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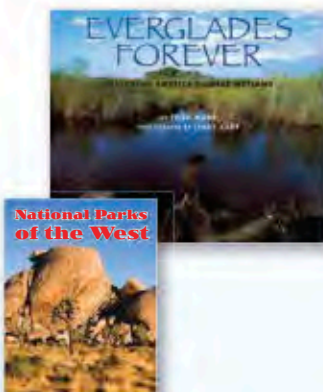
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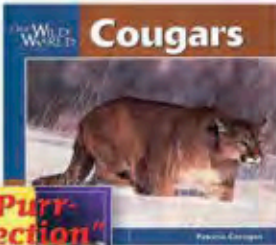
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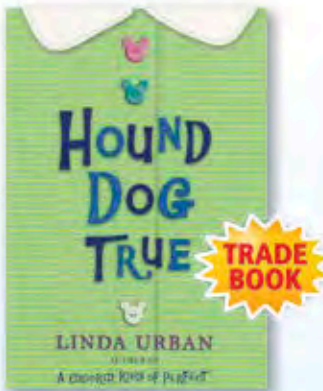
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Hound Dog True

REALISTIC FICTION

by Linda Urban



Cover illustration by Mike Wimmer.

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UNIT 2

Wild Encounters



Stream to Start

“One touch of nature makes the whole world kin.”

— William Shakespeare



Performance Task Preview

At the end of the unit, you will think about the texts you have read. Then you will write an informational essay about how people have worked to protect animals in the wild.



Channel One News®

Lesson

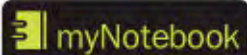
6



LANGUAGE DETECTIVE

Talk About the Writer's Words

Work with a partner. Take turns asking and answering questions about the photos. Use the blue Vocabulary words in your questions and answers.



Add new words to **myWordList**. Use them in your speaking and writing.

Vocabulary in Context

1 dwarfed

This baby kangaroo is **dwarfed** by the larger mother kangaroo.



2 presence

Wildlife photographers have to be careful that their **presence** doesn't scare away animals.



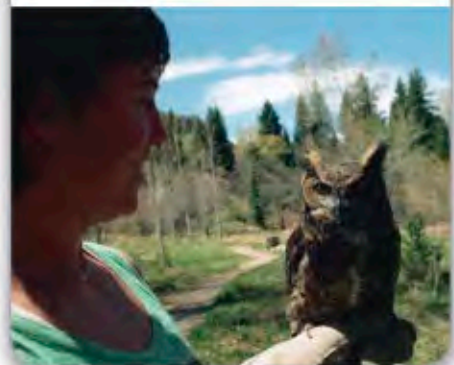
3 procedure

The veterinarian explained the **procedure** and said the cat would be fine.



4 outfitted

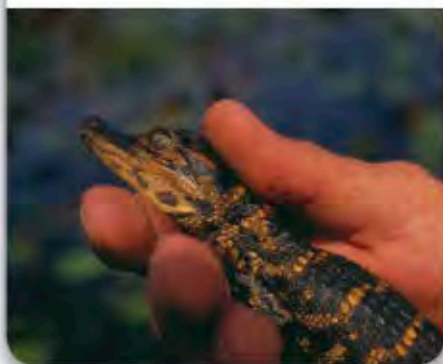
This woman is **outfitted**, or equipped, with a glove to protect her from the owl's talons.



- ▶ Study each **Context Card**.
- ▶ Use a dictionary or a glossary to clarify the part of speech of each Vocabulary word.

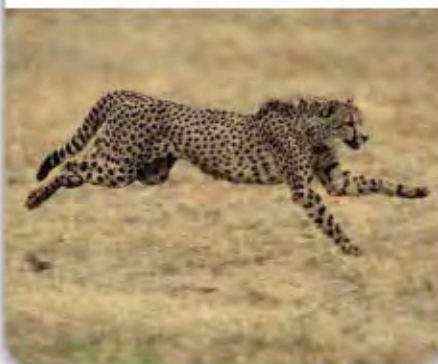
5 **transferred**

This baby alligator will be **transferred**, or moved, to another area when it grows larger.



6 **calculate**

To **calculate** a cheetah's speed, measure the time it takes to cover a certain distance.



7 **snug**

It is important for an animal's collar to be **snug**, but not so tight that it is uncomfortable.



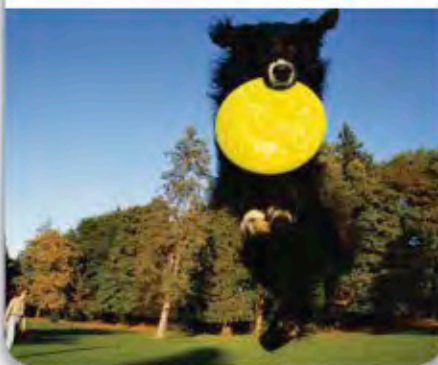
8 **perch**

Eagles and many other birds roost high on a **perch** to see prey or to avoid predators.



9 **enthusiastic**

This dog is quite **enthusiastic** about chasing and catching flying discs.



10 **beaming**

This girl is **beaming** over the news that her family is going to adopt the puppy.

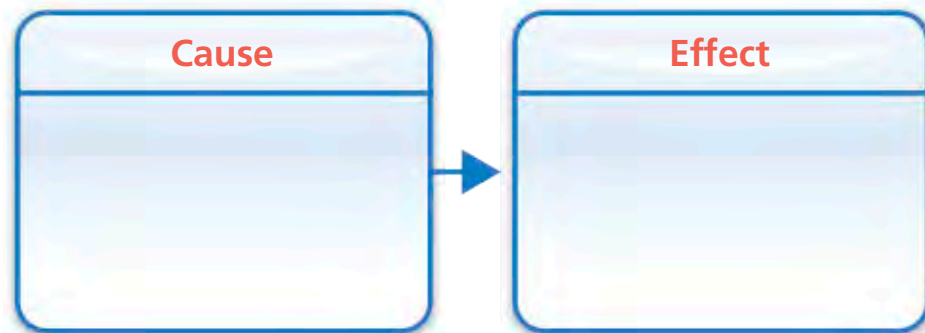




Read and Comprehend

✓ TARGET SKILL

Cause and Effect As you read “Quest for the Tree Kangaroo,” look for causes and their effects. A **cause** is an event that makes something else happen. An **effect** is something that happens because of an earlier event. Use text evidence and a graphic organizer like this one to help you identify the cause-and-effect relationships in the selection.



✓ TARGET STRATEGY

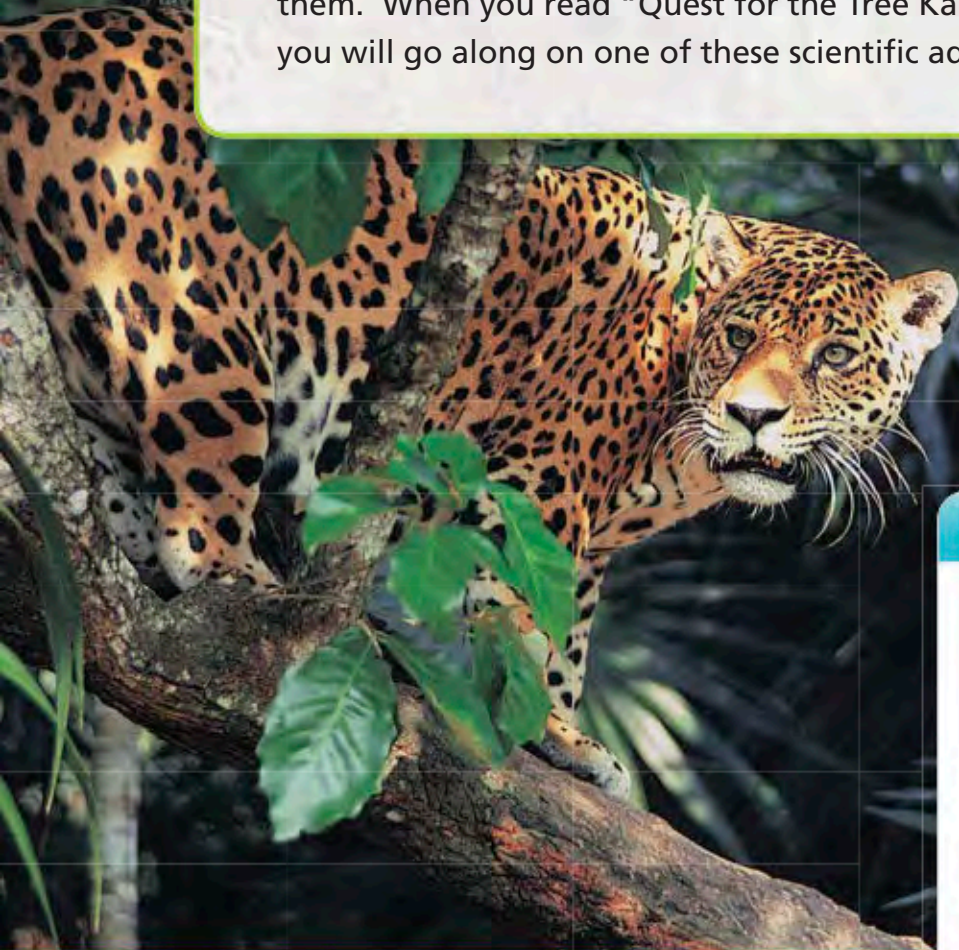
Question As you read “Quest for the Tree Kangaroo,” pause frequently to ask yourself what events lead to others and what events are caused by earlier ones. Asking and answering **questions** as you read can help you identify cause-and-effect relationships.

PREVIEW THE TOPIC

Wild Animals

Wild animals are those that have not been domesticated, or tamed, by humans. They include the squirrels and pigeons you see every day and the exotic animals that live in faraway jungles and deep ocean waters. Many wild animals are endangered—their numbers are so low that they might disappear completely. Climate change, loss of habitat, and overhunting all contribute to the decline in animal populations.

The Matschie's tree kangaroo is an endangered species. It lives in the rain forests of Papua New Guinea. Because tree kangaroos spend most of their time in trees, scientists must work hard to locate and study them. When you read "Quest for the Tree Kangaroo," you will go along on one of these scientific adventures.

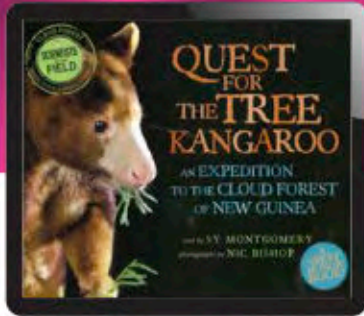


Talk About It

What do you know about endangered animals and their habitats? What would you like to know? Share your ideas with your classmates. What did you learn from others? Be sure to listen carefully to your classmates and ask any questions you may have about their ideas.

Lesson 6

ANCHOR TEXT



GENRE

Informational text gives facts and examples about a topic. As you read, look for:

- ▶ text structure, or the way ideas and information are organized
- ▶ facts and details about a specific topic

MEET THE AUTHOR

Sy Montgomery

Award-winning author Sy Montgomery travels the world to study animals. Sometimes she faces the unexpected. “Once, in Borneo, an orangutan ate my interview tapes,” she says, describing one of many memorable incidents. Her adventures can require her “to hike for days and swim for miles.” She calls her trip to the cloud forest of New Guinea her most physically difficult one so far.

MEET THE PHOTOGRAPHER

Nic Bishop

Nic Bishop is a nature photographer and author of many books. Some of his animal photographs are taken in a studio, while others are taken in far-off places, in animals’ natural habitats. After traveling a great distance for a project, there is a lot of pressure to capture great photographs. “I simply cannot afford to be tired, or get ill, since there is never going to be a chance to repeat anything,” he says.




QUEST FOR THE TREE KANGAROO

by Sy Montgomery
photographs by Nic Bishop

ESSENTIAL QUESTION

Why is it important to research and protect endangered animals?

A lush, mossy forest floor with fallen leaves and tree trunks. The scene is a dense, green forest with sunlight filtering through the canopy. The ground is covered in a thick layer of brown and yellow fallen leaves and twigs. Several tree trunks are visible, some covered in vibrant green moss. The overall atmosphere is one of a wild, untouched natural environment.

In lush and colorful Papua New Guinea, there lives an elusive animal called the Matschie's tree kangaroo. Biologist Lisa Dabek has been fascinated by the tree 'roo since seeing her first one in a Seattle zoo more than twenty years ago. Now she leads a research expedition to Papua New Guinea, accompanied by a team of scientists and local guides, with the goal of locating Matschie's tree kangaroos in the wild and fitting them with radio collars so they can be tracked and studied. Lisa and the others hope their studies will help them better understand and protect these special creatures.

The team is joined by author Sy Montgomery and photographer Nic Bishop, who are documenting the journey. The group has arrived at their destination and set up camp. They have seen signs that some tree kangaroos are nearby, in the forest, and are hoping to meet one soon.



Left: Matschie's tree kangaroo.

Opposite page: Cool winds have dwarfed some parts of the forest so it is only about twenty feet high.

**LISA IS WASHING HER CLOTHES IN THE RIVER WHEN WE GET THE NEWS:
"TREE 'ROOS," CALLS HOLLY. "TWO OF them!"**

One of the trackers has run back to camp to tell us. The two tree kangaroos are "klostu"¹ us—and still up a tree. While Holly and Christine ready the medical equipment, the rest of us race after the tracker to see.

We run past the tree kangaroo house, past the kunai,² down a trail—and then into the trackless bush. Will the tree kangaroos still be there when we get there?

It takes us nearly an hour to reach the site. We see the long golden tail hanging down from the branches of a Saurauia³—and then the animal to whom it belongs: a gorgeous red and gold tree kangaroo sitting eighty feet above us, looking down with ears pricked forward.

"I can't believe it!" Lisa says.

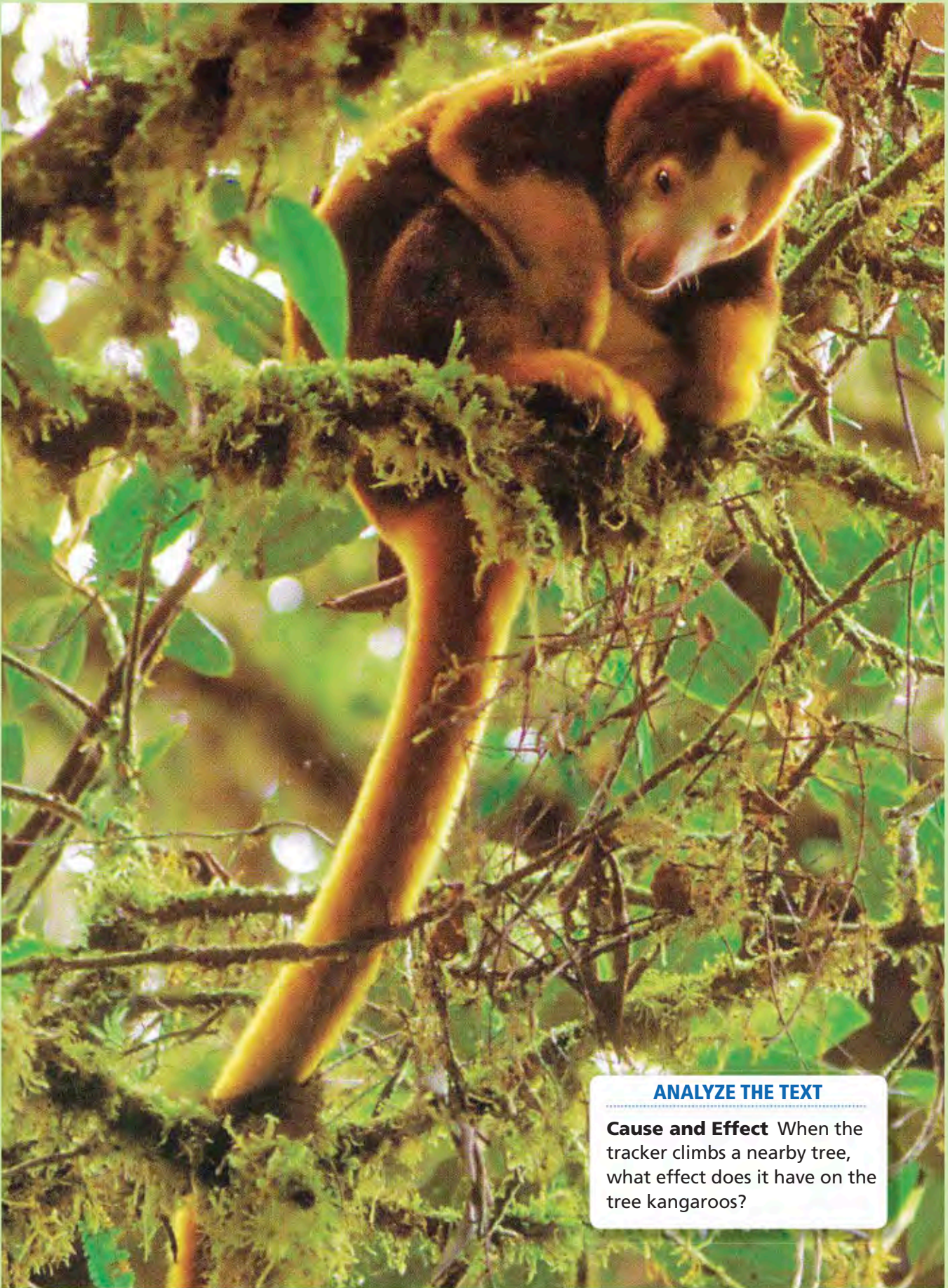
And then, in the tree right next to this tree kangaroo, we see another tail—leading to another tree kangaroo.

"Bigpela pikinini!" one of the trackers exclaims. "Pikinini" is Tok Pisin for child or baby. And "bigpela"? You guessed it: If this is her baby, it's a big one.

¹ klostu: "close to" in Tok Pisin—a popular language spoken in Papua New Guinea

² kunai: the area where Lisa and her team have set up camp, named for the kind of grass it has

³ Saurauia: tree kangaroos love to eat the shoots of this flowering tree



ANALYZE THE TEXT

Cause and Effect When the tracker climbs a nearby tree, what effect does it have on the tree kangaroos?



Matschie's tree kangaroo is one of the world's rarest and most elusive mammals.

"This is the miracle of doing work here," Lisa says. "They are so elusive. And then you finally find them. The whole field season is riding on these moments."



The men had left camp that morning feeling lucky. "It was sunny and warm," Gabriel recalled. "A good day for the tree 'roos to come out and warm themselves." They changed their strategy: "For the first three days, we were traveling more than one kilometer each day to find tree 'roos. I had wanted our **presence** to drive them closer to camp. So we decided today to try closer—and it worked."

The men spread out. One tracker decided he would look for a plant that the tree kangaroos love to eat. It grows high on tree branches and is easy to spot. The underside is brown and the top green. He found one in a tree—but no tree kangaroo. He scanned the next tree over—the *Saurauia*—and there was the tail!

"Immediately," the tracker explained through Gabriel, "I barked like a dog because that would keep her up in the tree. Everyone else heard the barking and knew what happened. Everyone ran and admired the 'roo. We all stood looking for about two minutes. And then someone noticed there was another tail."



We photograph and videotape and watch the two tree kangaroos for ten minutes. Now to get the animals down ...

The trackers have been thinking about this puzzle. Shortly after they spotted the animals, they began to cut sticks and brush to build a low fence they call an "im" around the tree. If the tree kangaroo leaps down and starts to hop away, the im will slow him down.

One of the trackers takes off his tall rubber boots. Barefoot, he begins to climb a smaller tree next to the *Saurauia*. Within two minutes, he's as high as the tree kangaroo.

"Joel, do you see where she is?" asks Lisa. Joel has the 'roo in his binoculars. "She's still there," he assures.

But the tree kangaroo isn't happy to see a human approaching. She climbs another 30 feet up to get away. If she jumps, it's a 110-foot drop.

Suddenly, she leaps, her forearms outstretched. She drops 30 feet. She grabs a smaller tree on the way down. And now she begins to back down the tree.

She's almost to the ground when one of the trackers grabs her by the tail and puts her in the burlap bag.

"Pikinini! Pikinini!" the men call. The other tree kangaroo is 65 feet up in a *Decaspermum* tree, and they don't want him to get away. The tree kangaroo lets go of the branch. Like an acrobat, he catches a vine with his front paws, turns himself around, and lands on the ground on his feet. One tracker holds the chest, another holds the back legs, and another man holds the front.

It's only now that we realize that the "baby" is a fully grown adult male. "Man na meri" the trackers say—this pair is no mother and baby, but a grown-up male and female on a tree kangaroo date. By 10:10 A.M., both tree kangaroos are in burlap bags, heading back to camp.



Twenty-five minutes later, we're all back in camp, where Holly and Christine have set up the exam table—a picnic table built from saplings lashed with vines. They've laid out medical supplies and sample vials, measuring tools and data sheets. Each tree kangaroo will be given medicine to make it sleep while the team puts on the radio collar and conducts a health exam.

We want to find out as much as we can. Because so little is known about tree kangaroos, every detail is important.

First, while the animals are in their burlap bags, they are weighed. The female weighs 6.4 kilograms (about 24 pounds) with the bag. The scientists will make sure to subtract the weight of the bag alone later. The male, with bag, weighs 8 kilograms.



At right: Gabriel spots a tree kangaroo.





Joel notes the temperature and humidity, too: It's 56.2 degrees Fahrenheit, 81 percent humidity.

"Let's measure the male's neck, to make sure the radio collar will fit on him," says Lisa. "But let's do the female first."

"With the female, we'll have the same priorities," Holly tells the group. "We'll measure the neck, put on the radio collar, insert the ID chip, pluck fur for more testing, check the pouch—see if she has a baby."


We hope to find out as much as we can while the animal is asleep. But anesthesia can be dangerous. That's why we'll be carefully watching how often she breathes in and out and how fast her heart is beating during the **procedure**. We'll have to work fast. Everyone will help.



"Christine will call out pulse and respiration every five minutes," says Holly. "Is everybody ready?"

"Do you have the radio collar?" Lisa asks Gabriel.

Gabriel is holding a leather collar much like one a dog might wear. Instead of metal tags, though, it has a little box of waterproof plastic. This contains a transmitter powered by a square battery and **outfitted** with an internal antenna. Each radio collar also has a computer chip. Without knowing it, the tree kangaroos will be sending their position not only to the scientists tracking them on the ground, but also to satellites circling thousands of miles above Earth. At six A.M. and six P.M.—times the 'roos are likely to be in the trees and the weather is likely to be less cloudy—the satellites read the animals' exact position on the earth's surface. They download this information to the chips in the collars, and this data can be **transferred** to a computer when the collar automatically falls off, after five months. The whole thing weighs less than half a pound.

 **Opposite page:** Once an animal has been seen, a tracker climbs a nearby tree to scare it into coming down.



Above: A Matschie's looks down from eighty feet in the canopy.

ANALYZE THE TEXT

Domain-Specific Vocabulary

What science terminology does the author use on this page while describing the purpose of the radio collar being fitted on the tree kangaroo? How does it affect your understanding?



