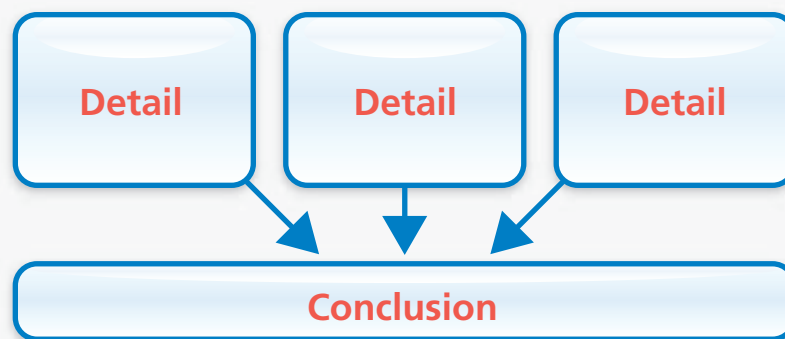
Use these pages to learn about Conclusions and Generalizations, Point of View, and Characterization. Then read “Storm Warriors” again to apply what you learned.



Conclusions and Generalizations

Characters’ actions and words can help you draw conclusions and make generalizations about a text in order to better understand it. A **conclusion** is a judgment reached by thinking about text details. A **generalization** is a broad statement that is true most of the time.

Authors do not always directly state information for readers to use in drawing conclusions or making generalizations. You can understand what is not directly stated in a story by using dialogue, details, and events to make **inferences**. As you read the selection again, use the text to draw conclusions and make generalizations about the characters’ experiences. Remember to use quotations and evidence from the text to support your thoughts.



RL.5.1 quote accurately when explaining what the text says explicitly and when drawing inferences; **RL.5.6** describe how a narrator’s or speaker’s point of view influences how events are described; ; **RF.5.4a** read on-level text with purpose and understanding

Point of View

When an author writes in the **first-person point of view**, one character tells the story as he or she experiences it. Words such as *I*, *we*, *me*, and *mine* are used in first-person point of view. A **third-person limited point of view** means that a narrator tells what one character observes, feels, and knows. A third-person narrator is outside the story and uses words such as *he*, *she*, *him*, *his*, and *her* to discuss the characters.

I had always dreamed of being a surfman.

Nathan wanted to be a surfman, but his father objected.

Characterization

An author describes a character's actions, words, and thoughts to help define the character's traits and personality. This technique is called **characterization**. In a story written from the first-person point of view, the narrator is a character in the story. The narrator's way of speaking, as well as thoughts about events and other characters in the story, helps characterize him or her.



Your Turn



RETURN TO THE ESSENTIAL QUESTION

**Turn
and
Talk**

Review the selection to prepare to discuss this question: *How can an act of courage reveal a person's true nature?* As you discuss, take turns reviewing and explaining each other's key ideas. Ask questions to clarify points you don't understand.



Classroom Conversation

Continue your discussion of "Storm Warriors" by using text evidence to explain your answers to these questions:

- 1 What reasons does Nathan have for admiring the surfmen? Are his reasons valid? Why or why not?
- 2 What does Nathan learn about the nature of courage?
- 3 How might Nathan's life change because of what he learns about himself during the story?

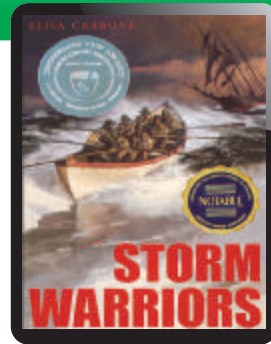
WHO IS THIS CHARACTER?

Discuss Nathan Review the story to find evidence of Nathan's character traits. Look for examples of his intelligence, courage, kindness, and resourcefulness. Record the page numbers of the examples or passages you find. Then share your information with a partner. Work together to identify the best text evidence for each trait.



WRITE ABOUT READING

Response "Storm Warriors" is written from the main character's—Nathan's—point of view. How does his point of view affect descriptions in the story? Think about what would be different if one of the surfmen or sailors told the story. Write a paragraph explaining how Nathan's point of view shapes the story and affects how you see events and other story characters. Use quotes and evidence from the text to support your ideas.



Writing Tip

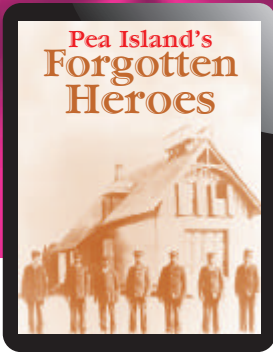
Use conjunctions to combine sentences and help your readers understand the relationships between your ideas.