"Do you have the screwdriver to put the collar on?" asks Lisa.

"Yes, yes," says Gabriel, holding the squirming bag on his lap. "We're ready!"

But the tree kangaroo isn't. Gabriel talks to the animal in the bag. "Wait, wait, come here," he says gently. And then, to two trackers: "Hold 'im!" Soon a pink nose pokes out through a hole in the bag.

It's 10:55 A.M. and Holly places the mask on the nose. A paw comes out through the hole. But within forty-five seconds, the tree kangaroo relaxes. The anesthesia's working. She's asleep.

Out comes the kangaroo. "Thermometer?" Holly requests.

The kangaroo's body temperature is similar to a person's: 97.1 degrees.

"Respiration is thirty-two," says Christine. That means she's breathing thirty-two times a minute. That's healthy.

Holly leans forward to listen to the heart through her stethoscope. For five seconds, she counts the beats. She wants to **calculate** the beats per minute. "Heart rate is sixteen times twelve. You do the math," she tells Joel, who is recording everything on a data sheet.

Meanwhile, Gabriel is putting on the collar. "Make sure the collar is comfortable but **snug**," says Lisa. (Yesterday Christine discovered that Ombum⁴ had taken his off and left it on the floor of his cage.)

⁴ Ombum: a tree kangaroo that was examined earlier and is being treated for an injured leg



Opposite page: Christine and Holly get to work.

ANALYZE THE TEXT

Quotes and Description Why do you think the author includes quotes from the research team and detailed descriptions of their work?

Holly puts in the microchip and Joel records its number: 029-274-864.

"I'm going to do a pouch check," says Holly. Meanwhile, the other scientists measure everything they can as fast as they can.

"Pouch is empty," says Holly. "Now for the vitamin-mineral shot."

"This is it," says Lisa. She calls an end to the exam. Because he was injured, Ombum's exam took much longer; but we don't want to subject this tree kangaroo to the anesthesia any longer than necessary, for safety's sake.

Holly removes the face mask and quickly checks the teeth. She's coming to. It's 11:06 A.M.

"Put her in the bag," says Lisa. "Tail first, so she can sit." They name her Tess, in honor of my dog, a Border collie who died last year at age sixteen. The new Tess rests in her bag on a tracker's lap while we prepare for the male.



11:20 A.M.: "Anesthetic machine? Gas ready? Radio collar?" Holly asks. "And is the other 'roo OK?"


"OK," answers the team. "We're ready!"



The team works fast while the tree kangaroo is anesthetized.





 Each collar allows scientists to track a tree kangaroo for several months.

Gabriel unties the top of the male's bag, and immediately the burlap boils with movement.

"He's doing somersaults in the bag," Gabriel reports. It's all he and Joshua can do to hold the 'roo.

Through the bag, the male grabs one man's glove and pulls it off. He bites another tracker on the finger. Now four men are struggling, "I've got his head here," says Gabriel, "but I can't get it out—but the nose is right here!"

Through the burlap, Holly delivers the anesthetic. "Oh, but he's tough!" says Gabriel.


Finally the bag stops wiggling. At 11:30 A.M. the male is lifted out of the bag and laid out on the table. The team goes to work.

"Seventeen times twelve is the heart rate," Holly tells Joel.

"Twenty-two point seven, circumference of neck," says Toby. "Here's the collar. Let's put it on."

"Respiration is twenty," says Holly. "Now we'll take his temperature. Next the chip. And after that we'll go for the hair."



 Holly takes a hair sample for DNA analysis.

Everything is going like clockwork. Then Christine warns, “Respiration slowing ...”

“That’s it. Let’s pull the mask off,” says Lisa.

It’s 11:37 A.M. “His ears are twitching. Let’s get him back in the bag,” says Holly.

It’s all over in just ten minutes. “Great work,” says Lisa.



Noon. We’re at the tree kangaroo house.⁵ The men have cut fern fronds and lined the two apartments inside with this soft, moist carpet. They’ve used ferns to screen the wall between the new pair and Ombum, so the animals won’t upset each other. Ombum looks calm. Though his leg is no better, he is now taking banana leaves from Christine’s hands.

We all sit quietly while one of the trackers opens the cage door. Tess climbs out of the bag and scurries up a perch. She regards us with interest, but no fear. Lisa has named the male Christopher—in honor of my pig, who grew to 750 pounds and lived to age fourteen. The kangaroo Christopher rushes out of his bag and climbs to the highest perch.

Joel and Gabriel want to make sure the collars are working, so they have brought their radio receivers along to check. Each animal has its own frequency, almost like a phone number. If Joel wants to tune in to Tess, he dials up channel 151.080. Christopher’s channel is 150.050. Both collars work fine.

We’re all delighted. One tracker is so enthusiastic, he wants to go out and hunt for more tree kangaroos this very afternoon. “But the hotel is full!” says Lisa. Since Christopher and Tess are healthy enough to return to the wild, they will be released tomorrow. For now, though, the cage has all the tree kangaroos it can hold.

We all shake hands, hug, and smile. Everyone is beaming with a mixture of excitement, exhaustion—and relief.

“The first collared male Matschie’s tree kangaroo,” says Gabriel. “History!”

⁵ tree kangaroo house: a fourteen-foot by eight-foot enclosure the team has built using sticks, vines, and mosses to keep the kangaroos comfortable



Dig Deeper

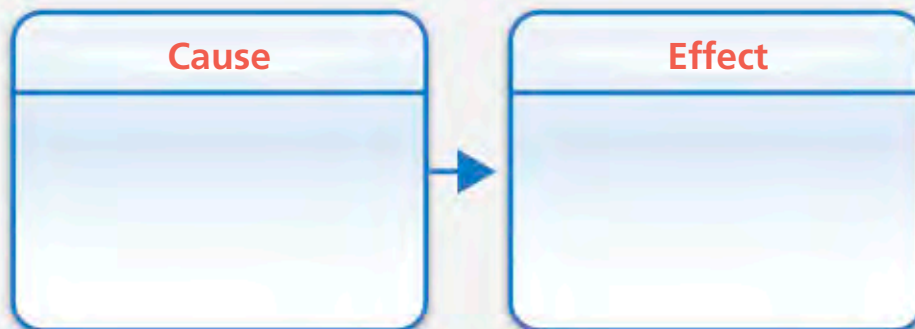
Use Clues to Analyze the Text

Use these pages to learn about Cause and Effect, Quotes and Description, and Domain-Specific Vocabulary. Then read "Quest for the Tree Kangaroo" again to apply what you learned.

Cause and Effect

In the informational text "Quest for the Tree Kangaroo," many of the events have **cause-and-effect** relationships. One event, called the cause, leads to a later event, called the effect. This effect can then become the cause for another effect, creating a chain of events that are related.

Look back at page 189 of "Quest for the Tree Kangaroo." After the male tree kangaroo has been under anesthesia for several minutes, his respiration begins to slow. What decision does Lisa make as a result? What effect does her decision have?



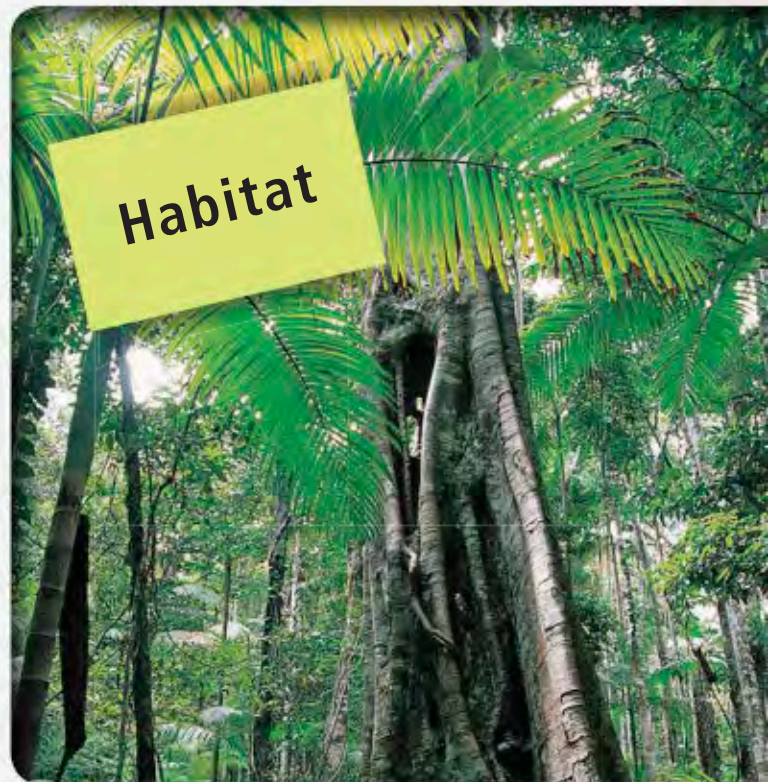
Quotes and Descriptions

To share information with readers in an engaging way, the author of “Quest for the Tree Kangaroo” includes **quotations**, or the exact words spoken by the team members. She also writes detailed **descriptions** of what the scientists see and do. Look back at pages 186–189. The conversation and the explanation of the scientists’ actions help readers imagine they are right there as the tree kangaroos are examined.



Domain-Specific Vocabulary

Many subject areas have their own special set of vocabulary. These terms, known as **domain-specific words**, express precise ideas and concepts related to the subject. By using domain-specific terms in their writing, authors can communicate accurate information to their readers. For example, the scientists in this selection don’t just give the tree kangaroos “some medicine”—they administer *anesthesia*, a medicine that makes the animals unconscious for a short time.



Your Turn

RETURN TO THE ESSENTIAL QUESTION



Review the selection to prepare to discuss this question: *Why is it important to research and protect endangered animals?* With a partner, list reasons drawn from text evidence and your prior knowledge. Share them with the class.



Classroom Conversation

Continue your discussion of “Quest for the Tree Kangaroo” by using text evidence to answer these questions:

- 1 How do the team members feel about the work they are doing? How do you know?
- 2 What are the challenges of studying the tree kangaroo?
- 3 Does the author do a good job of presenting information about tree kangaroos? Explain.

WHAT DOES IT MEAN?

Look It Up Many domain-specific words are used in this selection, including *tracker*, *humidity*, *anesthesia*, *respiration*, *stethoscope*, *transmitter*, *antenna*, *microscope*, and *frequency*. Use a print or digital dictionary to look up the definitions of these words or others that you find in the text. Then write a new sentence using each word. Share your sentences with a partner.

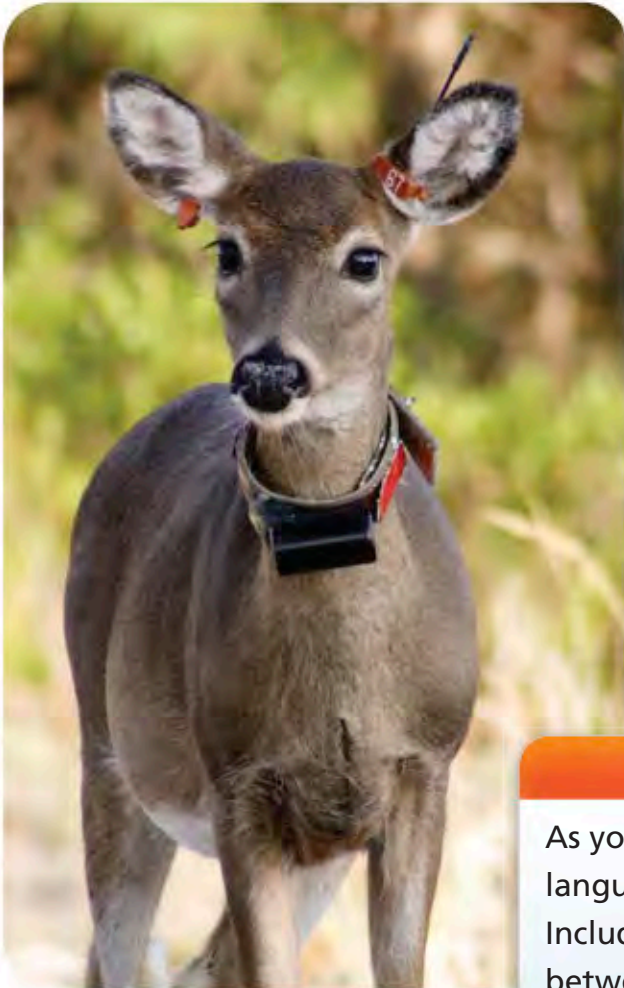


Performance Task

WRITE ABOUT READING



Response Think about all the effort that Lisa and her team put into studying the Matschie's tree kangaroo. What do they hope to learn? Why? Write a paragraph in which you explain how the information that Lisa and her team collect will help protect the species. Use specific facts and details from the text to develop your explanation.



Writing Tip

As you write your draft, use precise language and domain-specific vocabulary. Include transitions to show the connections between your ideas.

MYTH

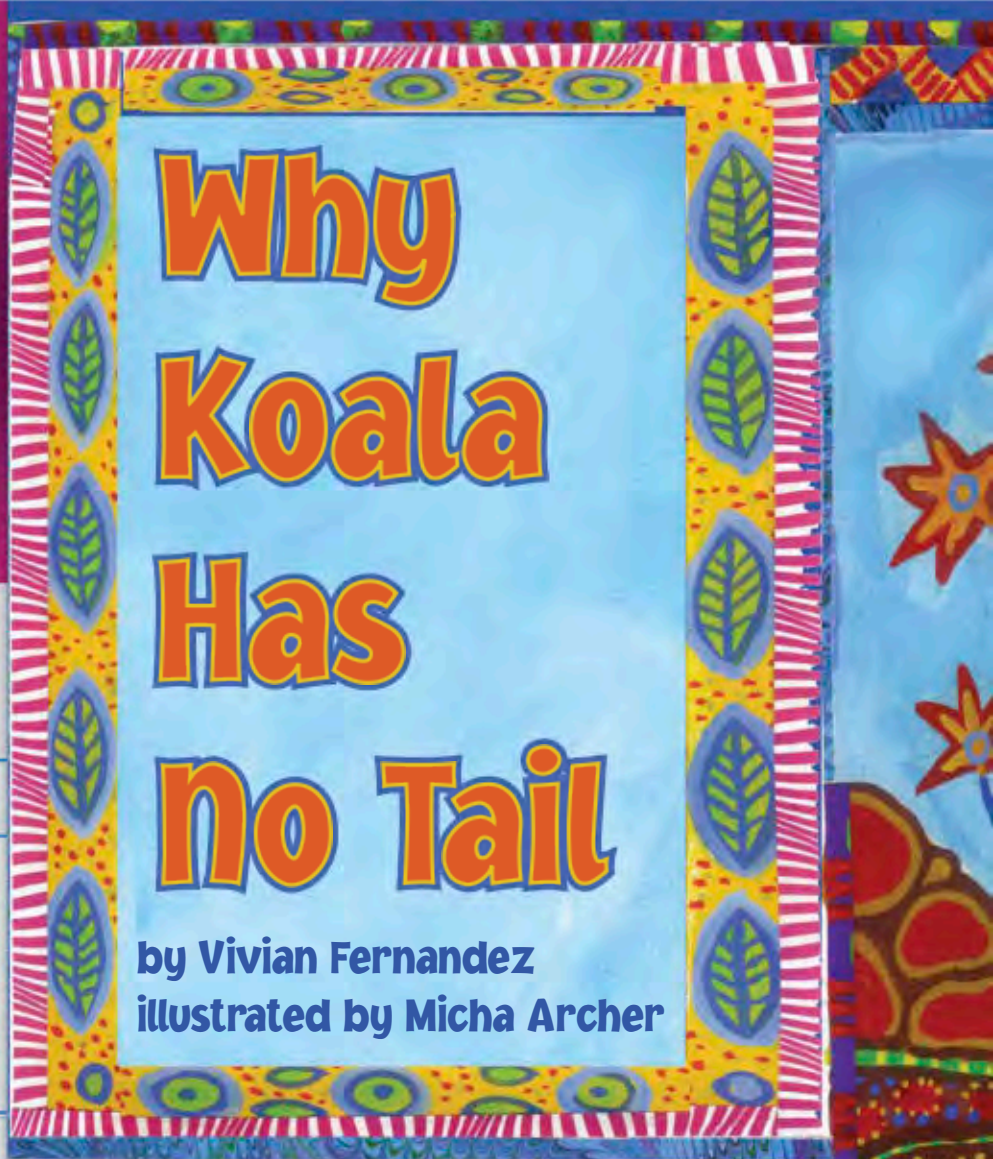

 GENRE

A **myth** is a story that tells what a group of people believes about the world or an aspect of nature.

 TEXT FOCUS

Characteristics of Myths

Many myths feature animal characters that act like people. These characters often have one special trait, such as determination or wisdom. Myths also include a lesson or an explanation meant to help readers understand how something in nature has come to be.

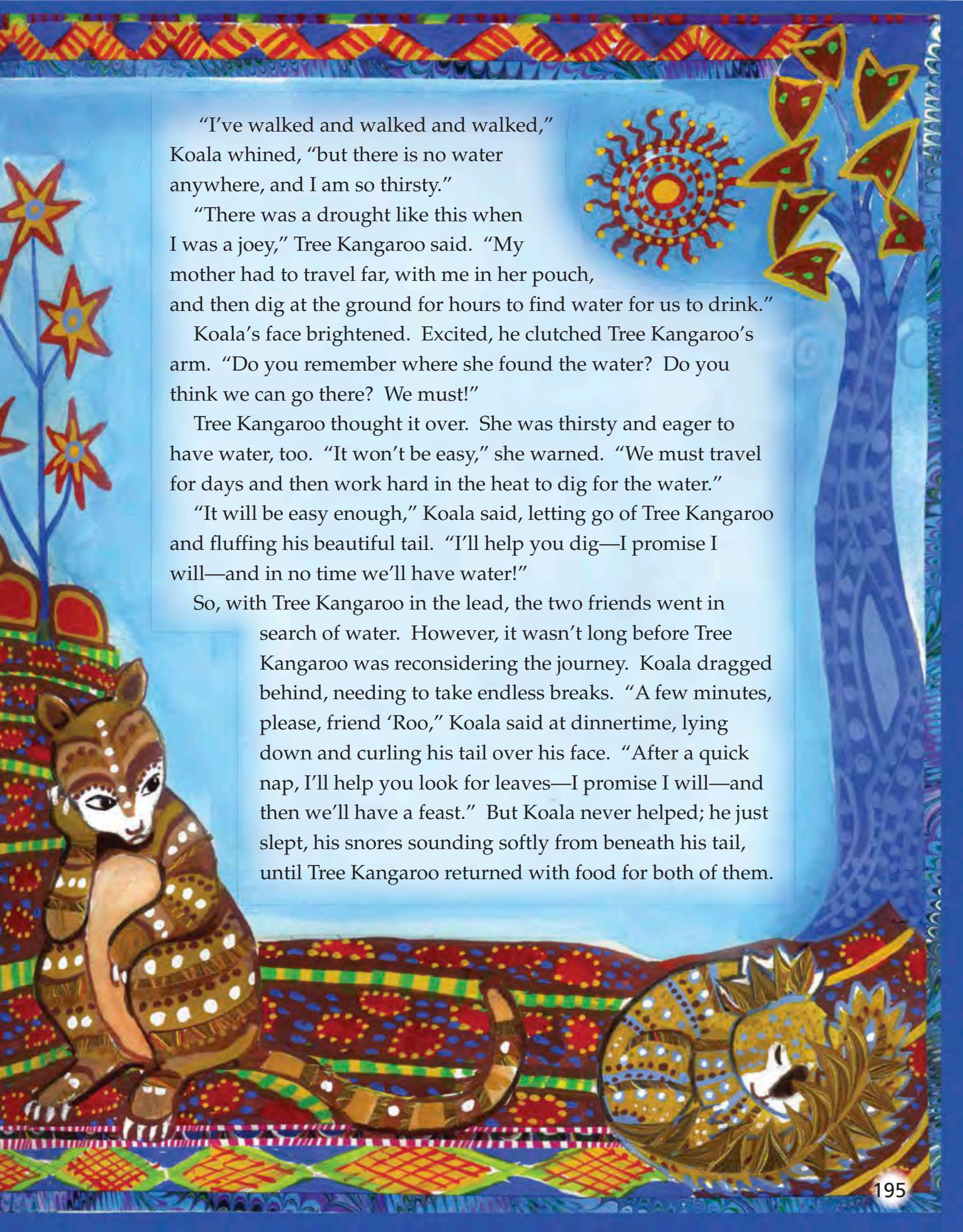


by Vivian Fernandez
illustrated by Micha Archer

One day, in a long-ago time, Tree Kangaroo sat high above the ground, chewing worriedly on her bottom lip. It had been many days since the last rains. The grasses had dried, and the normally lush trees were bare except for a few scraggly leaves.

“Friend ‘Roo,” someone called from below. “Do you see water from where you sit?”

Tree Kangaroo looked down and saw Koala tugging anxiously on his long, bushy tail. “No water,” Tree Kangaroo said, jumping down to stand next to Koala.



"I've walked and walked and walked," Koala whined, "but there is no water anywhere, and I am so thirsty."

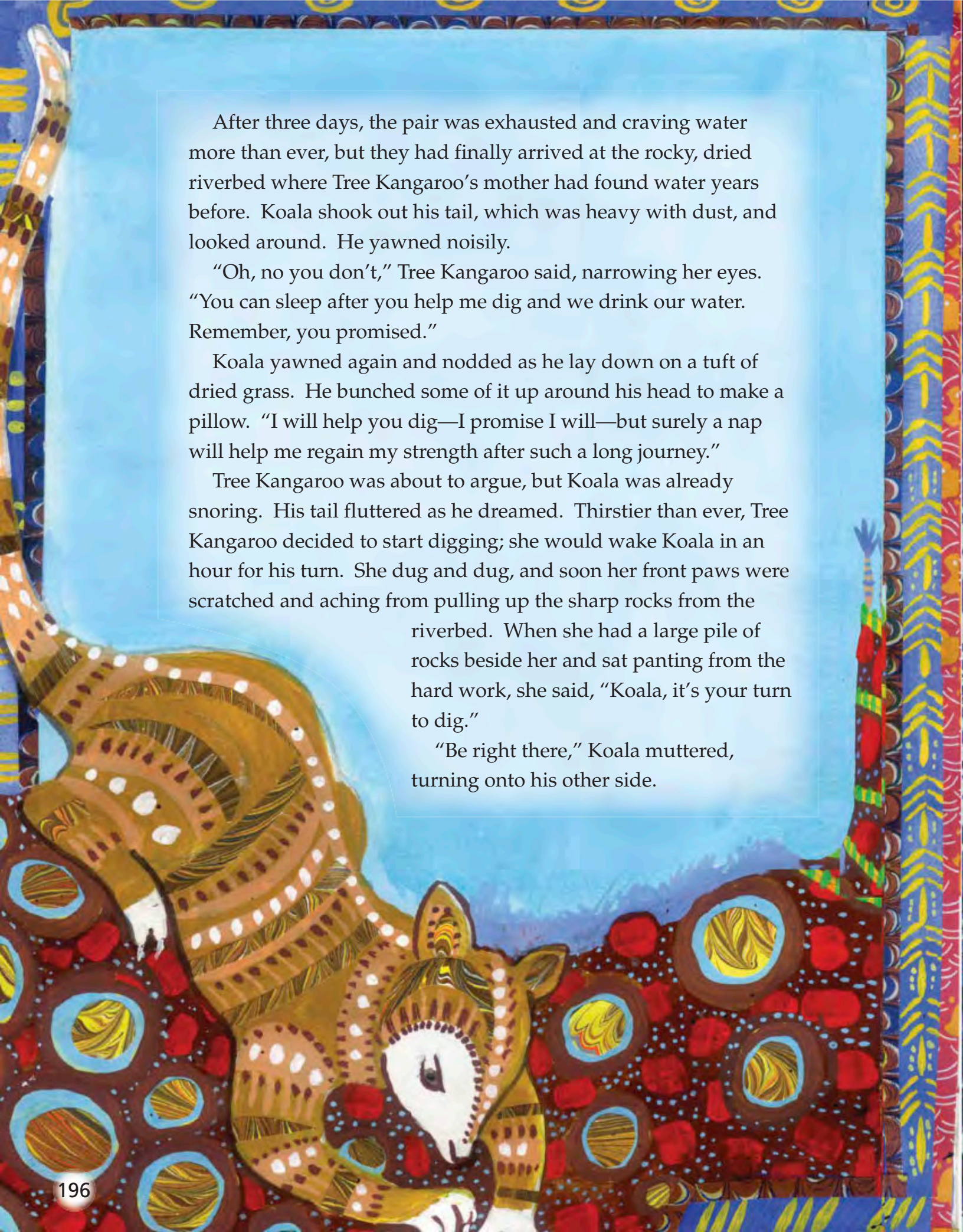
"There was a drought like this when I was a joey," Tree Kangaroo said. "My mother had to travel far, with me in her pouch, and then dig at the ground for hours to find water for us to drink."

Koala's face brightened. Excited, he clutched Tree Kangaroo's arm. "Do you remember where she found the water? Do you think we can go there? We must!"

Tree Kangaroo thought it over. She was thirsty and eager to have water, too. "It won't be easy," she warned. "We must travel for days and then work hard in the heat to dig for the water."

"It will be easy enough," Koala said, letting go of Tree Kangaroo and fluffing his beautiful tail. "I'll help you dig—I promise I will—and in no time we'll have water!"

So, with Tree Kangaroo in the lead, the two friends went in search of water. However, it wasn't long before Tree Kangaroo was reconsidering the journey. Koala dragged behind, needing to take endless breaks. "A few minutes, please, friend 'Roo," Koala said at dinnertime, lying down and curling his tail over his face. "After a quick nap, I'll help you look for leaves—I promise I will—and then we'll have a feast." But Koala never helped; he just slept, his snores sounding softly from beneath his tail, until Tree Kangaroo returned with food for both of them.



After three days, the pair was exhausted and craving water more than ever, but they had finally arrived at the rocky, dried riverbed where Tree Kangaroo's mother had found water years before. Koala shook out his tail, which was heavy with dust, and looked around. He yawned noisily.

"Oh, no you don't," Tree Kangaroo said, narrowing her eyes. "You can sleep after you help me dig and we drink our water. Remember, you promised."

Koala yawned again and nodded as he lay down on a tuft of dried grass. He bunched some of it up around his head to make a pillow. "I will help you dig—I promise I will—but surely a nap will help me regain my strength after such a long journey."

Tree Kangaroo was about to argue, but Koala was already snoring. His tail fluttered as he dreamed. Thirstier than ever, Tree Kangaroo decided to start digging; she would wake Koala in an hour for his turn. She dug and dug, and soon her front paws were scratched and aching from pulling up the sharp rocks from the riverbed. When she had a large pile of rocks beside her and sat panting from the hard work, she said, "Koala, it's your turn to dig."

"Be right there," Koala muttered, turning onto his other side.

Tree Kangaroo took another minute to catch her breath, using her paws to shield her eyes from the bright, hot sun. She was exasperated, but still thirsty, so she continued to dig. Koala slept on. Eventually, Tree Kangaroo began to see a shimmer of moisture on the rocks she was digging out, and her tender paws touched wet soil, and then—“Water!” she cried, overjoyed.

“Finally!” Koala said, instantly awake. He ran to where Tree Kangaroo was bent over the hole, tasting the delicious water at last. As he pushed Tree Kangaroo out of his way and took a long, greedy drink, his twitchy tail cut across the edge of one exceptionally sharp rock in Tree Kangaroo’s pile. “My tail!” he cried when he saw it had been sliced clean off. Not even a small fluffy nub remained. Forgetting the water, he ran away, wailing, never to return to the area again.



Koala's laziness and greed had cost him his beautiful bushy tail, and since that day, all koalas have been born tailless as a reminder to work hard and to share.

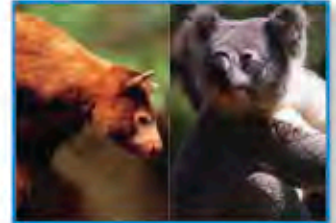




Compare Texts

TEXT TO TEXT

Compare Genres Review “Quest for the Tree Kangaroo” and “Why Koala Has No Tail.” With a partner, complete a T-Map, recording details from each selection that describe the tree kangaroo. Compare and contrast the details and images of the tree kangaroo that each selection conveys. Then discuss how the genre of each text—an informational text versus a myth—influences how the tree kangaroo is portrayed.



TEXT TO SELF

Write a Letter What do you find most interesting or admirable about the work that Lisa and her team are doing? Write a letter to a member of the expedition, sharing your feelings about the scientists’ activities. Support your opinions with text evidence and quotes.



TEXT TO WORLD

Make a Poster With a partner, do further research on the tree kangaroo or another endangered animal. Use reliable print or electronic sources to find out more about the animal, why it is endangered, and what is being done to help protect it. Make an awareness poster, presenting the key points of your research. Share your poster with the class.



Grammar

What Is a Verb? A **verb** is a word that can show action or state of being. Sometimes a verb is made up of more than one word—a main verb and a helping verb. **Verb tenses** can be used to convey various times, sequences, states, and conditions.

Verb Tenses Used to Convey Information

The trackers **bark** up the tree. The trackers **barked** up the tree. The trackers **will bark** up the tree.

Time Three tenses of *bark* are used to show action occurring in the past (*barked*), present (*bark*), and future (*will bark*).

The trackers **know** that they **made** the right decision.

Sequence Verb tense shows the order of events. The trackers know now that they made the right decision earlier.

The scientists **will examine** the tree kangaroo if the trackers **catch** it.

Condition Verb tense shows that one action or state of being depends on a condition being met. The scientists will examine the animal in the future—but only if the trackers catch it in the present.

The trackers **felt** happy about their success.

State Tenses of linking verbs indicate when the subject is in a particular state of being. The trackers were in a state of happiness in the past.

Try This!

Work with a partner. Identify helping verbs and main verbs in the sentences. Then tell whether each verb conveys time, sequence, state, or condition.

- 1 After I read the tree kangaroo article, I will watch the video.
- 2 I will learn even more if I get that book from the library.
- 3 The book includes many illustrations and explanations.
- 4 I will be an expert on these fascinating animals.

You can make your writing strong by using verbs that convey details and information vividly and accurately.

Sentence with Vague Verb



The tree kangaroo went up into a tree.

Sentence with Exact Verb



The tree kangaroo scrambled up into a tree.



The scientist watched the tree branches.



The scientist peered into the tree branches.

Connect Grammar to Writing

As you revise your procedural composition, replace vague verbs with exact verbs to show readers what you mean. Exact verbs will help clarify the actions and events you write about.

- ▶ Writing Informative Texts: Organize Your Information
- ▶ Writing Informative Texts: Introduction



Informative Writing

✓ **Organization** In a **procedural composition**, you describe a process, or series of events or steps. You should begin by introducing the topic. Then explain each event in the order in which it happens or should happen. Using transition words such as *first*, *next*, *then*, and *finally* will make the order of events more clear to readers.

Barry wrote a procedural composition explaining how to plan a science fair project. Later, he reordered events and added transition words to link his ideas. Use the Writing Checklist below as you revise your writing.

Writing Checklist

✓ Organization

Did I explain events in order and use transitions to link ideas?

✓ Purpose

Did I express my ideas in a clear and interesting way?

✓ Evidence

Did I describe the steps in a process?

✓ Elaboration

Did I use specific nouns and strong verbs?

✓ Conventions

Did I use verbs correctly?

Did I use correct spelling, grammar, and punctuation?

Revised Draft

The next steps have to do with planning your experiment and gathering supplies.

Include a hypothesis, or what you think you will discover. ^{Second,} Make a list of supplies that you

will need. ^{First,} Write out a plan for how you will

do your experiment. Finally, think about any

special requirements.

How to Plan a Science Fair Project

by Barry Williams

Entering a science fair is a big job for most fifth graders. They have to prepare carefully for their experiments. What does it take to have a winning science fair project?

Think about your favorite science topic and write two or three experiments that relate to it. For example, maybe you'd like to study moonlight and whether it affects plants. Once you have written your experiments, choose the one you like best.

The next steps have to do with planning your experiment and gathering supplies. First, write out a plan for how you will do your experiment. Include a hypothesis, or what you think you will discover. Second, make a list of supplies that you will need. Finally, think about any special requirements. Will you need a special location or other students to help you? Put all of this information in your plan and get your teacher to approve it.

After your plan is approved, it is time to experiment. Work carefully and take many notes about what happens. Even after all your planning, there is a chance you will face challenges—but don't worry. One of these challenges could lead you to a great scientific discovery!

Reading as a Writer

Which steps did Barry reorder? What transitions did he use to clarify sequence? How can you clarify the process in your own composition?

In my final paper, I reordered steps in the process and added transitions to make the sequence of events more clear. I also checked to see that I used verbs correctly.



Lesson

7



LANGUAGE DETECTIVE

Talk About the Writer's Words

Verbs are words that name actions. Work with a partner. Find the Vocabulary words that are verbs. What are your clues? Use the verbs in new sentences.

Vocabulary in Context

1

romp

For many kids in the 1800s, the trip West was a **romp**. For adults, it was a serious task.



2

strained

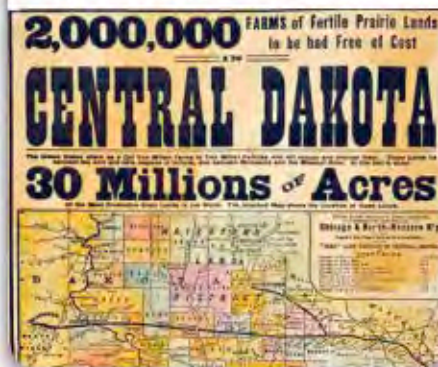
Gold-rush miners **strained** to sift gold from mounds of heavy soil.



3

picturing

In their imagination, many pioneers were **picturing** owning big cattle ranches.



4

wheeled

Teams of oxen **wheeled** the wagons around to form a circle for protection.



- ▶ Study each **Context Card**.
- ▶ Use a thesaurus to find a synonym for each Vocabulary word.

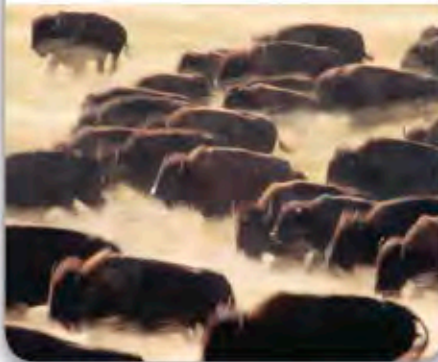
5 **shouldered**

Pioneers may have **shouldered** newborn animals to carry them, just like this farmer.



6 **frantic**

Frightened by the storm, this frenzied herd of buffalo began a **frantic** stampede.



7 **lunging**

These goats, like the ones on farms, enjoy **lunging**, or dashing, at each other.



8 **checking**

Stopping, or **checking**, the wandering ways of sheep is the job of these farm dogs.



9 **stride**

Pioneers who walked had to match their **stride**, or step, to the pace of the wagons.



10 **bounding**

This man is cheered by his happy dog **bounding** forward to greet him.





Read and Comprehend

✓ TARGET SKILL

Understanding Characters As you read “Old Yeller,” note the ways in which the narrator, Travis, and his brother, Arliss, are similar and different. Look for text evidence to help you examine their **actions** and their **traits**. By comparing the two characters, you will learn more about who they are and why they behave as they do. Record your details in a graphic organizer like the one shown here.

Travis	Arliss

✓ TARGET STRATEGY

Visualize When you **visualize**, you use text details to form pictures in your mind. As you read “Old Yeller,” use sights, sounds, and other details in the text to picture each scene. By visualizing what Travis experiences, you can better understand his actions.

PREVIEW THE TOPIC

Responsibility

You may have heard someone described as having “a sense of responsibility.” This sense has nothing to do with hearing, smelling, tasting, touching, or seeing. Rather, it means that the person is dependable. He or she does what needs to be done, even when tasks are hard or unpleasant.

Travis, the narrator of “Old Yeller,” has a strong sense of responsibility. While his father is away, he takes on all of the chores needed to keep the family farm going. As you read the story, you will see that he also feels responsible for keeping his brother safe.



Think | Pair | Share

Think about some of your daily responsibilities at home.

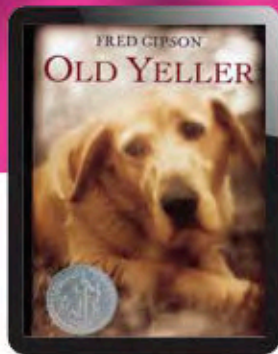
- ▶ What are they?
- ▶ Why are they important?
- ▶ Does anyone help you?

Share these with a partner. Then, discuss how your responsibilities and your partner's responsibilities are alike and different. Be sure to listen carefully to your partner and to take turns speaking.



Lesson 7

ANCHOR TEXT



✓ GENRE

Historical fiction is a story set in the past. It contains characters, places, and events that actually existed or happened, or that could have existed or happened. As you read, look for:

- ▶ realistic characters
- ▶ some made-up events
- ▶ details that show the story took place in the past

MEET THE AUTHOR

Fred Gipson

Fred Gipson was born in 1908 in Texas's Hill Country, which became the setting for many of his stories. He believed that *Old Yeller* was his best book. It won the 1957 Newbery Honor and was made into a movie. Although Gipson died in 1973, his books remain popular classics.



MEET THE ILLUSTRATOR

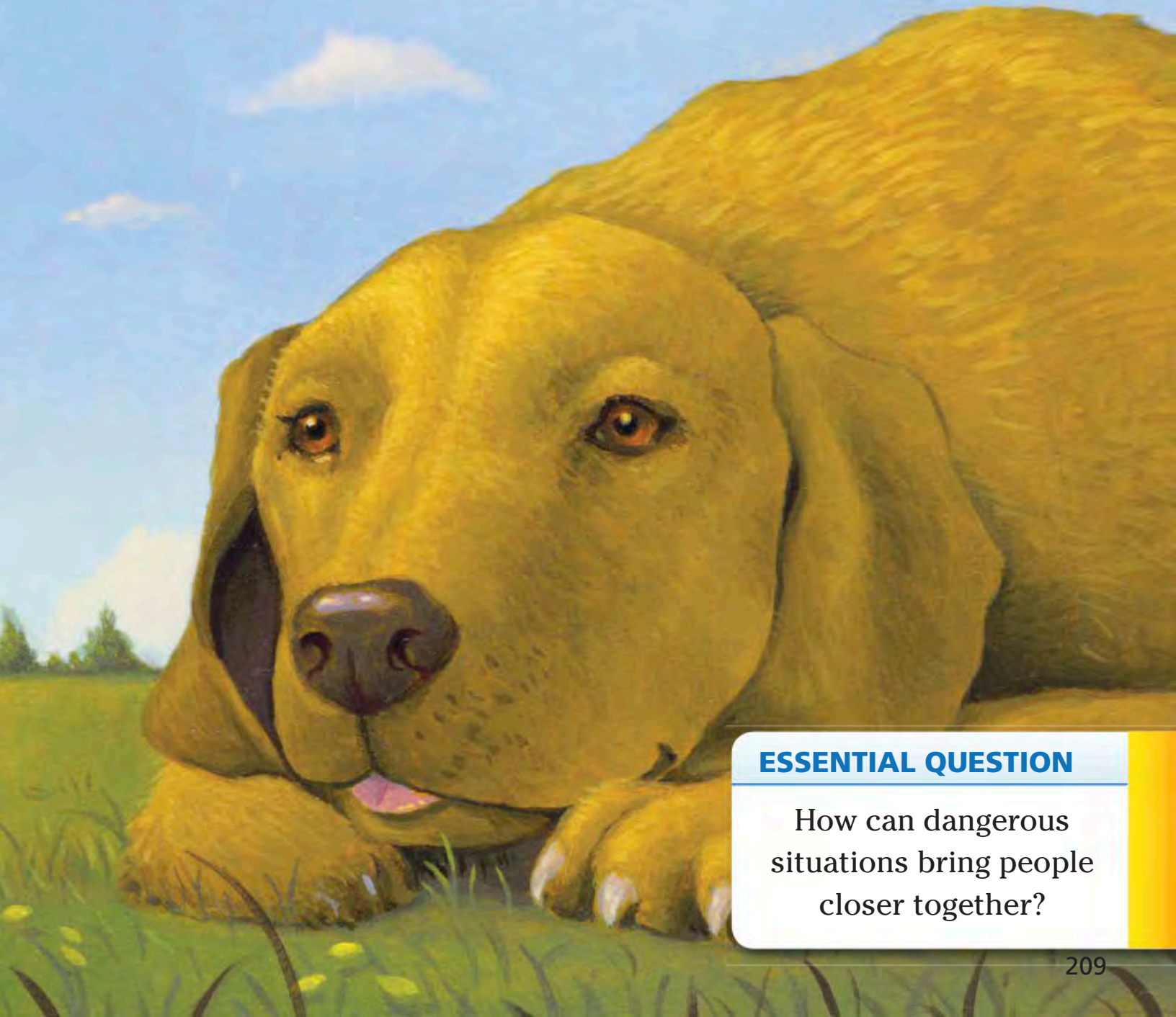
Marc Elliot

Like many kids, Marc Elliot loved to draw dinosaurs, only Marc was determined to draw them life-sized on taped-together cardboard in his living room. These days, Marc tries to keep his illustrations to a size that will fit between two book covers. He lives on a farm with sheep, two donkeys, and two crazy long-haired cats.



Old Yeller

by Fred Gipson
selection illustrated by Marc Elliot



ESSENTIAL QUESTION

How can dangerous situations bring people closer together?


It is the late 1860s. Travis lives with his family on the Texas frontier. When Papa leaves home to drive their cattle to market in Kansas, Travis must take over Papa's responsibilities. All goes well until a stray yellow dog shows up. Travis's younger brother, Little Arliss, loves the dog, but Travis thinks the mangy animal is nothing but a "meat-stealing rascal." Then one day something happens that changes Travis's feelings about the dog forever.

Swinging that chopping axe was sure hard work. The sweat poured off me. My back muscles ached. The axe got so heavy I could hardly swing it. My breath got harder and harder to breathe.

An hour before sundown, I was worn down to a nub. It seemed like I couldn't hit another lick. Papa could have lasted till past sundown, but I didn't see how I could. I **shouldered** my axe and started toward the cabin, trying to think up some excuse to tell Mama to keep her from knowing I was played clear out.

That's when I heard Little Arliss scream.





Well, Little Arliss was a screamer by nature. He'd scream when he was happy and scream when he was mad and a lot of times he'd scream just to hear himself make a noise. Generally, we paid no more mind to his screaming than we did to the gobble of a wild turkey.

But this time was different. The second I heard his screaming, I felt my heart flop clear over. This time I knew Little Arliss was in real trouble.

I tore out up the trail leading toward the cabin. A minute before, I'd been so tired out with my rail splitting that I couldn't have struck a trot. But now I raced through the tall trees in that creek bottom, covering ground like a scared wolf.

Little Arliss's second scream, when it came, was louder and shriller and more **frantic**-sounding than the first. Mixed with it was a whimpering crying sound that I knew didn't come from him. It was a sound I'd heard before and seemed like I ought to know what it was, but right then I couldn't place it.

Then, from way off to one side came a sound that I would have recognized anywhere. It was the coughing roar of a charging bear. I'd just heard it once in my life. That was the time Mama had shot and wounded a hog-killing bear and Papa had had to finish it off with a knife to keep it from getting her.

ANALYZE THE TEXT

Dialect Why does the author include less-formal language like *I felt my heart flop clear over*, *I tore out up the trail*, and *finish it off*? What does the character's dialect add to the story?

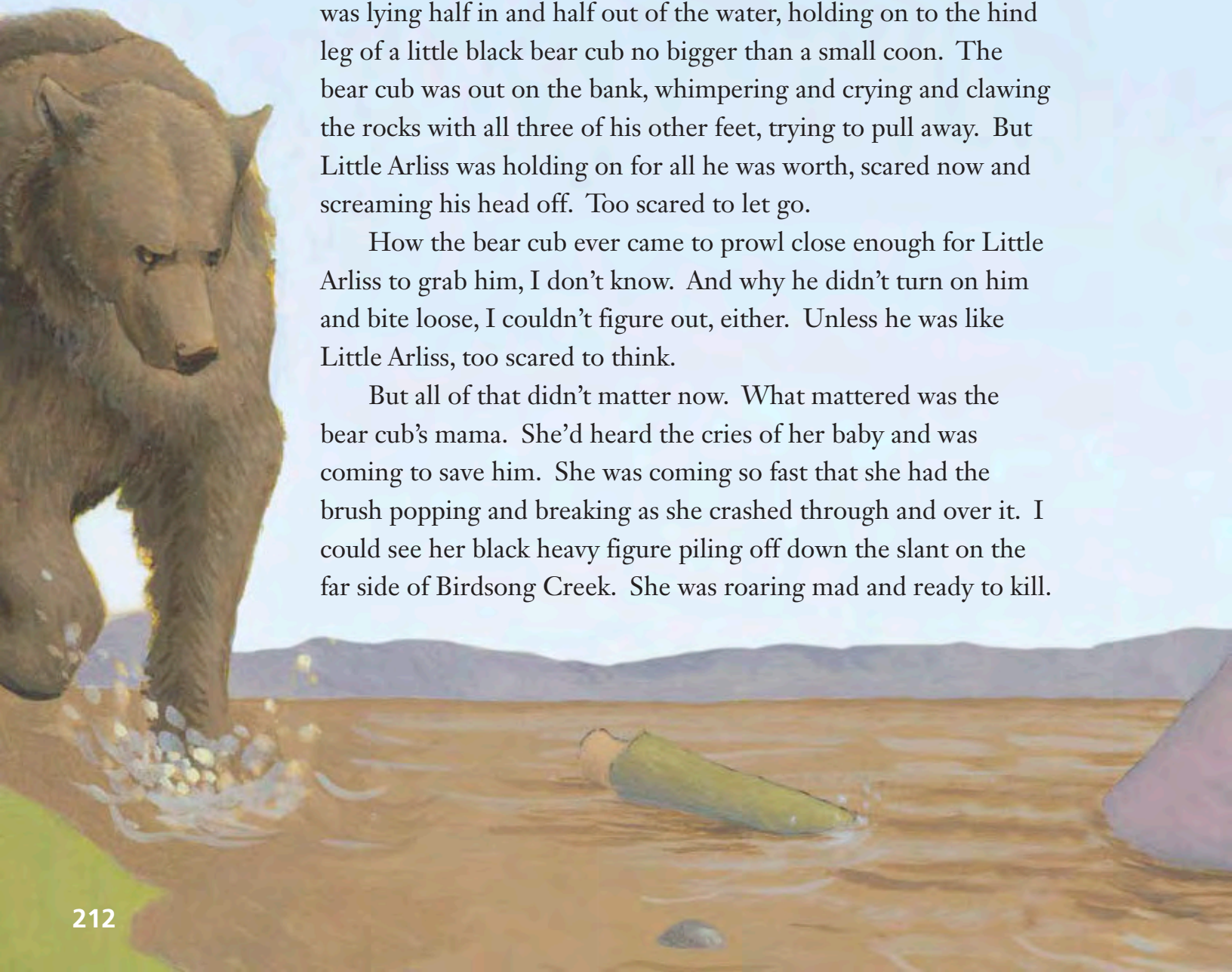
My heart went to pushing up into my throat, nearly choking off my wind. I **strained** for every lick of speed I could get out of my running legs. I didn't know what sort of fix Little Arliss had got himself into, but I knew that it had to do with a mad bear, which was enough.