RL.5.6 describe how a narrator's or speaker's point of view influences how events are described; **W.5.9a** apply grade 5 Reading standards to literature; **W.5.10** write routinely over extended time frames and shorter time frames; **SL.5.1a** come to discussions prepared/explicitly draw on preparation and other information about the topic; **SL.5.1c** pose and respond to questions, make comments that contribute to the discussion, and elaborate on others' remarks

Lesson 9

INFORMATIONAL TEXT



✓ GENRE

Informational text, such as this magazine article, gives facts and examples about a topic.

✓ TEXT FOCUS

Primary sources are original photographs, documents, or quotes from the topic's time period. The author of this selection includes photographs of Pea Island, the surfmen, and the surfmen's rescue equipment to support the text.



RI.5.10 read and comprehend informational texts

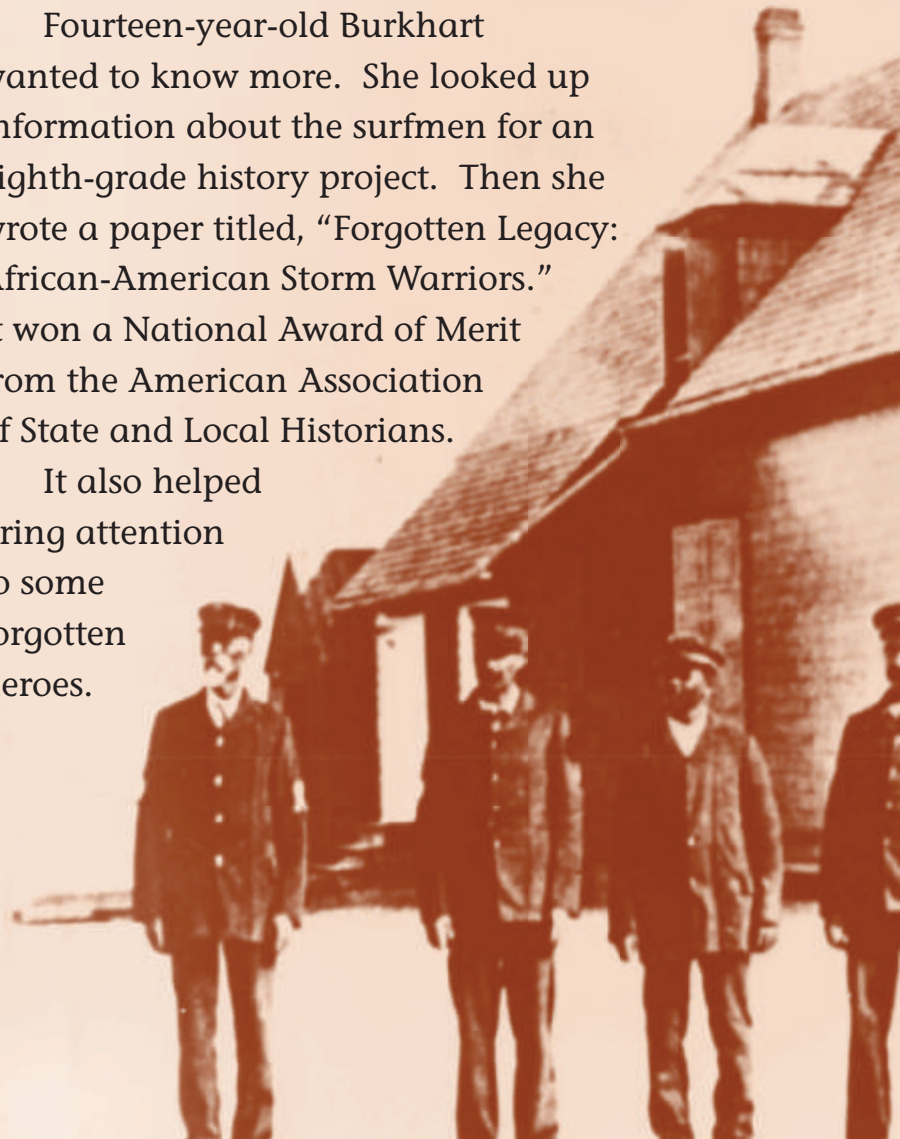
Pea Island's Forgotten Heroes

by Cecelia Munzenmaier

The photograph at the museum in Beaufort, North Carolina, was small. Still, it caught Katie Burkhart's eye. Seven men in uniform stood in front of U.S. Life-Saving Service Station #17. A caption explained that these were the Pea Island surfmen. Led by Chief Richard Etheridge, they saved nine people from the *E.S. Newman* in 1896.