The way the late sun slanted through the trees had the trail all cross-banded with streaks of bright light and dark shade. I ran through these bright and dark patches so fast that the changing light nearly blinded me. Then suddenly, I raced out into the open where I could see ahead. And what I saw sent a chill clear through to the marrow of my bones.

There was Little Arliss, down in that spring hole again. He was lying half in and half out of the water, holding on to the hind leg of a little black bear cub no bigger than a small coon. The bear cub was out on the bank, whimpering and crying and clawing the rocks with all three of his other feet, trying to pull away. But Little Arliss was holding on for all he was worth, scared now and screaming his head off. Too scared to let go.

How the bear cub ever came to prowl close enough for Little Arliss to grab him, I don't know. And why he didn't turn on him and bite loose, I couldn't figure out, either. Unless he was like Little Arliss, too scared to think.

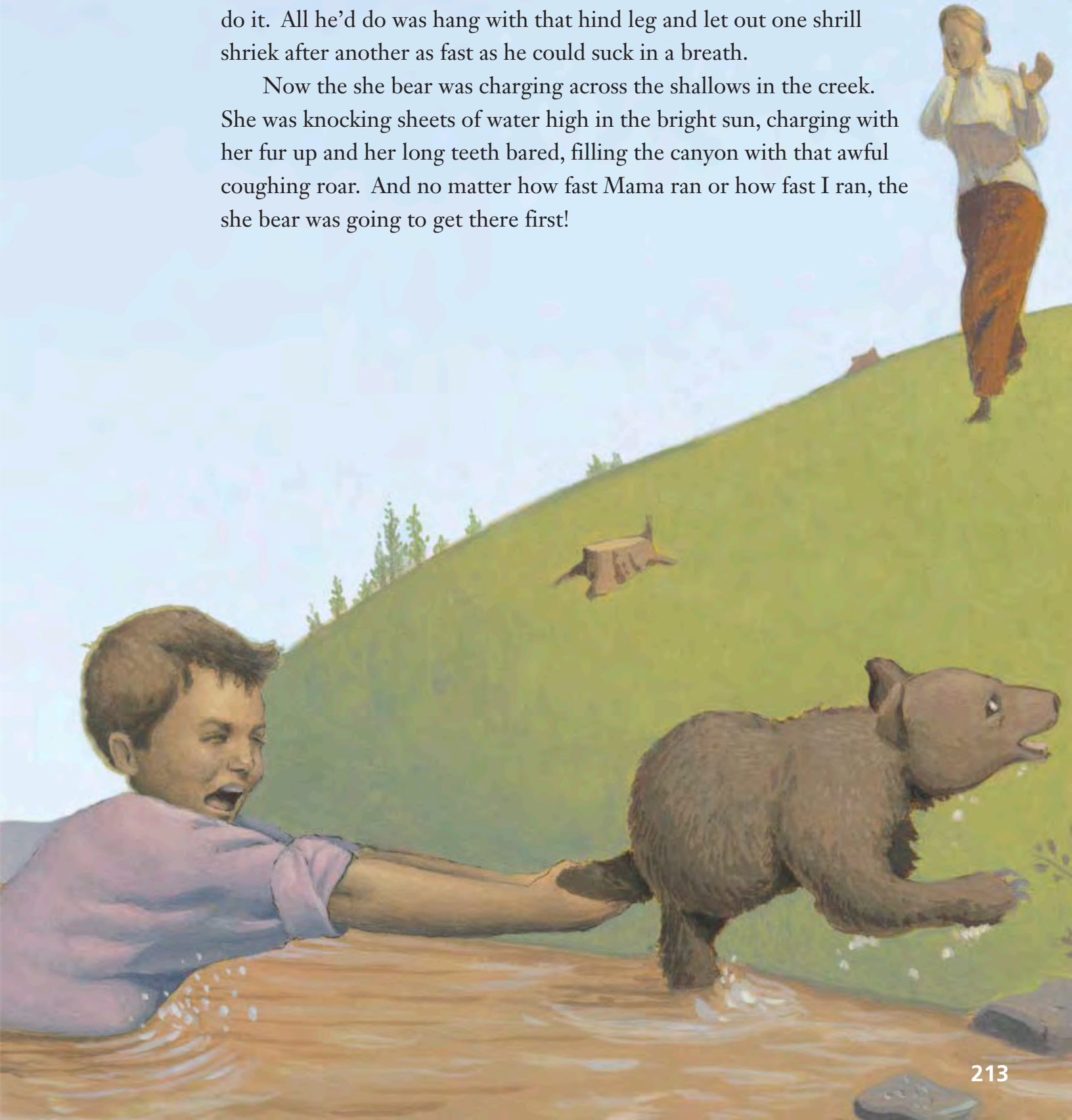
But all of that didn't matter now. What mattered was the bear cub's mama. She'd heard the cries of her baby and was coming to save him. She was coming so fast that she had the brush popping and breaking as she crashed through and over it. I could see her black heavy figure piling off down the slant on the far side of Birdsong Creek. She was roaring mad and ready to kill.



And worst of all, I could see that I'd never get there in time!

Mama couldn't either. She'd heard Arliss, too, and here she came from the cabin, running down the slant toward the spring, screaming at Arliss, telling him to turn the bear cub loose. But Little Arliss wouldn't do it. All he'd do was hang with that hind leg and let out one shrill shriek after another as fast as he could suck in a breath.

Now the she bear was charging across the shallows in the creek. She was knocking sheets of water high in the bright sun, charging with her fur up and her long teeth bared, filling the canyon with that awful coughing roar. And no matter how fast Mama ran or how fast I ran, the she bear was going to get there first!





I think I nearly went blind then, **picturing** what was going to happen to Little Arliss. I know that I opened my mouth to scream and not any sound came out.

Then, just as the bear went **lunging** up the creek bank toward Little Arliss and her cub, a flash of yellow came streaking out of the brush.

It was that big yeller dog. He was roaring like a mad bull. He wasn't one-third as big and heavy as the she bear, but when he piled into her from one side, he rolled her clear off her feet. They went down in a wild, roaring tangle of twisting bodies and scrambling feet and slashing fangs.

As I raced past them, I saw the bear lunge up to stand on her hind feet like a man while she clawed at the body of the yeller dog hanging to her throat. I didn't wait to see more. Without ever **checking** my **stride**, I ran in and jerked Little Arliss loose from the cub. I grabbed him by the wrist and yanked him up out of that water and slung him toward Mama like he was a half-empty sack of corn. I screamed at Mama. "Grab him, Mama! Grab him and run!" Then I swung my chopping axe high and **wheeled**, aiming to cave in the she bear's head with the first lick.

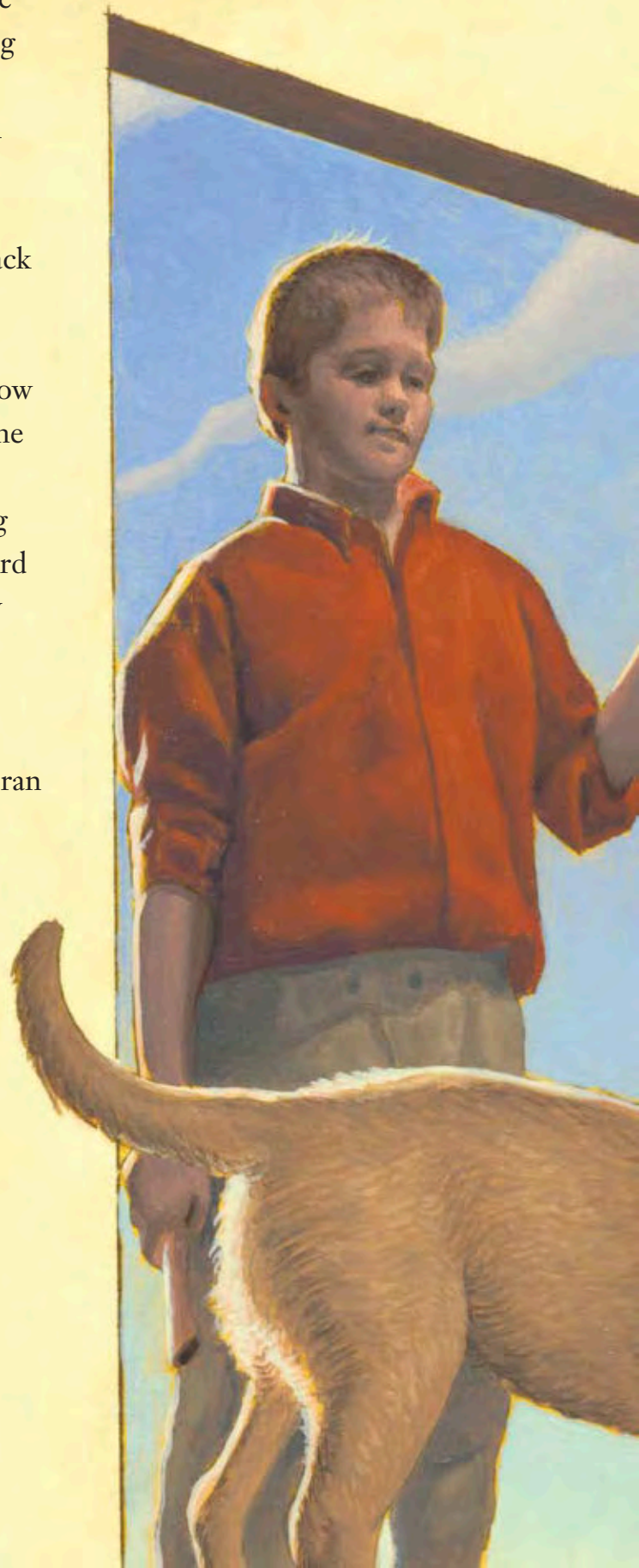
ANALYZE THE TEXT

Author's Word Choice The author uses words such as *lunging*, *roaring*, *scrambling*, and *slashing* to provide sensory details. How do these words help you picture what is happening in the story?

But I never did strike. I didn't need to. Old Yeller hadn't let the bear get close enough. He couldn't handle her; she was too big and strong for that. She'd stand there on her hind feet, hunched over, and take a roaring swing at him with one of those big front claws. She'd slap him head over heels. She'd knock him so far that it didn't look like he could possibly get back there before she charged again, but he always did. He'd hit the ground rolling, yelling his head off with the pain of the blow; but somehow he'd always roll to his feet. And here he'd come again, ready to tie into her for another round.

I stood there with my axe raised, watching them for a long moment. Then from up toward the house, I heard Mama calling: "Come away from there, Travis. Hurry, son! Run!"

That spooked me. Up till then, I'd been ready to tie into that bear myself. Now, suddenly, I was scared out of my wits again. I ran toward the cabin.



But like it was, Old Yeller nearly beat me there. I didn't see it, of course; but Mama said that the minute Old Yeller saw we were all in the clear and out of danger, he threw the fight to that she bear and lit out for the house. The bear chased him for a little piece, but at the rate Old Yeller was leaving her behind, Mama said it looked like the bear was backing up.

But if the big yeller dog was scared or hurt in any way when he came dashing into the house, he didn't show it. He sure didn't show it like we all did. Little Arliss had hushed his screaming, but he was trembling all over and clinging to Mama like he'd never let her go. And Mama was sitting in the middle of the floor, holding him up close and crying like she'd never stop. And me, I was close to crying, myself.

Old Yeller, though, all he did was come **bounding** in to jump on us and lick us in the face and bark so loud that there, inside the cabin, the noise nearly made us deaf.

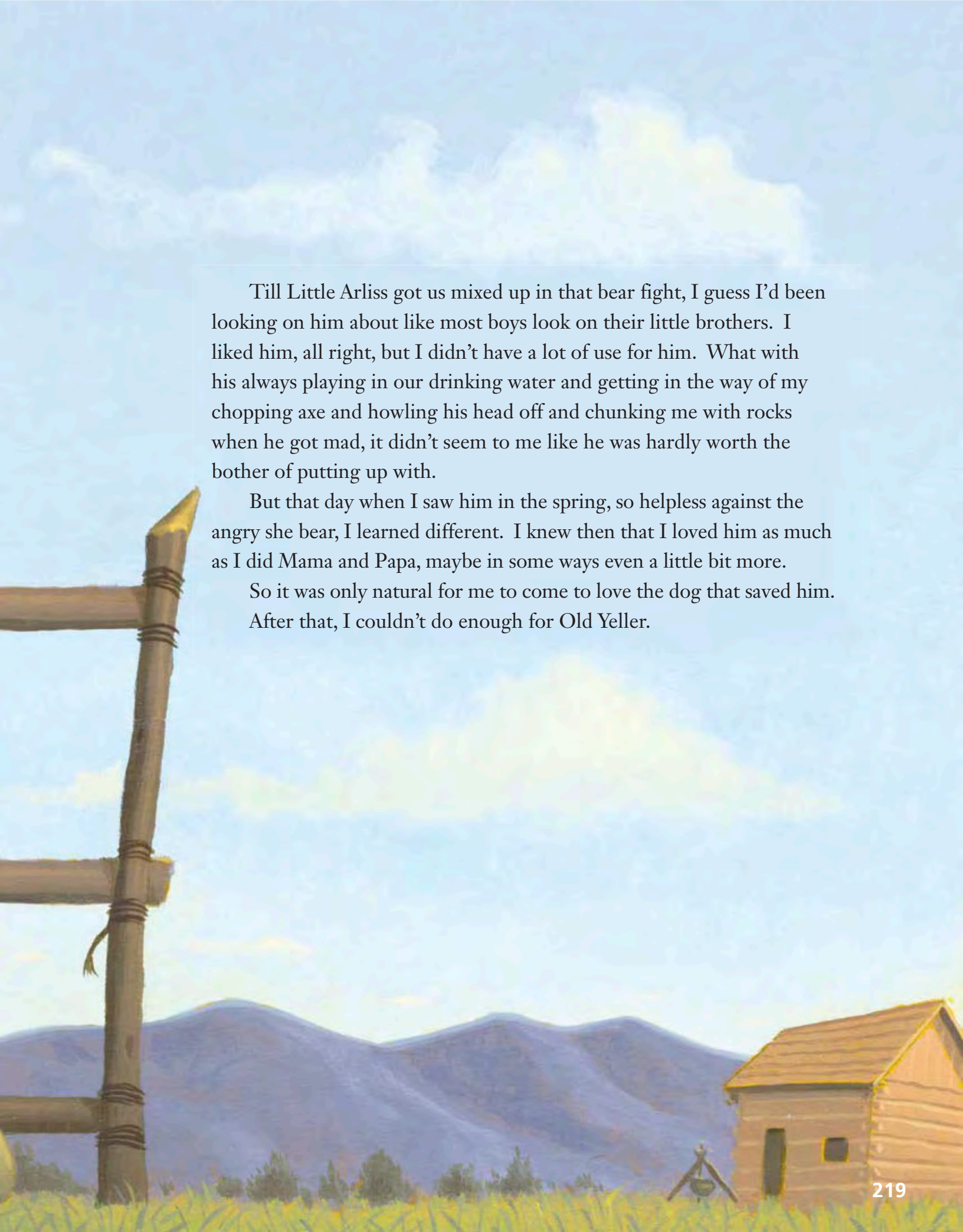
The way he acted, you might have thought that bear fight hadn't been anything more than a rowdy **romp** that we'd all taken part in for the fun of it.

ANALYZE THE TEXT

Understanding Characters How does Travis respond to the bear attacking Arliss? What does his response say about his feelings toward his brother?







Till Little Arliss got us mixed up in that bear fight, I guess I'd been looking on him about like most boys look on their little brothers. I liked him, all right, but I didn't have a lot of use for him. What with his always playing in our drinking water and getting in the way of my chopping axe and howling his head off and chunking me with rocks when he got mad, it didn't seem to me like he was hardly worth the bother of putting up with.

But that day when I saw him in the spring, so helpless against the angry she bear, I learned different. I knew then that I loved him as much as I did Mama and Papa, maybe in some ways even a little bit more.

So it was only natural for me to come to love the dog that saved him. After that, I couldn't do enough for Old Yeller.



Dig Deeper

Use Clues to Analyze the Text

Use these pages to learn about Understanding Characters, Author's Word Choice, and Dialect. Then read "Old Yeller" again to apply what you learned.

Understanding Characters

The story of "Old Yeller" is told through the eyes of its **main character**, Travis. Readers learn not only what Travis does and says, but also what he thinks and feels.

In the selection, Travis and his little brother, Arliss, are caught in the same conflict. Readers learn about Arliss through his actions and what Travis tells about him. Comparing the two characters reveals more about each one's personality and their relationship.

Look closely for details that tell you about Travis and Arliss. Think about their different reactions to situations. What do you learn about Travis from his response to events? What do you learn about Arliss?

Travis	Arliss

Author's Word Choice

Sensory language is language that helps readers see, hear, and experience what happens in a story. Recall the scene from "Old Yeller" in which Travis first realizes that a charging bear is after Little Arliss. The author uses words and phrases such as "popping," "breaking," and "awful coughing roar" to build the intensity of the moment and to make readers feel as if they are in the scene with Travis.



Dialect

Dialect, a variety of English associated with a certain place or group of people, adds realism to historical fiction such as "Old Yeller." On page 210, Travis uses expressions such as "worn down to a nub" and "I couldn't hit another lick" to describe how tired he is after chopping wood. These expressions fit his character and the story's setting. They also help establish Travis's voice as he begins to narrate the story.



Your Turn

RETURN TO THE ESSENTIAL QUESTION



Review the selection to prepare to discuss this question: *How can dangerous situations bring people closer together?* Take turns sharing your insights in a small group. Elaborate on each other's comments.



Classroom Conversation

Continue your discussion of "Old Yeller" by using text evidence to explain your answers to these questions:

- 1 How does the setting affect what happens in the story?
- 2 Is Travis a good choice for the narrator of this story? Explain.
- 3 What conclusions about life on the frontier can you draw from the story?

DISCUSS CHARACTER GROWTH

Partner Talk How do Travis's feelings toward his brother change during the story? With a partner, discuss how the incident with the bear affects Travis. Then evaluate whether his change in perspective is believable, based on your ideas about how real people react and feel in such situations. Share your observations with the class.

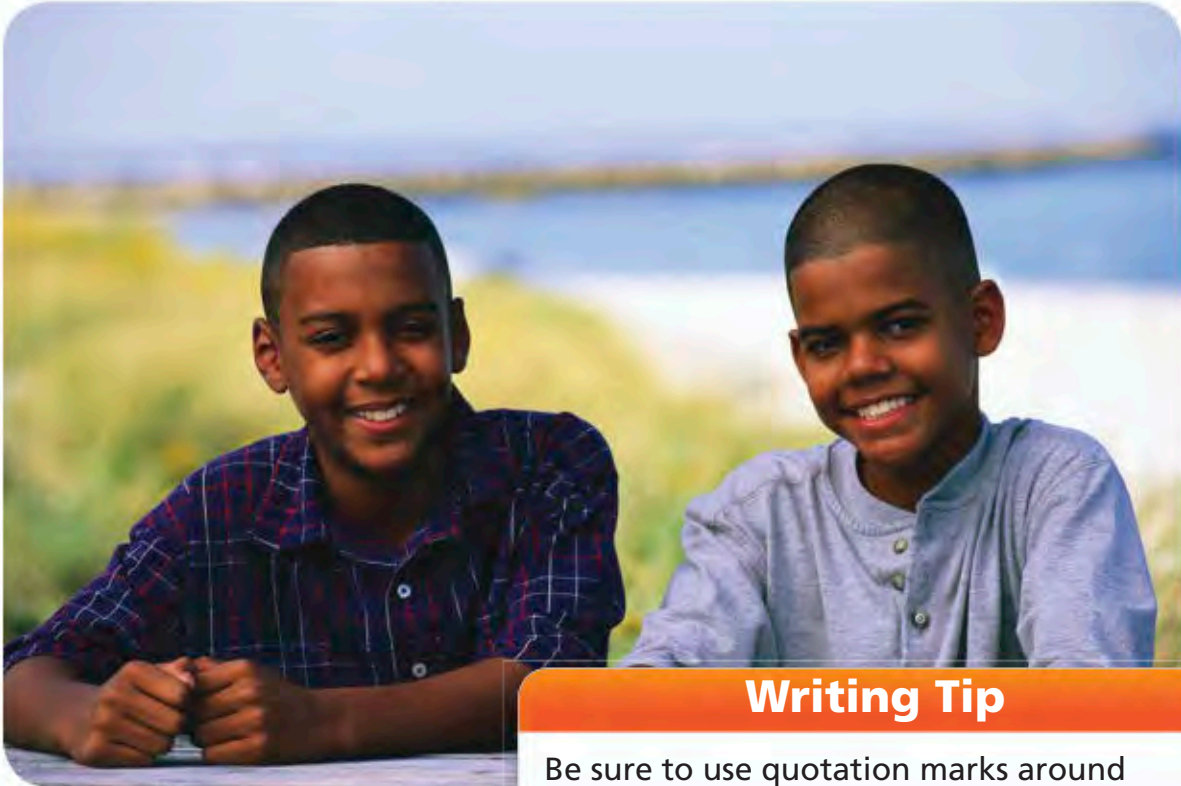


Performance Task

WRITE ABOUT READING



Response To determine the theme, or message, of a short story, think about how the main character responds to conflict. For example, how does Travis react when his brother is in danger? Write a paragraph explaining how Travis's actions reveal a general message about life or people. Support your ideas with quotations and other text evidence.



Writing Tip

Be sure to use quotation marks around phrases or sentences that you take directly from the text. Include only those details that support your main idea.

Lesson 7

PERSUASIVE TEXT



✓ GENRE

Persuasive text, such as this readers' theater, seeks to convince the reader to think or act in a certain way.

✓ TEXT FOCUS

Persuasive techniques, such as the authoritative tones used by the experts being interviewed in this selection, are used to sway readers' thinking or call readers to action.

Readers' Theater

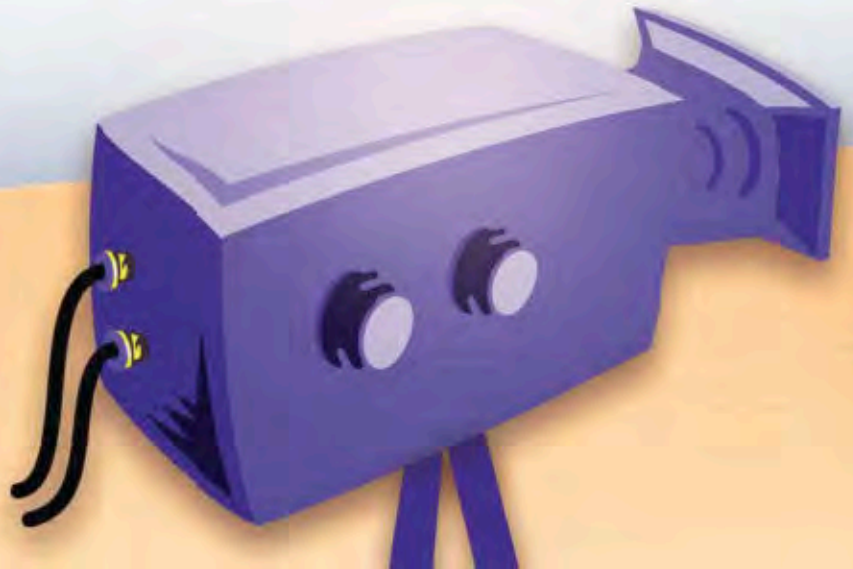
What Makes It Good?

by Cynthia Benjamin



Host: Welcome to *What Makes It Good?*, the movie review show that asks the experts if a movie is accurate enough to be good. Today we are reviewing the film version of *Old Yeller*, and we have two experts with us. One is historian Lester Year, who writes about life on the nineteenth-century Texas frontier. The other is animal expert Kay Nyne.

First up is our animal expert. What makes *Old Yeller* good?





Kay Nyne: The accurate portrayal of animals makes *Old Yeller* good. If the bear squeaked like a mouse, or if Old Yeller ran away from his owners, then you would not believe the story.

For instance, I loved the scene with Old Yeller bounding into the cabin to lick Arliss in the face! We know that dogs often lick their masters on the face or hand, so it makes sense that Old Yeller would lick the young boy after saving him.

I also thought the way Old Yeller went lunging at the attacking bear in a frantic attempt to save Arliss was very realistic. Dogs are loyal animals. In fact, dogs and people have lived together for more than ten thousand years! Mother bears are fiercely protective of their cubs. I have no problem picturing a bear attacking if she thought her cub were in danger. It is details like these that make the movie believable and exciting.



Lester Year: Now wait a minute! That fight between Old Yeller and the bear was exciting, I admit. But what makes the movie truly great is its historical accuracy. If Travis had broken his stride, wheeled around and seen the bear, then dialed 9-1-1 on a cell phone, you would not believe it.

But he does not carry a cell phone. He has shouldered an ax. I hope you noticed the ax. It was an excellent example of an important 1860s tool. Living on the frontier was no romp on the playground, and pioneers depended on their tools for survival.

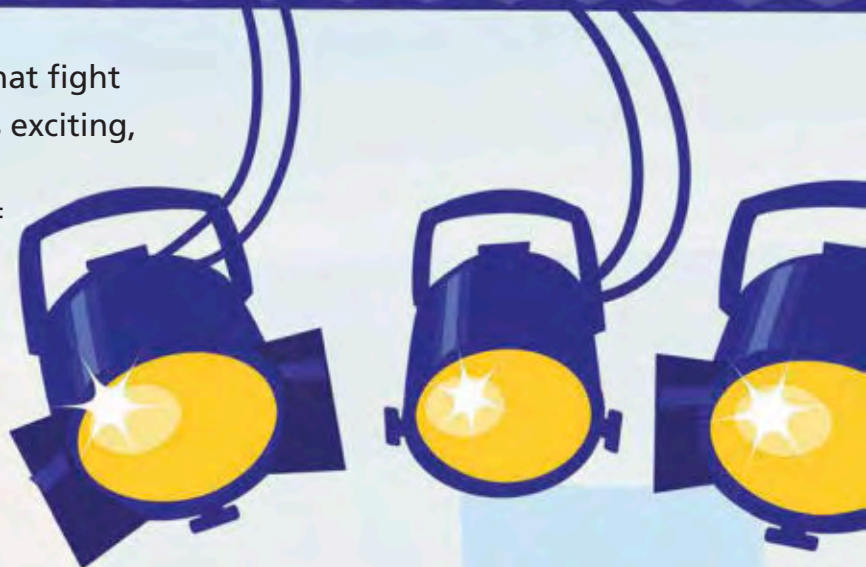
Ah, now that scene of Old Yeller licking Arliss after checking the bear's attack may be very accurate as far as dog behavior is concerned. But more important, the cabin looks very realistic, down to the notches holding the logs in place. If the cabin had wallpaper, you would have strained to believe the scene. That is why historical accuracy is more important.

Host: We are almost out of time. Let's summarize. *Old Yeller* is a good movie because it is . . .

Kay Nyne: Scientifically accurate.

Lester Year: Historically accurate.

Host: Well, they may never agree. Audience, I guess you have to decide for yourself what makes it good!





Compare Texts

TEXT TO TEXT

Analyze Viewpoint In “What Makes It Good?” Lester Year makes a clear argument about “Old Yeller” and provides evidence to support it. Identify Lester Year’s viewpoint. Then make a list of all the ideas and text evidence from “Old Yeller” that supports his viewpoint. Include those that he mentions from the film, as well as those you find in the text. Use your list to write a sentence or two explaining how the ideas and text evidence work together to form a solid argument.



TEXT TO SELF

Write About an Animal Think about an experience you have had with an animal or an experience you would like to have. Write a narrative paragraph about the experience. Include details that convey your thoughts and feelings. Draw a picture to accompany your paragraph and provide a caption for your drawing.



TEXT TO WORLD

Compare Dialects The authors of “Old Yeller” and “Off and Running” (Lesson 3) use types of dialect to make their story characters realistic. With a partner, create a T-Map listing examples of dialect from each story. Compare and contrast the unique words and phrases found in each dialect. Discuss whether you think the dialect helps define the characters who use it, and why.

Grammar

What Is a Direct Object? A **direct object** is the word in the predicate that receives the action of the verb. It can be a noun or a pronoun, a word that takes the place of a noun. A **compound direct object** is made up of two or more words that receive the action of the same verb.

Verbs and Objects	What Receives the Action
<p>action verb direct object</p> <p>The boy swung his axe.</p>	<p>Axe receives the action of the verb <i>swung</i>.</p>
<p>action verb compound direct object</p> <p>He chopped big logs and small branches.</p>	<p>Logs and branches receive the action of the verb <i>chopped</i>.</p>

An **indirect object** usually tells to *whom* or to *what* the action of the verb is done. The indirect object comes between the verb and the direct object.

action verb indirect object direct object

The boy gave his brother a treat.

Brother tells to whom the treat was given.

Try This!

The action verb in each sentence is printed in bold type. Find the direct object. Then find the indirect object, if one is used.

- 1 Mom **wrote** Dad a letter.
- 2 She **described** the big fight.
- 3 Our dog **protected** my brother and me.
- 4 We **gave** our dog great praise.

You can improve the flow of your writing by combining sentences in which the direct objects receive the action of the same verb. First, identify the subject, verb, and direct object of each sentence. Then combine the sentences, using *and* or *or* to join the direct objects.

Separate Sentences



The brave dog fought a bear.



The brave dog fought a mountain lion.

Combined Sentence with Compound Direct Object




The brave dog fought a bear and a mountain lion.

Connect Grammar to Writing

As you revise your compare-contrast essay this week, see where you can create compound direct objects to combine sentences. Combining sentences will help make your writing smoother.

Informative Writing

 **Elaboration** The author of “Old Yeller” uses vivid descriptions and action to tell a great story. You can analyze descriptions and events in a story to compare and contrast parts of it in your writing.


Stefania drafted a **compare-contrast essay** to explain how Old Yeller and the bear are alike and different. Later, she added quotations and precise details from the text to support her ideas.


Use the Writing Checklist below as you revise your writing.


Revised Draft

The most exciting scene in “Old Yeller” is when Old Yeller fights the mother bear in order to protect Arliss. The author describes both animals as ready to fight. The bear “roaring mad and ready to kill.” is protecting her cub and Old Yeller is and “roaring like a mad bull.” protecting Little Arliss. When Old Yeller sees that Little Arliss is in danger, he ~~takes action.~~ runs at the bear and knocks her off her feet


Writing Checklist

 **Elaboration**
Did I use precise words and details from the text?

 **Evidence**
Did I develop my topic with quotations and examples from the text?

 **Organization**
Did I explain each comparison and provide a conclusion?

 **Purpose**
Is my writing clear and informative?

 **Conventions**
Did I vary the structure of my sentences?
Did I use correct spelling and grammar?

Old Yeller and the Bear

by Stefania Almeida

The most exciting scene in “Old Yeller” is when Old Yeller fights the mother bear in order to protect Arliss. The author describes both animals as ready to fight. The bear is protecting her cub and “roaring mad and ready to kill.” Old Yeller is protecting Little Arliss and “roaring like a mad bull.” When Old Yeller sees that Little Arliss is in danger, he runs at the bear and knocks her off her feet. The bear stands her ground, as well. She keeps fighting until the end when Old Yeller outruns her and goes back to the family’s house.

The main difference between the two animals is their size. The bear is much bigger and stronger than Old Yeller. This size difference does not scare Old Yeller, though. He acts on his protective instincts and takes on an animal three times his size. The bear is brave, as well. She believes her cub is in danger and is willing to do anything to protect it. Once Old Yeller knows that Arliss and the rest of the family are out of danger, he stops fighting. Though the bear chases him for a bit, she eventually gives up, too, and probably returns home with her cub. Both animals do what is necessary to protect those they care about.

Reading as a Writer

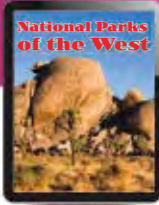
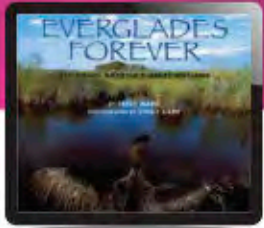
Which details made Old Yeller’s and the bear’s similarities and differences clear? Where in your writing can you make similarities and differences more clear?

In my final paper, I used quotations and precise details from the text to support my ideas.



Lesson

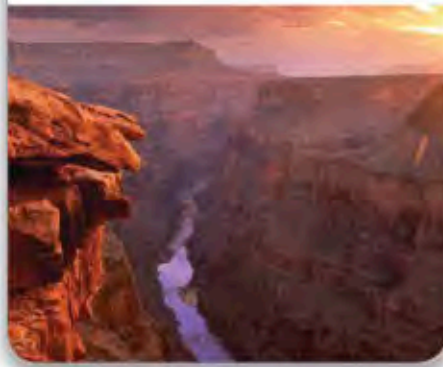
8



Vocabulary in Context

1 conserving

Saving, or **conserving**, natural habitats is a main goal of our national park system.



2 restore

Park workers **restore** harmed habitats by bringing them back to their original state.



LANGUAGE DETECTIVE

Talk About the Writer's Words

Work with a partner. Choose two Vocabulary words. Use them in the same sentence. Share your sentences with the class.

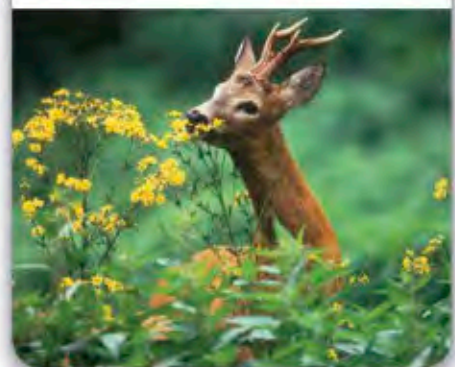
3 regulate

Managers **regulate**, or control, access to an area. Fewer people cause less harm.



4 vegetation

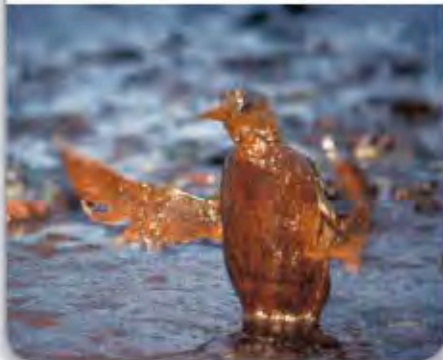
Many animals survive by feeding on the **vegetation**, or plant life, in a habitat.



- ▶ Study each **Context Card**.
- ▶ Use a thesaurus to find an alternate word for each Vocabulary word.

5 **endangered**

Damaged habitats put **endangered** animals at risk of dying out.



6 **responsibility**

Humans have a duty, or **responsibility**, to preserve and protect wild habitats.



7 **attracted**

Birds are **attracted**, or drawn to, habitats that can hide their nests from predators.



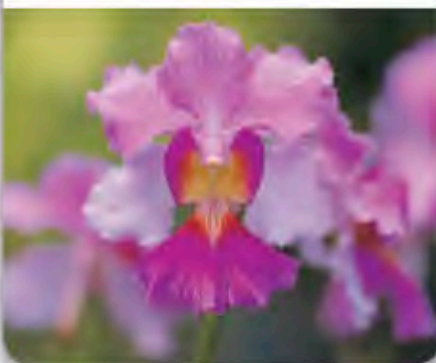
8 **adapted**

Gills are specially **adapted** features that let fish breathe in the water.



9 **unique**

Many habitats support **unique** plants and wildlife that are not found elsewhere.



10 **guardians**

One day some of these students may become **guardians**, or caretakers, of wild habitats.

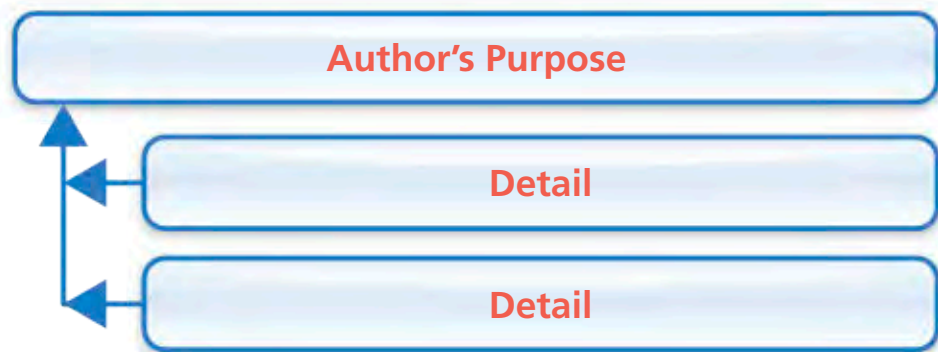




Read and Comprehend

✓ TARGET SKILL

Author's Purpose Every author has a specific reason, or **purpose**, for writing. The author of "Everglades Forever" writes about the Everglades region. As you read the selection, think about whether the author's purpose is to entertain, to inform, to describe, or to persuade. Use the graphic organizer shown below to record facts and other details that help you determine the author's purpose.



✓ TARGET STRATEGY

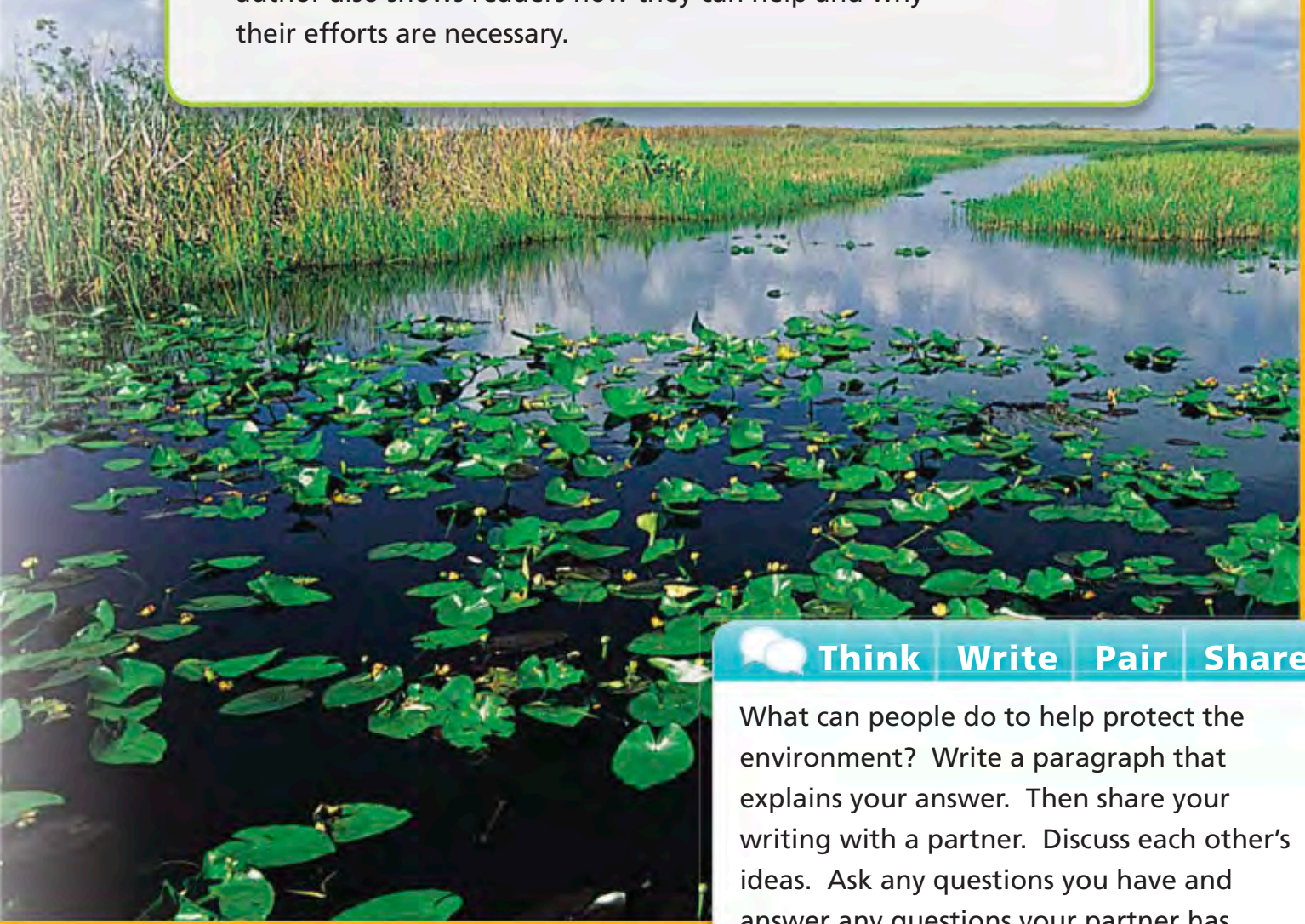
Analyze/Evaluate As you read "Everglades Forever," **analyze** the facts and other text evidence the author presents to support her points. **Evaluate** this evidence by asking yourself questions such as *Does this fact really support the author's ideas? Do I feel convinced by her argument? Why or why not?*

PREVIEW THE TOPIC

Conservation

The term *conservation* refers to any activity that helps protect wildlife and natural resources, such as water and soil. Conservation includes what people can do every day, such as walking instead of driving, or turning down the thermostat. It also includes large projects conducted by experts, such as reintroducing a species of animal to a particular habitat.

In “Everglades Forever,” the author goes along on a field trip in southern Florida to learn about conserving the Everglades. By sharing the students’ discoveries, the author also shows readers how they can help and why their efforts are necessary.

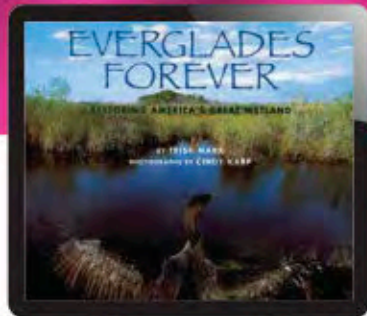


Think Write Pair Share

What can people do to help protect the environment? Write a paragraph that explains your answer. Then share your writing with a partner. Discuss each other's ideas. Ask any questions you have and answer any questions your partner has.

Lesson 8

ANCHOR TEXT



✓ GENRE

Narrative nonfiction tells about people, things, events, and places that are real. As you read, look for:

- ▶ factual information that tells a story
- ▶ features such as photographs and captions

MEET THE AUTHOR



Trish Marx

Trish Marx travels to the people and places she writes about to get firsthand information for her nonfiction books. For *Everglades Forever*, she spent time studying and going on field trips with Ms. Jacquelyn Stone's fifth-grade class at Avocado Elementary School in Homestead, Florida.

MEET THE PHOTOGRAPHER

Cindy Karp

Cindy Karp has worked with Trish Marx on several books for children. She is also a photojournalist whose pictures have appeared in national magazines and newspapers. Karp is a resident of Miami, Florida, and has spent many days exploring the Everglades.





EVERGLADES FOREVER

RESTORING AMERICA'S GREAT WETLAND

by Trish Marx • photographs by Cindy Karp

ESSENTIAL QUESTION

What reasons do people have for protecting the environment?

In Homestead, Florida, the students in Ms. Stone's fifth-grade class have been learning about the Everglades, a vast natural wetland located on the southern tip of Florida. Since 2000, the Comprehensive Everglades Restoration Plan has helped to preserve this wetland and its natural water system. Now all of Ms. Stone's students are visiting the Everglades to experience this amazing place and learn what they can do to preserve it. The map on the right shows where Everglades National Park is located in Florida and the areas Ms. Stone's class explored.

On the morning of the field trip, the bus traveled west from Avocado School. The students saw the landscape change from houses and shopping centers to a flat, grassy prairie that met the horizon miles away. Soon they arrived at the Royal Palm Visitor Center, part of Everglades National Park.