Fourteen-year-old Burkhart wanted to know more. She looked up information about the surfmen for an eighth-grade history project. Then she wrote a paper titled, "Forgotten Legacy: African-American Storm Warriors." It won a National Award of Merit from the American Association of State and Local Historians.

It also helped bring attention to some forgotten heroes.




Finding a Lost Story

Burkhart learned that Etheridge and his surfmen were an elite group. They were known for their skill and bravery. They were also the only African American group whose job was to save lives.

Then she came to a realization. Their bravery had never been officially recognized. “I immediately felt I had to do something about it,” she says.

The eighth-grader wrote to Senator Jesse Helms and President Bill Clinton. She asked why the crew had not been given a medal. She learned that Coast Guard Officer Steve Rochon and graduate students David Zoby and David Wright were also trying to correct this wrong.



“Again and again, the crew went back through the raging sea.”

The Pea Island surfmen
in about 1890

Reclaiming a Legacy

The researchers found Chief Etheridge's own account of what happened. He described the commotion of the hurricane that demolished the ship. "The storm was raging fearfully, the storm tide was sweeping across the beach, and the team was often brought to a standstill by the sweeping current," he wrote in the station log. Lending any help seemed impossible, yet they had to try.

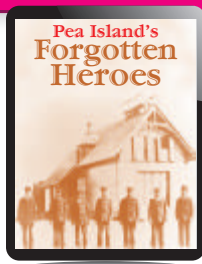
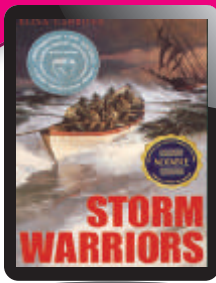
Secured by a rope, two team members swam to the sinking ship. They brought back a crewman. Then a fresh team heard the squalling of the captain's baby and saved him. For six hours, they ignored their own needs. They were too busy to feel annoyance. Missed meals and clammy clothes were not important. As they saved people, they would bundle them into warm blankets at the station.

The research was critical in winning recognition for the team. One hundred years to the day after the rescue of the *E.S. Newman*, the Pea Island crew was awarded a Gold Lifesaving Medal. Katie Burkhart and several descendants of the surfmen listened with pride to the speech that described how "again and again, the Pea Island Station crew went back through the raging sea, literally carrying all nine persons from certain death to the safety of the shore."

Pea Island, 1917



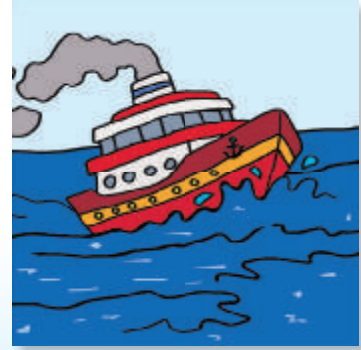
Beach rescue equipment



Compare Texts

TEXT TO TEXT

Compare Texts About Heroes Talk with a partner about how heroes are portrayed in “Storm Warriors” and “Pea Island’s Forgotten Heroes.” After you have discussed your ideas, make a list describing the characteristics of heroes. For each characteristic, quote one detail or example from either text to support your generalizations about heroes.



TEXT TO SELF

Design a Medal The Pea Island crew members were awarded a Gold Lifesaving Medal for their heroism. Design a medal for a modern-day hero whom you admire. Include an image and a message to go on the medal. Write a short speech explaining why the person deserves the medal, and present your information to a partner.

TEXT TO WORLD

Research Hurricanes The Pea Island rescuers had to fight a hurricane in order to rescue the passengers and crew of the *E.S. Newman*. Work with a partner to brainstorm research questions about hurricanes or another kind of natural disaster you would like to learn more about. Then choose one of the questions and conduct research in print and digital sources to answer it.