Overlooking sawgrass on Anhinga Trail

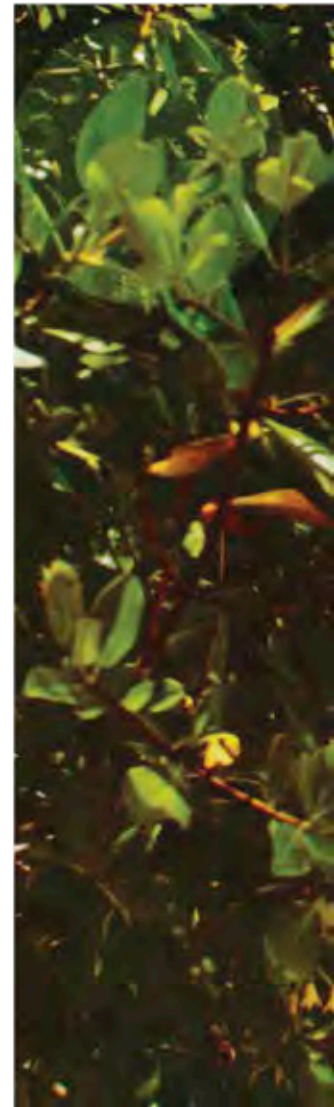
Ms. Stone had arranged for the class to meet Ranger Jim at the visitor center. From there the ranger led them to the start of the Anhinga Trail, a boardwalk circling into a slough (sloo). It was the dry season, which lasts from December through April, so the water levels were low. But there is a deep part of the slough at the beginning of the trail that never dries up. Around the edge of this part, large waterbirds called Anhingas sunned their wings. Anhingas hold out their wings to thermoregulate (thur moh REHG yuh layt), or **regulate** their body temperature, by soaking up the sun's energy to keep their bodies warm. An Osprey, a fish-eating hawk, waited in a tree for a flash of fish in the water. In the distance an egret stood in the sawgrass, and a flock of **endangered** wood storks flew overhead.



Great Blue Heron feeding on fish

“Right now you’ll see many animals close together around the deeper water areas,” said Ranger Jim. Fish and smaller water animals had migrated to these deep water areas to search for food. Wading birds, alligators, Ospreys, and Cormorants (large diving birds with bright green eyes) followed to feed on the fish and smaller animals. Alligators also use their tails, snouts, and feet to dig deep holes, which fill with water. These holes are places for alligators to cool off while they wait for a meal of the small animals that are **attracted** to the water-filled holes. During the wet season, which lasts from May through November, water covers much of the land. Then the animals spread out because the water that carries their food is spread out.

The Everglades has wet and dry seasons, but it also has wetter and drier areas caused by how high the land is above the water level. Even a few inches of elevation can make a difference in how wet or dry the soil remains throughout the year. These differences in moisture help create **unique** habitats, each with its own special set of plants and animals.



Mangrove trees

One of the lowest Everglades habitats is the mangrove swamp, which is named for the mangrove trees that line the islands and bays leading into the ocean. Fresh rainwater flows toward these areas and mixes with the salty ocean water, making the water in mangrove swamps brackish. The mangrove trees have specially **adapted** roots and leaves so they can live in this salty, muddy water. The swamps also serve as nurseries for shrimp, bonefish, and other marine animals that need a protected place to grow before they head to the ocean. If the brackish water in mangrove swamps changes, these animals cannot survive. Since two goals of the Restoration Plan are to allow Everglades water to flow more naturally to the ocean and to regulate the amount of freshwater flowing during each season, animals of the mangrove swamps—including pelicans, sea turtles, and the endangered American crocodiles and manatees—will be helped to survive.

ANALYZE THE TEXT

Domain-Specific Vocabulary What domain-specific words does the author use on these two pages? How do these words help deepen your knowledge of the topic?



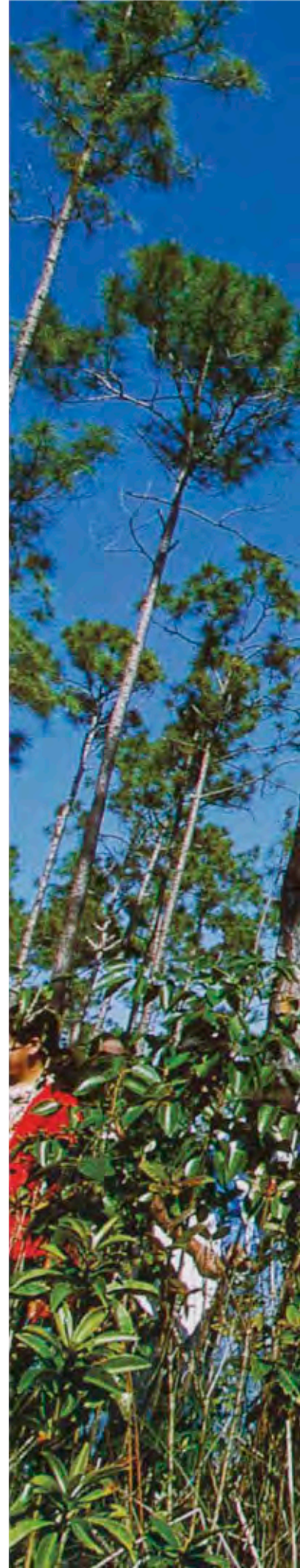
The class was too far from the ocean to see a mangrove swamp, but as they walked the Anhinga Trail, the students saw several of the Everglades habitats. The slough filled with slow-moving water stretched in the distance. A sawgrass prairie covered the shallow parts of the slough, and in the distance the rounded domes of hardwood hammocks rose above the surface of the water.


As the students came to the end of the Anhinga Trail, Ranger Jim pointed out a gumbo limbo tree. “It’s also called a tourist tree,” he said, “because the bark of the tree peels off, just like the skin of sunburned tourists.” Then he directed the students back to the bus for a short ride to a pine forest called the Pinelands.

Ranger Jim took the class on a hike through the Pinelands, one of the driest habitats in the Everglades. The sunlight filtered through the trees. Everything was quieter than on the Anhinga Trail. The floor of the Pinelands is covered with cabbage palms, marlberry bushes, blue porter flowers, and other **vegetation** that help absorb sounds from the outside world.

“This is where you’ll find solution holes,” Ms. Stone told the students. They searched the forest for the large holes that have been carved out of the limestone by tannic acid, a chemical formed when rainwater mixes with the pine needles and other leaves in the forest. Small animals live, feed, and raise their young in the solution holes. The students also watched as a tiny yellow tree snail nestled under the bark of a tree, eating a growth on the tree called lichen. They saw a Red-Shouldered Hawk swirl in the sky, and they waited for a golden orb spider to catch its next meal in its web close to the ground.

Hiking through the Pinelands





“Perhaps even in this last hour . . . the vast, magnificent, subtle and unique region of the Everglades may not be utterly lost.”

Marjory Stoneman Douglas



As they walked through the Pinelands, the students talked with Ms. Stone and Ranger Jim about the circle of life—the Miccosukee (MIHK uh SOO kee) belief that all plant and animal and human life is connected. They had seen this today in the habitats they visited. The students also realized how terrible it would be if the habitats in this part of the Everglades were not protected from the effects of farming and development that were still putting the Everglades in danger. What would happen to all the unique plants and animals they had seen? Ranger Jim said they could help by **conserving** water, even when brushing their teeth or washing their faces, because most of the water used in southern Florida comes from the Everglades. With responsible water conservation, the Everglades Restoration Plan could, over the next thirty years, **restore** a healthy balance so all living things—plants, animals, and people—will be able to live side by side in the only *Pa-hay-okee*, “Grassy River,” in the world.

It was the end of a long day for the class, but there was one more part of the Everglades to visit. Ms. Stone and Ranger Jim led the students into an open space hidden at the end of the hiking trail.



Flock of White Ibis





“This is a finger glade,” Ms. Stone said. “It’s a small part of the sawgrass prairie that does not stay wet all year.” During the wet season, the finger glade would be filled with water and fish. But now the ground, which is higher than the larger sawgrass prairies, was dry and hard.

“For a few minutes you can walk as far as you like and enjoy the finger glade,” said Ms. Stone.

The students fanned out. Some pretended they were birds, flying low overhead. Others studied the sawgrass, pretending to be explorers discovering the glade. Still others talked about how the hard ground on which they were walking would turn into a lake deep enough for fish to swim through during the wet season. And some just lay on their backs, looking at the sky and the ring of trees around the glade.



When the students came back, they sat in a circle close to Ms. Stone.

“Close your eyes,” said Ms. Stone, “and listen.”

“Do you hear cars?” she whispered.

“Do you hear sirens?”

“Do you hear people?”

“What do you hear?”

Silence.

“You are not going to find silence like this anyplace else in the world,” Ms. Stone said quietly. “This glade is protected by a circle of trees and marshes and natural wildlife. It is far from the noise of the outside world. It’s full of *silence*. Any time you are in a sawgrass prairie like this one, stop and listen to the silence.”

ANALYZE THE TEXT

Explain Scientific Ideas Why do you think the author includes this description of the finger glade? What has it helped you understand about the sawgrass prairies of the Everglades? How does this area compare to the mangrove swamp and Pinelands habitats?



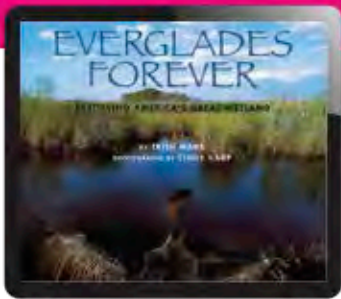


The sun was setting over the Everglades as the class walked back to the bus. Birds flew low over the sawgrass prairie. It was a peaceful time, a time for everything to settle down for the night. The students knew that for the near future the Everglades would look the same, and might even be almost the same. They also knew about the dangers facing the Everglades, and that it would not stay the same unless people watched over it and took care of it.

Restoring the Everglades will take a long time, and it may never be finished. But the students knew they could play a part as they grew older. They had learned that they too were a part of the Everglades, connected in the same circle of life with the tiniest insect and largest alligator. They knew that someday in the not-too-distant future, **responsibility** for the Everglades would pass on to them. They would become the **guardians** and protectors of the only Everglades in the world, helping this wild and wonderful place go on *forever*.

ANALYZE THE TEXT

Author's Purpose Why might the author have written about a class field trip to the Everglades? Why do you think she included so many vivid details about the wetlands?



Dig Deeper

Use Clues to Analyze the Text

Use these pages to learn about Author’s Purpose, Explaining Scientific Ideas, and Domain-Specific Vocabulary. Then read “Everglades Forever” again to apply what you learned.

Author’s Purpose

Authors of narrative nonfiction, such as “Everglades Forever,” have a variety of reasons for writing. They may want to share information, describe an event or a person, or persuade readers to agree with their position on an issue. In their writing, they include details such as facts, examples, and descriptions that will help them fulfill their purpose.

In “Everglades Forever,” the **author’s purpose** is to persuade. She wants to convince readers that it is important to protect the Everglades. She presents her argument and main points in the form of a narrative about a school field trip. This structure allows her to give reasons and evidence in a way that interests readers.

Look through the selection. What are the facts, examples, and other pieces of text evidence that help convince you the Everglades should be preserved?



Explain Scientific Ideas

In “Everglades Forever,” the author explains several important scientific ideas. For example, she talks about the migration of animals within the wetlands, their various habitats, and the need for water conservation. By thinking about the relationships between these different aspects of the same topic, readers can understand the author’s argument more fully.



Domain-Specific Vocabulary

The author includes **domain-specific words** in her text. These are words directly related to the topic of Everglades conservation, such as *endangered*, *wetlands*, *habitat*, *thermoregulate*, and *slough*. Using domain-specific vocabulary allows textbook and informational text authors to explain things precisely and to show their knowledge of the subject. Domain-specific terms are often defined in the text. When they are not, readers can use context clues to figure out their meanings.



Your Turn

RETURN TO THE ESSENTIAL QUESTION



Review the selection to prepare to discuss this question: *What reasons do people have for protecting the environment?* Draw information from the text as well as your prior knowledge. Then share your ideas in a small-group discussion.



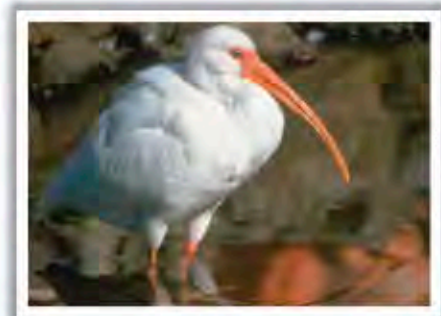
Classroom Conversation

Continue your discussion of "Everglades Forever" by using text evidence to answer these questions:

- 1 What are some of the habitats found in the Everglades?
- 2 How does the selection help you understand the connections between humans, plants, animals, and natural resources?
- 3 What are some ways that you can help protect the environment?

ADD GRAPHIC FEATURES

Write Captions With a partner, use the Internet or print resources to find additional graphic features for the selection. Look for photographs of Everglades animals, maps of the wetlands, or charts about the area's resources. Write a brief caption for each. Explain how the graphic feature supports an important idea in the text.

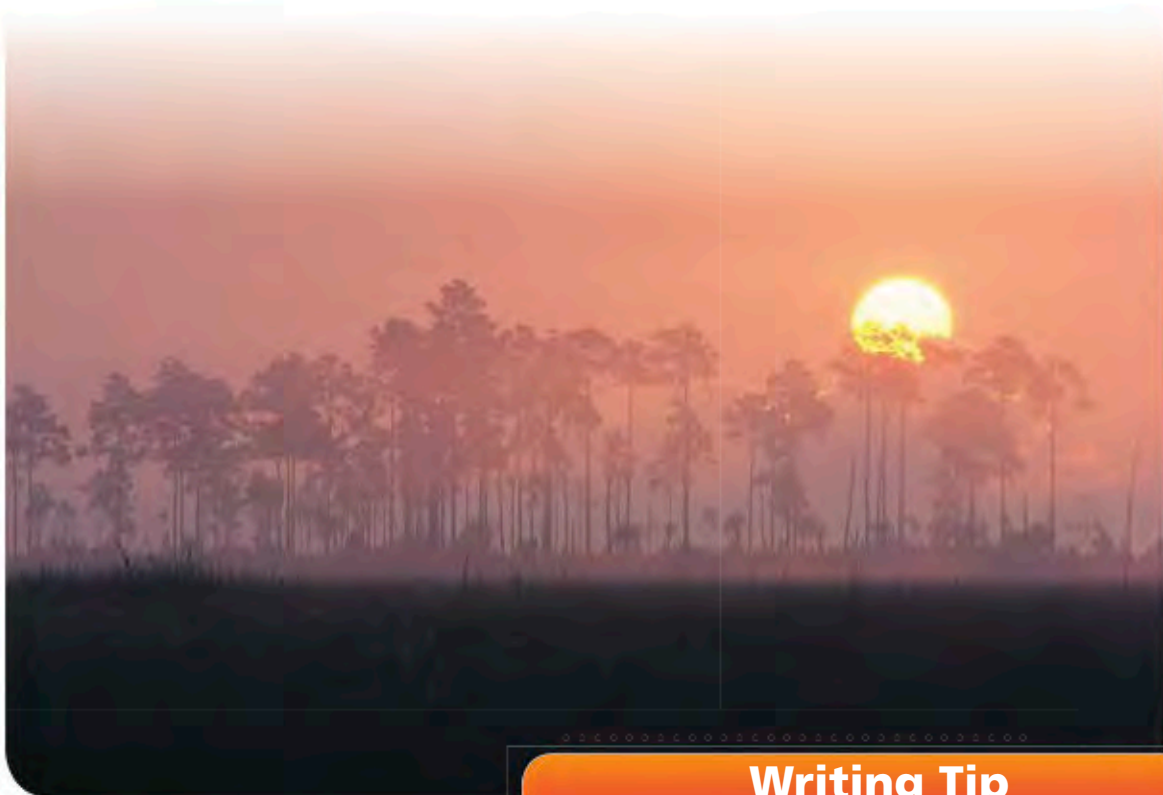


Performance Task

WRITE ABOUT READING



Response The author of “Everglades Forever” believes it is important to preserve the Everglades. What reasons and evidence does the author include to support her point? Write a paragraph to explain whether you agree or disagree with the author’s argument. Use facts, examples, and other text evidence to support your position.

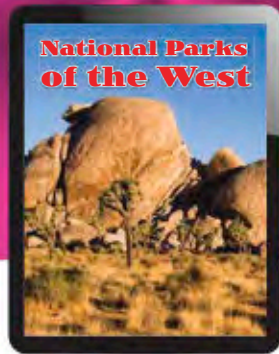


Writing Tip

Use precise language and domain-specific vocabulary as you present details to support your position.

Lesson 8

INFORMATIONAL TEXT



✓ GENRE

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

✓ TEXT FOCUS

Graphic Sources

Informational text may include a graph, which shows how different facts and numbers relate to each other and to the text.

File Edit View Favorites



National Parks of the West

Big Bend National Park: Texas

Big Bend National Park is located along the Rio Grande, also called the Rio Bravo, the river that forms the boundary between Mexico and the United States. The park is open year-round. [more](#)

Wildlife and Vegetation

Big Bend is the home of more than 1,200 plant species, including 60 kinds of cactus, and more than 4,000 animal and insect species. This diversity is due to the park's many natural habitats, from the Chihuahuan Desert to the Chisos Mountains. [more](#)



ACTIVITIES**Hiking in Big Bend National Park**

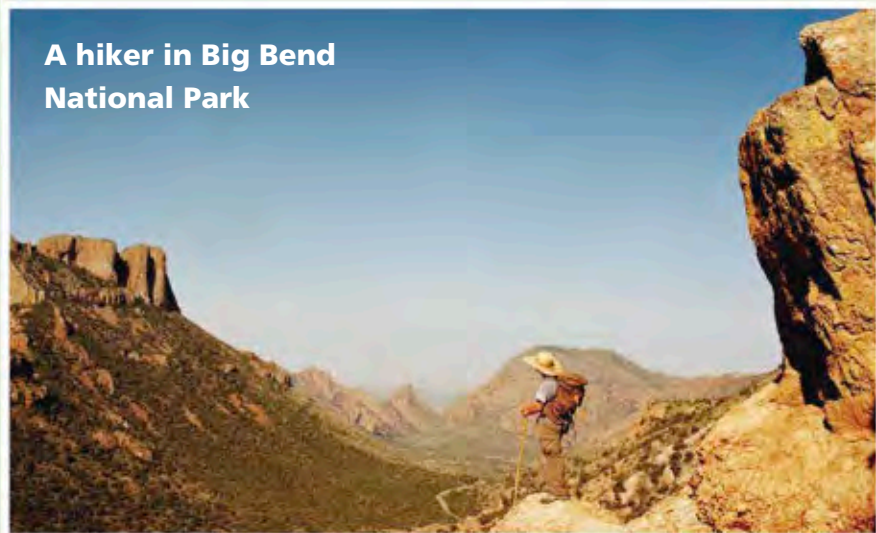
Big Bend's 150 miles of trails have attracted hikers for years. Many choose the easy Window View Trail. Others prefer the challenge of a hike to the summit of 7,832-foot Mt. Emory. [more](#)

Hikers' Guidelines

Thousands of hikers visit Big Bend every year. National park rangers, guardians of the park, regulate the hiking. They ask hikers and backpackers to follow these tips:

- Your safety is your responsibility. Do not start your hike without the right supplies and equipment.
- Clean up after yourself.
- Do not climb within 50 feet of any Native American rock art.
- Do not harm or disturb nature. Conserving the environment is important!

A hiker in Big Bend National Park

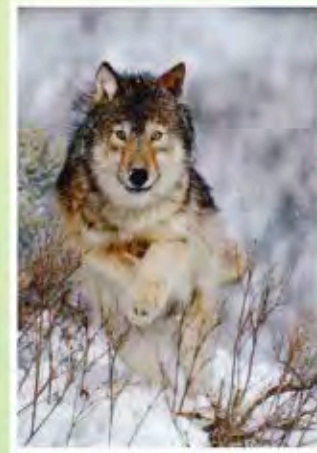




ENVIRONMENT

**Yellowstone National Park:
Wyoming, Montana, and Idaho**

Yellowstone National Park is the first and oldest national park in the United States. It was established in 1872. Yellowstone has at least 150 geysers. The most famous geyser is Old Faithful. This natural wonder shoots hot water as high as 200 feet in the air. [more](#)



A gray wolf running

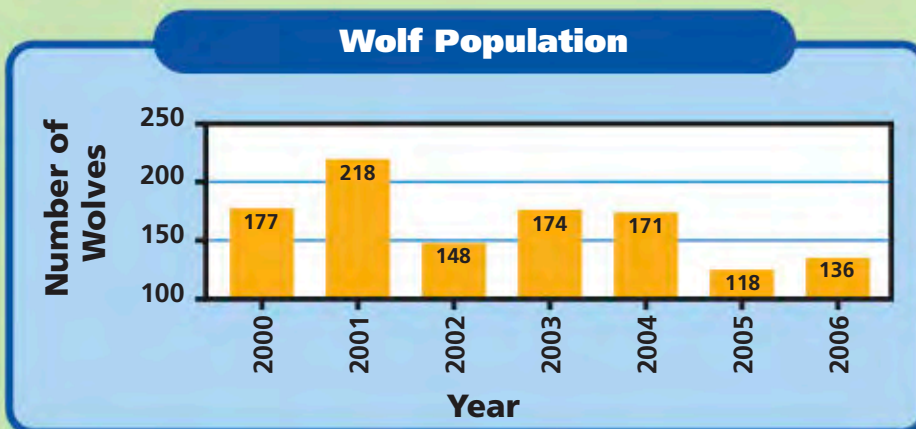
Wildlife

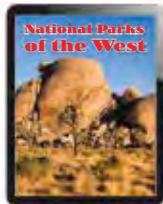
Yellowstone has dozens of animal species. Today, wolves are among them, but in 1994, Yellowstone had no wolves. Humans had killed off the park's native gray wolves.

In the 1990s, scientists decided to restore this endangered wolf species to the park. In 1995 and 1996, scientists captured thirty-one gray wolves in Canada and brought them to Yellowstone. At first, the wolves lived in three large pens. In time, they were released into the wild.

The wolf restoration program is not unique. It was modeled after other similar programs. But it is one of the most successfully adapted programs of its kind. In 2006, 136 gray wolves lived in Yellowstone. They live in thirteen different areas of the park.

Analyze the graph below. In what year was the wolf population the highest? The lowest? How many wolves were there in each of these years?





Compare Texts

TEXT TO TEXT

Compare and Contrast Texts With a partner, review “Everglades Forever” and “Quest for the Tree Kangaroo” (Lesson 6). Take notes on what you learn about wildlife conservation and human interaction with nature. Consider how the text structure, or overall organization of each text, affects your understanding of the topic. Discuss and compare the two selections.



TEXT TO SELF

Write an Informal Letter Write a letter to your classmates to persuade them to plan a field trip to the Everglades. Use facts and details from “Everglades Forever” to make a strong case.



TEXT TO WORLD

Identify Viewpoint Review the website features on pages 254–256. What viewpoint is presented? Think about how that viewpoint affects your interest in national parks. Then search the Internet for a website about another wildlife preserve similar to Yellowstone. Discuss with classmates your thoughts about the website’s information and its viewpoint.



Grammar

What Is a Conjunction? A **conjunction** is a word that connects other words in a sentence. *And, but,* and *or* are **coordinating conjunctions**. They can connect two words, two groups of words, or two sentences. A sentence formed when a coordinating conjunction is used to connect two sentences is called a **compound sentence**. Words such as *if, because, although, after,* and *when* are **subordinating conjunctions**. A subordinating conjunction can connect a sentence and a dependent clause to form a **complex sentence**.

Coordinating Conjunction in a Compound Sentence

The egret stood in the sawgrass, and the osprey dived into the slough.

Subordinating Conjunction in a Complex Sentence

When the osprey dived, the egret flew away.

Try This!

Work with a partner. Identify each conjunction in the sentences below and tell whether it is coordinating or subordinating. Then explain the purpose of the conjunction in each sentence.

- 1 Most plants cannot live in salty water, but mangrove trees thrive in it.
- 2 Where mangrove trees grow, shrimp and other marine animals can raise their young.
- 3 If the water in a swamp becomes too salty, some animals cannot survive there.
- 4 Fresh water is needed, and only rainfall can provide that.

A good writer avoids run-on sentences. One way to correct a run-on sentence is to add a comma and a coordinating conjunction to turn the run-on sentence into a compound sentence. Another way to correct a run-on sentence is to add a subordinating conjunction to turn it into a complex sentence.

Run-On Sentence



The hikers entered the Pinelands the world became very quiet.

Compound Sentence

The hikers entered the Pinelands, and the world became very quiet.

Complex Sentence

When the hikers entered the Pinelands, the world became very quiet.

Connect Grammar to Writing

As you revise your cause-and-effect essay, look for run-on sentences. Correct a run-on sentence by dividing it into separate sentences or by using conjunctions to form a compound or complex sentence.

- ▶ Writing Informative Texts: Use Facts and Examples
- ▶ Writing Informative Texts: Organize Your Information



Informative Writing

Evidence The author of “Everglades Forever: Restoring America’s Great Wetland” uses specific facts and details to inform readers about the Everglades habitat. When you revise your **cause-and-effect essay**, make sure your supporting details are specific.

Colin drafted an essay on what would happen if alligators disappeared from the Everglades. Later, he made his supporting details more specific so that his key points would be easy to follow.

Revised Draft

Alligators help create the habitats of other living things in the Everglades ~~others~~. They dig deep holes, and the ~~holes~~, which is part saltwater and part freshwater, holes fill with water. This brackish water ~~is~~ that other animals depend on for food is home to young bonefish and shrimp.

Writing Checklist

Evidence

Did I support my ideas with specific details?

Elaboration

Did I use precise words?

Purpose

Did I make relationships between causes and effects?

Is my writing clear and informative?

Organization

Did I group related information logically?

Conventions

Did I use correct spelling, grammar, and punctuation?

Did I use clauses effectively to link ideas?

Protecting the Everglades

by Colin Diep

What would happen if alligators left the Everglades? In an ecosystem, every creature plays an important part in keeping the others alive. No part of life can be taken away or harmed without affecting other animals and plants.

Alligators help create the habitats of other living things in the Everglades. They dig deep holes, and the holes fill with water. This brackish water, which is part saltwater and part freshwater, is home to young bonefish and shrimp that other animals depend on for food. Many plants and animals gather in these wet alligator holes and use them to survive the dry season.

If alligators were to disappear, the life that depends on alligator holes in the dry season would not survive. The birds that feed on those plants and animals would have to find food elsewhere, or they would not survive either. By protecting alligators, we can help protect all life in the Everglades.

Reading as a Writer

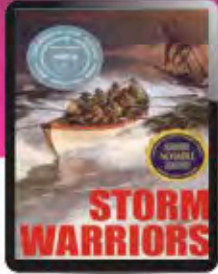
How do specific details make the causes and effects more clear?
Where can you strengthen words and details in your cause-and-effect essay?

In my final paper, I made my supporting details more specific. I also made clear connections between my ideas.



Lesson

9



Vocabulary in Context

1

critical

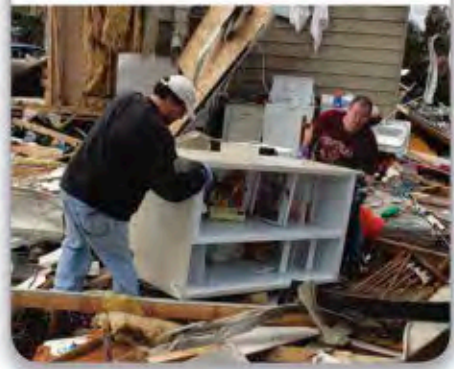
Rescue workers can provide **critical**, or vital, aid when a hurricane strikes.



2

demolished

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



LANGUAGE DETECTIVE

Talk About the Writer's Words

Work with a partner. Use the blue Vocabulary words in new sentences that tell about the photos. Write the sentences.

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.

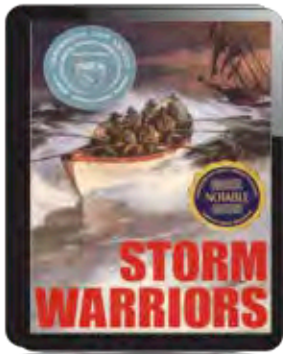


10

realization

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

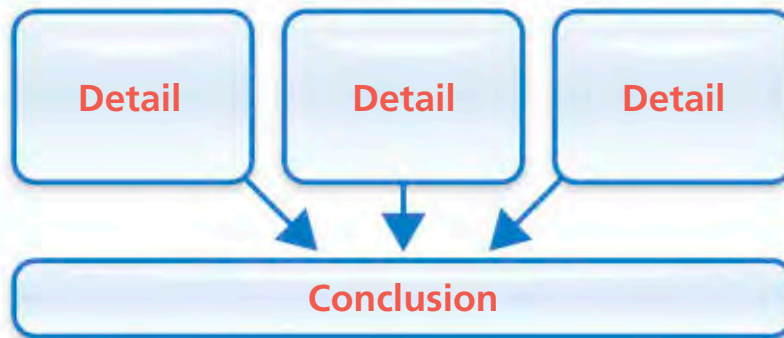




Read and Comprehend

✓ 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.

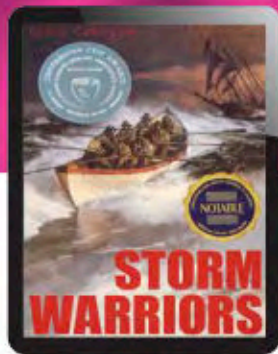


Think | Pair | Share

In what ways can people show courage? Who are some people you consider courageous? Discuss your ideas with your partner. Be sure to be respectful of your partner's opinions.

Lesson 9

ANCHOR TEXT



✓ 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



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."



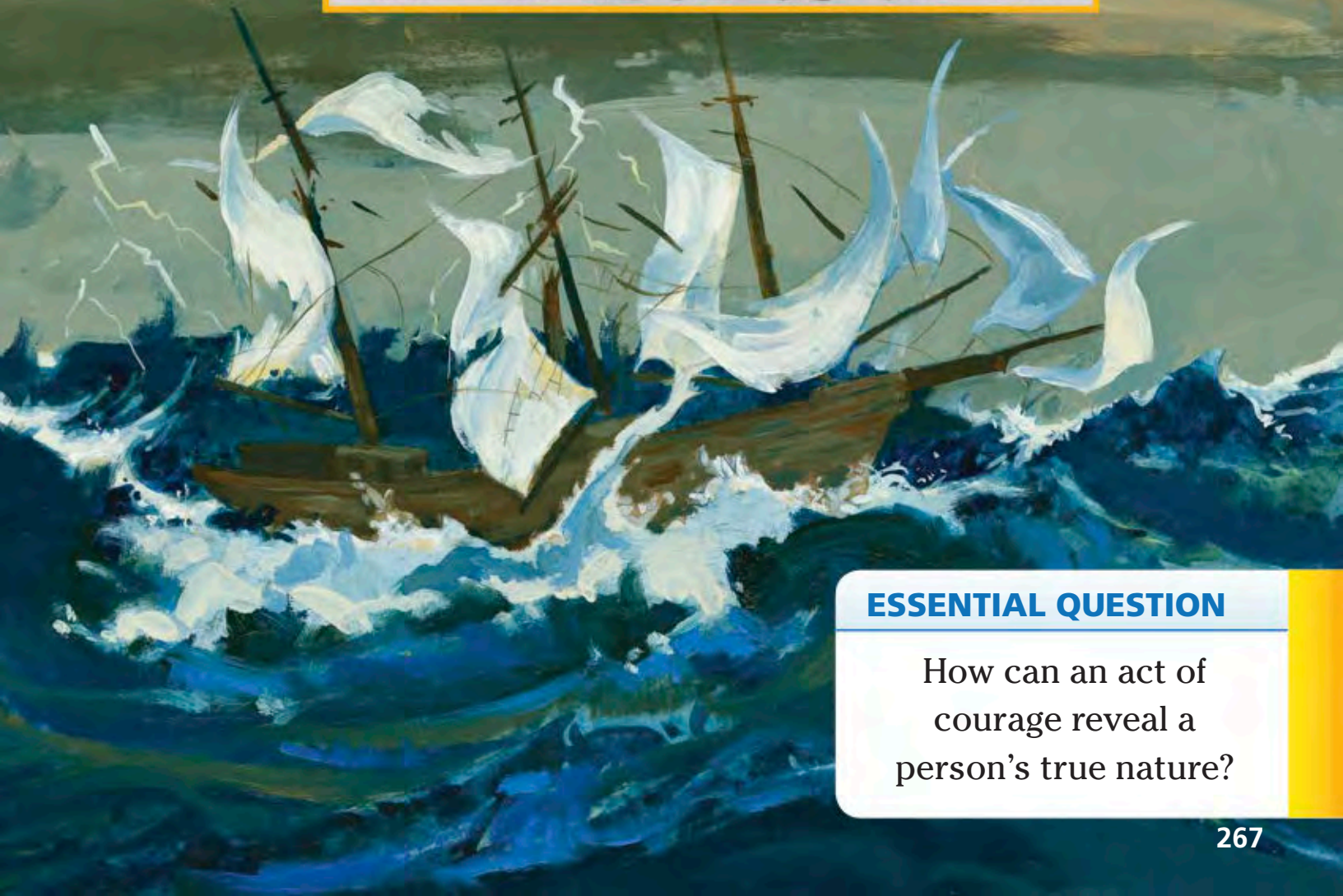
MEET THE ILLUSTRATOR

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

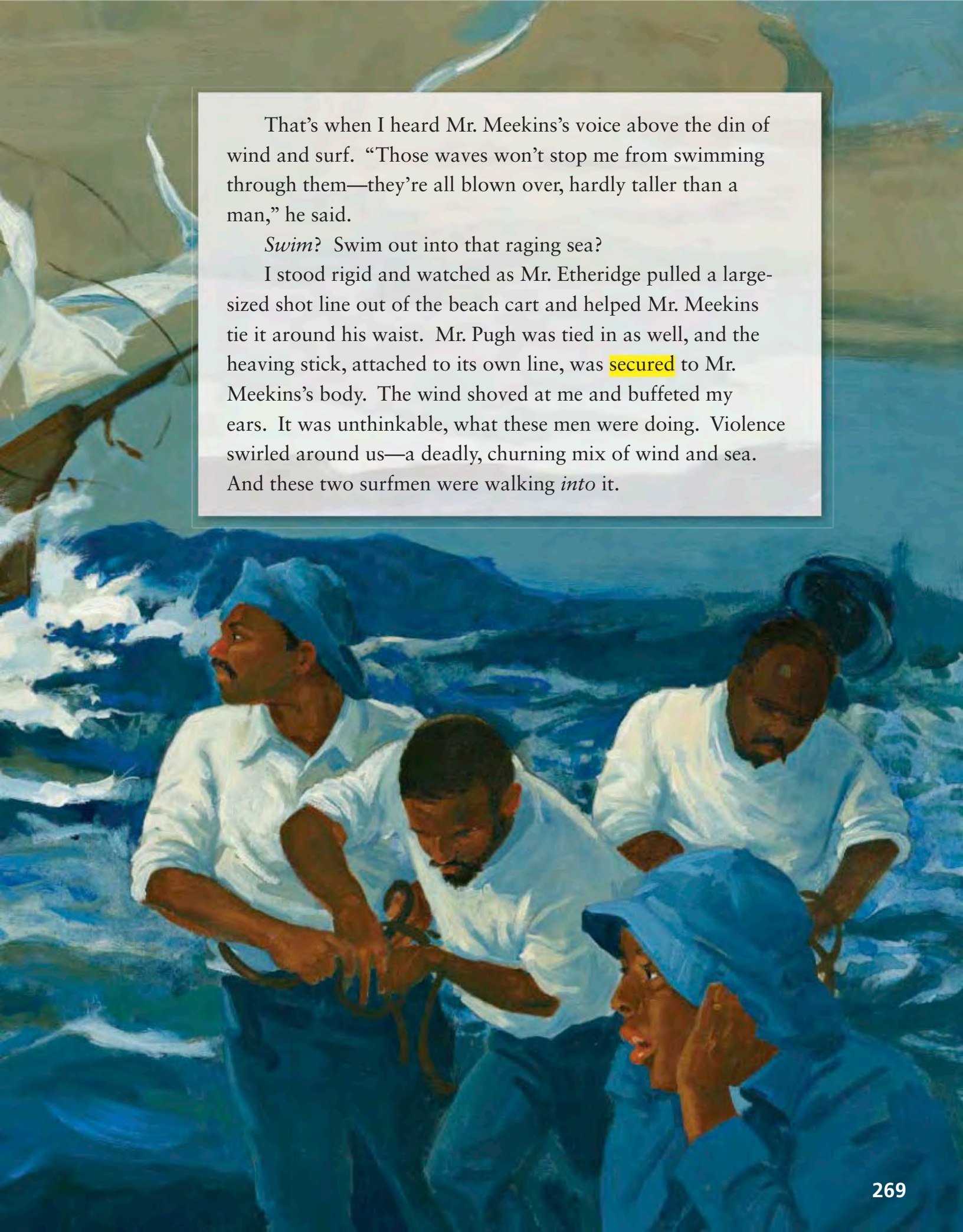
How can an act of
courage reveal a
person's true nature?

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

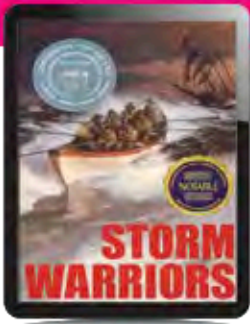
Characterization At first, Nathan was worried that he would not be helpful to the rescue effort. What evidence does the author give to show that Nathan is helpful after all?





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

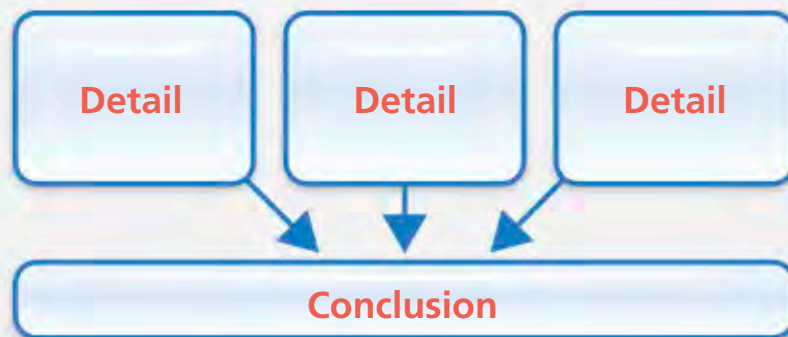
Use Clues to Analyze the Text

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.



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



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.



Performance Task

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.

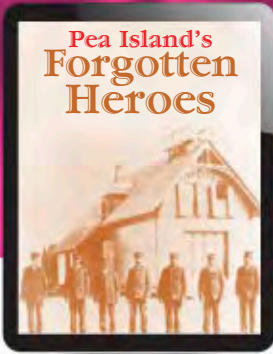


Writing Tip

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

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.

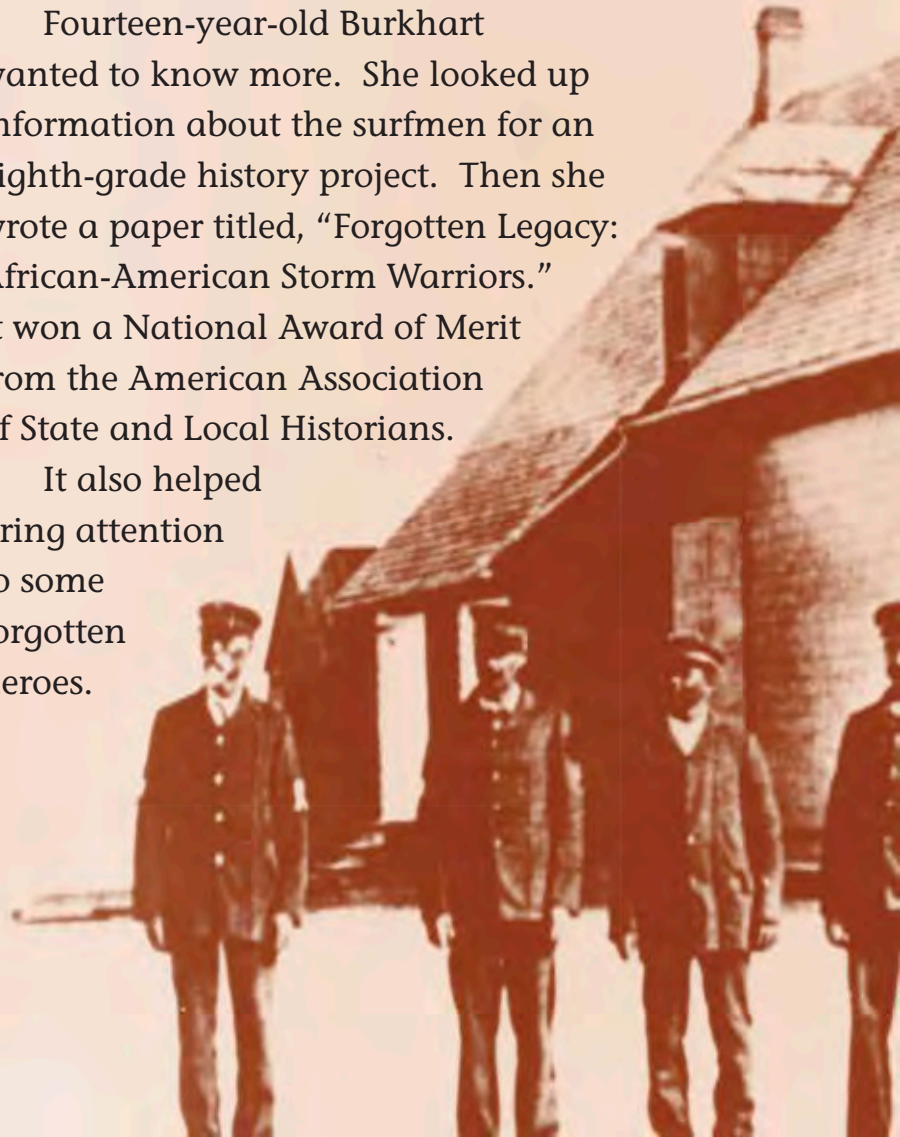
Pea Island's Forgotten Heroes

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.

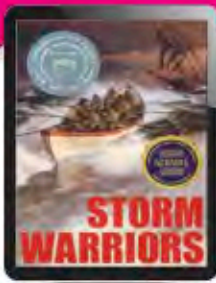
Secured by a rope, two team members swam to the sinking ship. They brought back a crewman. Then a fresh team heard the squalling of the captain's baby and saved him. For six hours, they ignored their own needs. They were too busy to feel annoyance. Missed meals and clammy clothes were not important.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

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.

- ▶ Writing as a Process: Plan and Draft
- ▶ Writing Informative Texts: Organize Your Information



Reading-Writing Workshop: Prewrite

Informative Writing

Evidence 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.

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>>

Writing Process Checklist

▶ Prewrite

- Did I ask questions to focus my research?
- Did I choose a topic that will interest my audience and me?
- 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

Outline

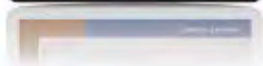
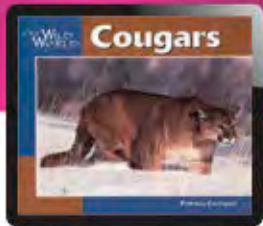
- I. The accident
 - A. July 25, 1956, off the coast of Massachusetts
 - B. The *Andrea Doria* and the *Stockholm* hit each other.
- II. Details of the crash
 - A. Foggy night
 - B. Both ships using radar to navigate
 - C. The *Stockholm's* bow hit the *Andrea Doria's* side.
- III. Help arrives
 - A. 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.





LANGUAGE DETECTIVE

Talk About the Writer's Words

Work with a partner. Choose one of the sentences. Take out the Vocabulary word. Put in a word that means the same or almost the same thing. Tell how the sentences are the same and different.

Vocabulary in Context

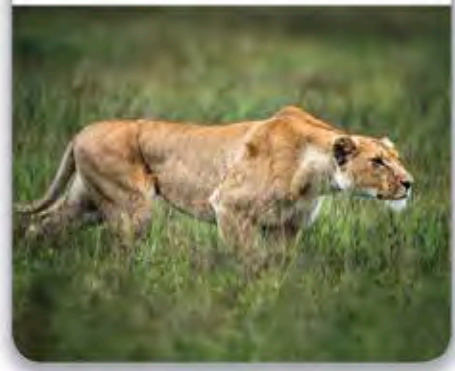
1 resemble

Some house cats **resemble**, or look like, cougars, but cougars are much bigger.



2 detecting

Excellent eyesight and a good sense of smell help lions in finding, or **detecting**, their prey.



3 keen

All cats have sharp, **keen** night vision. It is a great aid to them when hunting.



4 vary

The color of tiger stripes can **vary** from black and orange to black and white.



- ▶ Study each **Context Card**.
- ▶ Use a dictionary to determine the part of speech of each Vocabulary word.

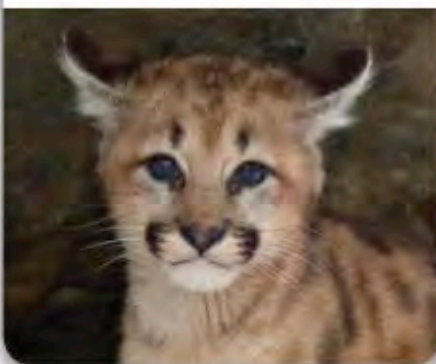
5 **unobserved**

Hiding under the rug, this kitten is **unobserved**, or unseen, by its owner.