RI.5.1 quote accurately when explaining what a text says explicitly and when drawing inferences; **RI.5.7** draw on information from print and digital sources to locate answers or solve problems; **RI.5.9** integrate information from several texts on the same topic; **W.5.7** conduct short research projects that use several sources to build knowledge through investigation

Grammar



What Is a Complex Sentence? A **complex sentence** is made up of two clauses joined by a **subordinating conjunction**, such as *because*. The part of the sentence that contains the subordinating conjunction tells about the other part, and cannot stand on its own.

What Is a Correlative Conjunction? **Correlative conjunctions** work in pairs. Some examples are *both / and* and *neither / nor*. Correlative conjunctions can be used to join parallel words or phrases—for example, two nouns, two verbs, or two adjectives.

Complex Sentences and Correlative Conjunctions

can stand on its own cannot stand on its own
 The crew members were in danger because their ship had been wrecked.

cannot stand on its own can stand on its own
Although the waves were big, two surfmen swam to the ship.

noun noun
 Both courage and knowledge are important in an emergency situation.

Try This!

Copy each sentence onto a sheet of paper. Circle the subordinating conjunctions. Underline the correlative conjunctions and the words or phrases they join.

- 1 The surfmen could neither dig a hole for the sand anchor nor set up the Lyle gun.
- 2 After the men rescued the child, Nathan took care of him.
- 3 The child warmed up once he was wrapped in a dry blanket.
- 4 Both Nathan and Mrs. Gardiner wanted to help the injured sailor.

Good writers establish clear relationships between ideas. Combining shorter sentences to form a complex sentence can show how ideas are linked or which idea is more important. Use a comma after the first part of a complex sentence if that part begins with a subordinating conjunction. Correlative conjunctions can also be used to combine related sentences.

Separate Sentences



The snow was dangerously deep.



The governor declared an emergency.

Subordinating Conjunction



Since the snow was dangerously deep, the governor declared an emergency.

Correlative Conjunctions

Neither the town nor the governor was prepared for the dangerously deep snow.



Connect Grammar to Writing

As you revise your research report next week, look for sentences with related ideas. Try using subordinating or correlative conjunctions to combine these related sentences.



W.5.5 develop and strengthen writing by planning, revising, editing, rewriting, or trying a new approach; **W.5.7** conduct short research projects that use several sources to build knowledge through investigation; **W.5.8** recall information from experiences or gather information from print and digital sources/summarize and paraphrase information and provide a list of sources

Informative Writing

Reading-Writing Workshop: Prewrite

✓ Ideas To plan a **research report**, find reliable print and digital sources to answer your questions about your topic. Record facts and their sources on notecards. Then organize your notes into an outline, with details to support each main idea. Each main topic in your outline will become a paragraph in your report. Josie researched the sinking of the *Andrea Doria*. For her outline, she grouped her notes into four main topics.



Writing Process Checklist

► Prewrite

- Did I choose a topic that will interest my audience and me?
- Did I ask questions to focus my research?
- Did I gather facts from a variety of good sources?
- Did I organize facts into an outline with main topics and subtopics?

Draft

Revise

Edit

Publish and Share

Exploring a Topic

What happened to the *Andrea Doria*?

- captain did not slow ship's speed in the fog
- Stockholm's bow cut into the hull.

Ballard, Robert, and Rick Archbold. Ghost Liners: Exploring the World's Greatest Lost Ships. Boston, MA: Little, Brown and Company, 1998.

How were the passengers rescued?

- Stockholm rescued hundreds of passengers and crew from the Andrea Doria

— lifeboats were used The Andrea Doria The Greatest Rescue of All Time. 11 June 1998. ThinkQuest. 4 Feb. 2012. <<http://library.thinkquest.org>>

Outline

- I. The accident
 - A. July 25, 1956, off the coast of Massachusetts
 - B. The *Andrea Doria* and the *Stockholm* hit each other.
- II. Details of the crash
 - A. Foggy night
 - B. Both ships using radar to navigate
 - C. The *Stockholm's* bow hit the *Andrea Doria's* side.
- III. Help arrives
 - A. Several ships came to the rescue.
 - B. The *Ile de France* rescued passengers.
 - C. The *Stockholm* was damaged but not sinking. It helped in the rescue.
- IV. A historic rescue
 - A. The *Andrea Doria* took 11 hours to sink.
 - B. All but 46 people were rescued.

Reading as a Writer

Is Josie's outline well organized? Why do you think so? What parts of your outline can you organize better or make more complete?

In my outline, I organized facts into main topics and subtopics. I listed subtopics in logical order to support my main ideas.