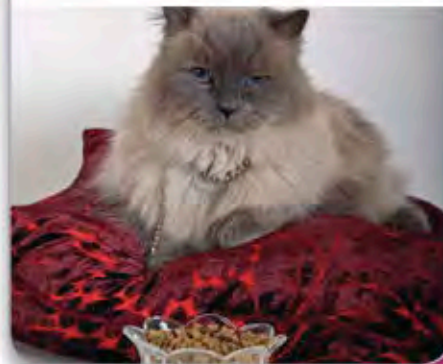
6 **mature**

As cougars **mature** from cubs to adults, their eyes change from blue to greenish-yellow.



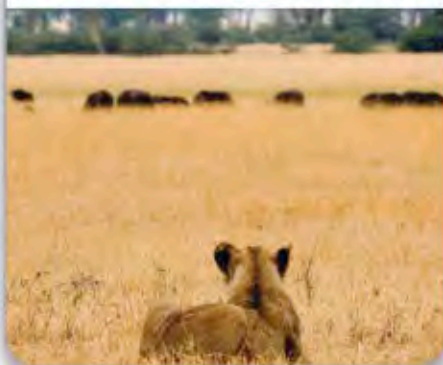
7 **particular**

A house cat may prefer a **particular**, or certain, brand of food. It will eat only that kind.



8 **available**

Big cats can live only where plenty of food is **available**, or obtainable.



9 **ferocious**

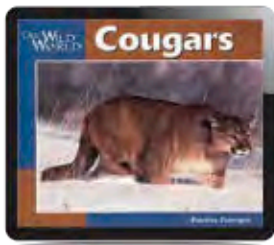
The savage, **ferocious** roar of a tiger signals that the animal is angry.



10 **contentment**

Like wild cats, house cats purr with **contentment** when they are satisfied.

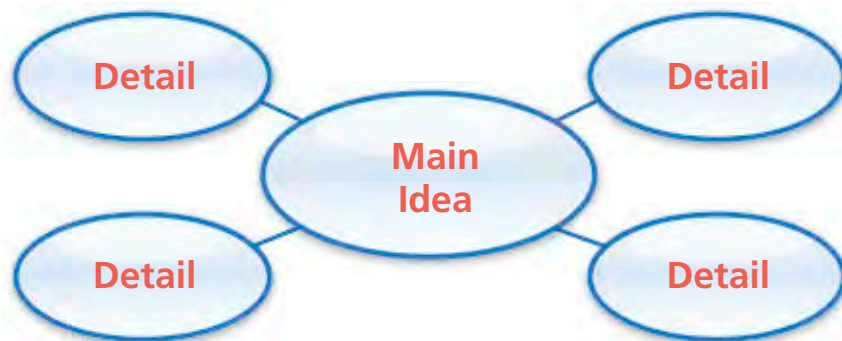




Read and Comprehend

✓ TARGET SKILL

Main Ideas and Details As you read “Cougars,” look for the **main ideas**, or most important points, that the author makes about cougars and their habitats. Each main idea is supported by **details**, such as facts, examples, and descriptions. You can use these main ideas and important details to **summarize** part or all of a text. To keep track of the main ideas in each part of the selection, use a graphic organizer like this one.



✓ TARGET STRATEGY

Monitor/Clarify As you read “Cougars,” remember to **monitor**, or notice, how well you understand the text. If there is something you do not understand, pause to **clarify** it, or make it clear.

PREVIEW THE TOPIC

Animal Behaviors

Have you ever seen a dog trample the ground in circles before it settles down to sleep? Have you noticed how squirrels drop nuts from trees to crack the shells? Behaviors like these teach us about animals' intelligence and adaptability. Observing the behaviors of wild animals helps us find ways to protect both the animals and their habitats.

In "Cougars," the author shares many details about the behavior of these wild cats. Although cougars are not easy to study, scientists have tried to learn as much as they can about them. In certain regions, cougars are an important part of the ecosystem and play a crucial role in the chain of life.

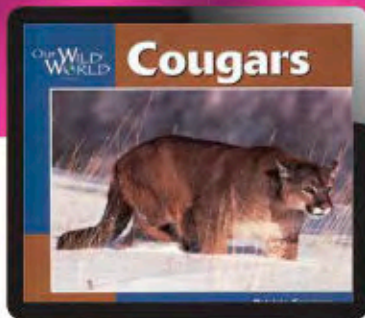


Talk About It

What kinds of animal behaviors have you noticed? What do you think they mean? Write your answers. Then share your ideas with your classmates.

Lesson 10

ANCHOR TEXT



✓ GENRE

Informational text gives facts and details about a topic. As you read, look for:

- ▶ information that is clearly organized
- ▶ domain-specific vocabulary that aids understanding
- ▶ photographs and captions that enhance the text

MEET THE AUTHOR

PATRICIA CORRIGAN

Patricia Corrigan began writing for her local newspaper while she was still in high school. Since then, she has been a writer for the *St. Louis Post-Dispatch* and has published numerous magazine articles, nonfiction books for adults, and nature books for children. She loves to travel and has taken trips to Argentina and Egypt.



COUGARS

BY PATRICIA CORRIGAN

ESSENTIAL QUESTION

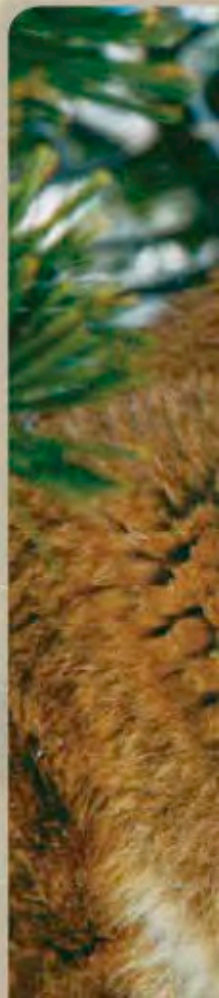
What can a scientist learn by observing the behaviors of a particular animal?

Cougars are seldom seen and rarely heard. In fact, they often live their entire lives **unobserved** by humans!

But we do know that these members of the cat family live in eleven western U.S. states. They are found from the southernmost tip of Alaska down to where the California border meets Mexico and east all the way to the edge of Texas. Their cousins, Florida panthers, live in Florida. In Canada, cougars are found in British Columbia and parts of Alberta. Cougars also live throughout Mexico, Central America, and South America.

In different areas of the world, cougars have different names. They may be called mountain lions, wildcats, pumas, painters, fire cats, swamp lions, or catamounts. In Mexico, Spanish for cougar is *el león* (leh OHN), which means “the lion.” And sometimes they are known by nicknames like “ghost of the wilderness” and “ghost walker.”

Fortunately, cougars are able to live in many different habitats. Over time, they have adapted, or evolved, for living in places such as snow-capped mountains, jungles thick with vegetation, cool pine forests, grassy plains, and murky swamps. For instance, cougars that live in northern mountains tend to be larger and have a thicker coat of fur than cougars that live elsewhere. They learned to climb trees. And they also can swim if necessary, but usually prefer to stay dry—like their relative, the house cat!



The average cougar measures from 3.3 to 5.3 feet long and stands about 2 feet high at the shoulder. Adult male cougars weigh up to 225 pounds, and adult females usually are slightly smaller. A cougar's tail may measure up to 32 inches, almost two-thirds the length of the animal's body.

ANALYZE THE TEXT

Main Ideas and Details What is the topic of this selection? How do you know? Choose a paragraph on one of these two pages. State its main idea and explain how it is supported by details.

Cougars don't hunt from trees, but a high branch makes a good lookout spot.





Cougars have good balance and can easily leap over fallen trees and onto rocks without slowing down.

The cougar is one species (SPEE sees), or kind, of wild cat. Cougars are medium-sized, along with bobcats and lynxes. Tigers, lions, and leopards all are larger and heavier.

Cougars are muscular and sleek, with little fat on their bodies. Fat usually serves as excellent insulation and keeps an animal's body warm. But because cougars have little of this kind of insulation, they have another natural defense against the cold: their fur coats keep them warm.

The layer of hair closest to the skin, called the underfur, is woolly and short. The top layer is made up of longer hairs, called guard hairs. These hairs are hollow and trap the air to keep cold temperatures from reaching the animal's skin.

Unlike humans, cougars have no sweat glands, so the cougars that live in warm climates cool themselves the same way dogs do, by panting to release heat from their bodies.

ANALYZE THE TEXT

Domain-Specific Vocabulary The author defines several domain-specific words on pages 298–299. How does the author's use of these words help strengthen the text? Does she seem more or less credible as a science writer? Why?



Cougars' coats are usually tawny, or orange-brown. They also may be gray, sandy brown, reddish-brown, and tan. All adult cougars have black markings on the sides of the muzzle, or snout, where the whiskers are. Some people say this area looks as if the cougar has a "mustache." If cougars were less secretive, scientists might be able to tell individual animals apart by the dark patterns on the muzzles, but few of the animals are ever seen.

The chin is white, as is the area right under the pinkish-brown nose. The tips of their tails also are black. The underside of most cougars is light, sometimes nearly white. At first glance, adult cougars **resemble** female lions.

Their coloring helps them blend in with their surroundings. It is good camouflage (KAM uh flahj) and helps them hide from their prey (PRAY), or the animals they hunt for food.

Cougars have good eyesight. In fact, vision is their best-developed sense. Researchers believe that they can see moving prey from long distances. The cougar's yellow eyes have large, round pupils that take in all **available** light. That helps the animal see at night almost as well as during the day.

A **keen** sense of hearing is important for cougars. They even can move their small, rounded ears to take in sounds coming from different directions. Cougars also have a strong sense of smell, which can really be useful when following prey. Still, their sense of smell is not as well developed as their senses of sight or hearing.

Like all of their cat relatives, cougars have whiskers. These sensitive hairs are also called vibrissae (vy BRIHS ee). They grow on either side of the animal's nose and mouth, above the eyes, and sometimes on the chin.

These whiskers **vary** in length, but most of the whiskers found on the muzzle are long enough to stretch past the side of the face and back to the edge of the ear. The cougar uses whiskers to gather information through touch. With its whiskers, a cougar can determine the height of the grass, the width of the space under a rock, and whether a bush would be easy or difficult to push through.

Cougars make a variety of sounds, or vocalizations. Their meow, which is a sign of **contentment**, is much louder than that of a pet cat. They also purr when they are contented. Cougars hiss first and then growl when they feel threatened. Unlike lions, cougars cannot roar.



Like all cats, cougars groom themselves. Grooming helps keep their coats clean. They use their rough tongues to remove any loose hair and to untangle any matted hair. Female cougars groom their babies constantly, and young siblings have been seen grooming one another.

Mothers pick up their kittens by the scruff of the neck to move them one at a time to a new den site.





When a cougar sees an enemy nearby, it may try to look **ferocious** and scare it away by showing its teeth and growling.

Cougars have very strong jaws. And they have three kinds of teeth, 24 in all. The carnassial (kar NASS ee uhl) teeth are located on both the top and bottom jaws. They are long and sharp, used for slicing or shearing. The canine (KAY nyn) teeth are thick and sharp, used for puncturing. The incisors (ihn SYZ ohrz) are small and straight, used for cutting and some chewing. But cougars don't chew their food very well. They mostly gulp down large chunks.

Most adult cougars are solitary, which means they live alone. They protect their territory from intruders, including other cougars. Each cougar needs a lot of space, an average of as much as 200 square miles for adult males and less than half that for adult females. They may walk as far as 30 miles in a day, searching for food or patrolling their territory.



Males and females look alike, but it is the female that cares for the young.

Newborn kittens have soft, fluffy-looking fur that is speckled with brown spots. This coloring helps camouflage them.

The spots disappear when the kittens are about eight months old. Kittens also have curly tails, which straighten out as they get older.

The kittens are born with blue eyes, which stay closed for about the first two weeks. Their eye color soon changes to yellow.

Kittens are totally dependent on their mother for food. They nurse for up to three months. Immediately after birth, and often in the next few weeks, the female licks the kittens to clean their fur. This helps them stay safe from enemies that might find the den site by **detecting** the scent of the newborn kittens.

If a female cougar thinks that her kittens are in danger in a **particular** spot, she often finds a new hiding place and moves them. A mother cougar will do whatever is necessary to keep the kittens away from dangerous predators, or enemies, such as wolves.



When the mother leaves to hunt for food, the kittens stay hidden and quiet at the den site. When the kittens are about two months old, their teeth have grown and they nurse less. Their mother begins to bring them food every two or three days. The mother makes no special effort to catch small prey for her small offspring. At first, the young kittens just want to play with the food, no matter what she brings. One of the first lessons the mother teaches her kittens is how to eat this new food.


By example, she shows them how to bite, how to tear meat off the bone, and how to chew. She also teaches the kittens that their rough tongues are good for cleaning the meat off bones. After about six months the kittens are good at eating this food, and they begin to explore away from the den site.

ANALYZE THE TEXT

Explain Scientific Ideas What ideas has the author shared about cougar kitten development on these two pages? How do these ideas relate to what you have learned about the lives of adult cougars?

This young cougar still has some of its baby spots. It is practicing stalking its prey.








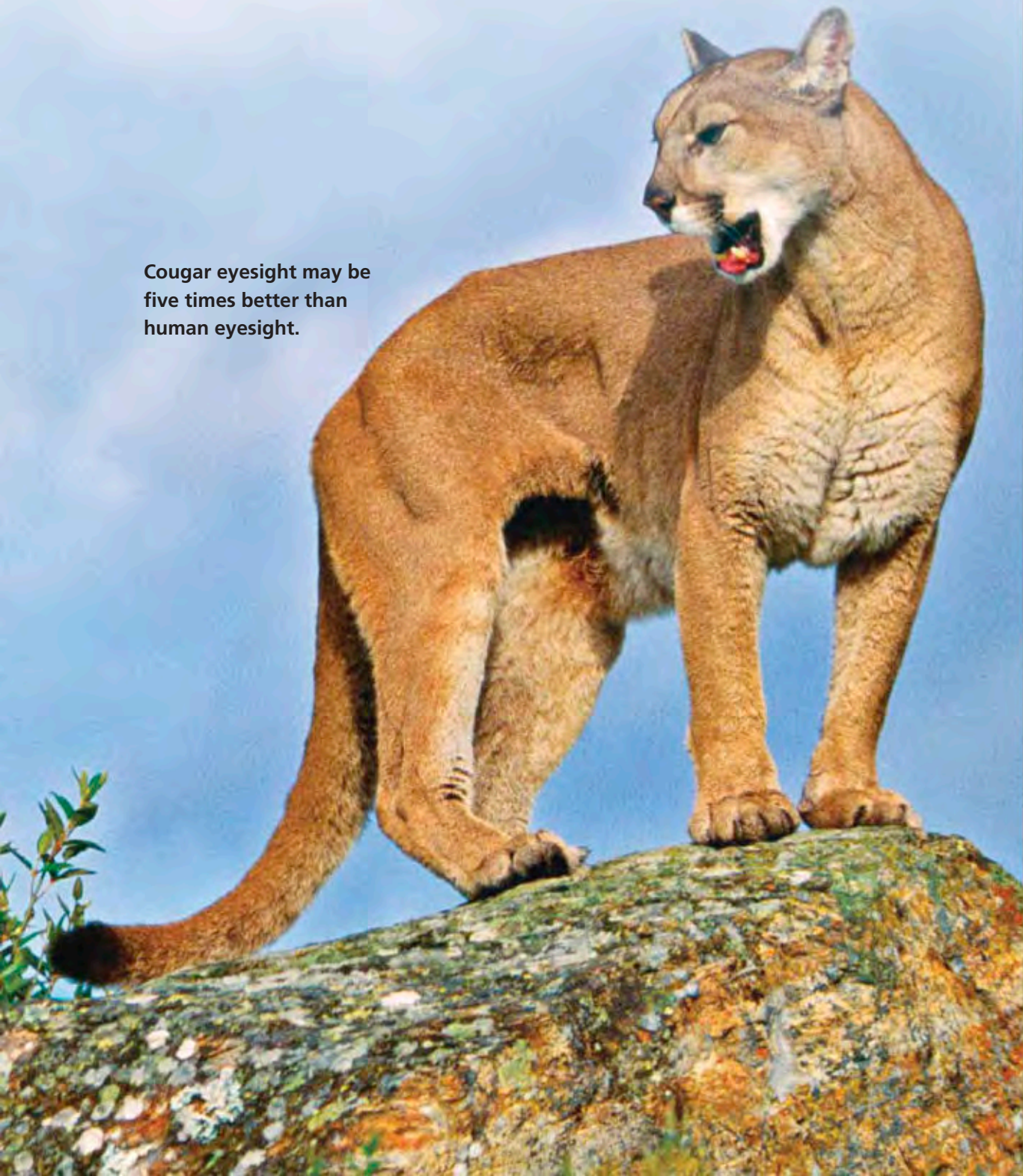
The kittens stay with their mother for about eighteen months. During this time, she teaches them many things about surviving in their habitat. As the kittens **mature**, the mother cougar takes them hunting. They learn how to find and carefully follow prey. This is called stalking.

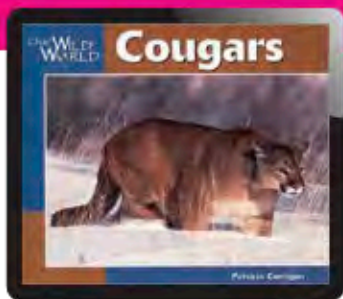
They also learn when to pounce, or jump out suddenly, to capture the prey. They are taught how to hide their kill and protect it from other animals. With a lot of practice, they learn to hunt for themselves.

Then, the young cougars go out on their own to find a territory and a mate. If they find a good habitat with plenty of prey animals and water in the area, cougars may live about eight to ten years.



Cougar eyesight may be five times better than human eyesight.





Dig Deeper

Use Clues to Analyze the Text

Use these pages to learn about Main Ideas and Details, Explaining Scientific Ideas, and Domain-Specific Vocabulary. Then read "Cougars" again to apply what you learned.

Main Ideas and Details

Informational texts, such as "Cougars," contain several main ideas and supporting details. A **main idea** is a major point brought out in the text or in a section of the text. Sometimes, a main idea is stated directly. If it is not stated directly, the reader must look at the information in that part of the text to infer, or guess, the main idea.

Supporting details are key facts, examples, descriptions, and other text evidence used to develop each main idea. For example, the main idea of the third paragraph on page 298 is that cougars have different layers of hair. The supporting details name and explain the purpose of each layer. As you revisit "Cougars," identify main ideas and details, and use them to summarize the text.



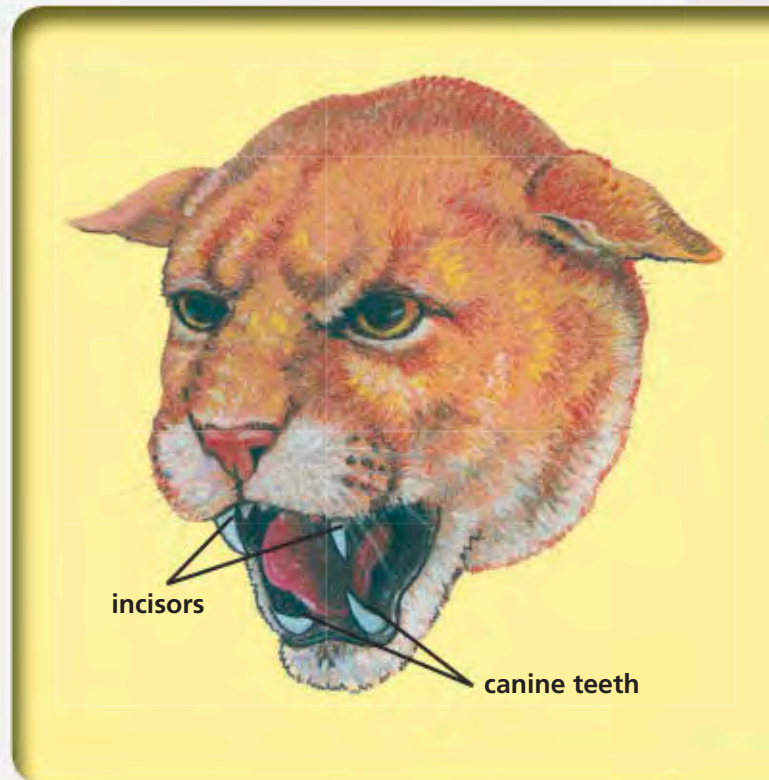
Explain Scientific Ideas

The purpose of most informational texts is to inform, or to share knowledge about a topic with readers. When that topic is related to science, the author carefully explains scientific ideas in ways that will help readers gain a solid understanding. For example, the author of “Cougars” uses clear, descriptive details to explain the ideas of cougar behavior and development.



Domain-Specific Vocabulary

Authors of informational texts often use **domain-specific words**. These are words from the content area that they are writing about—such as social studies, art, or science. Using domain-specific vocabulary enables authors to explain ideas precisely. It also shows the author’s expertise or familiarity with the subject and lends credibility to his or her writing.



Your Turn

RETURN TO THE ESSENTIAL QUESTION



Review the selection to prepare to discuss this question: *What can a scientist learn by observing the behaviors of a particular animal?* As you discuss, take turns reviewing each other's key points.



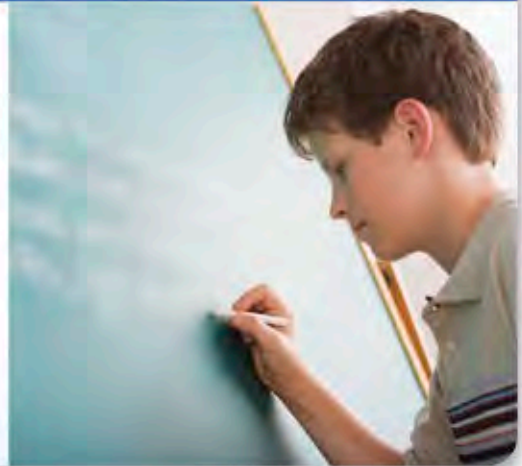
Classroom Conversation

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

- 1 How do you think the author feels about cougars? Why?
- 2 What did you learn about cougars in this selection that surprised you?
- 3 What qualities do scientists who observe animals need to have?

WHAT DOES IT MEAN?

Look It Up The author of "Cougars" uses many domain-specific words. These words, such as *prey*, *whiskers*, *muzzle*, *vocalizations*, *matted*, *carnassial*, and *canine*, are directly related to the subject of cougars. Choose five domain-specific words from the text. Look them up in a print or digital dictionary. Write a new sentence for each word. Then share your sentences with a partner.



Performance Task

WRITE ABOUT READING



Response The last section of the text is about mother cougars and their kittens. Would you agree that one of the main ideas of this section could be stated as “mother cougars know best”? Write a paragraph explaining your opinion about the main ideas of this section of text. Show how the details in the text support the main ideas. Use specific quotations to develop your paragraph.



Writing Tip

State your opinion at the beginning of your paragraph. Be sure to include a conclusion that restates this opinion and makes it memorable for readers.

POETRY


 GENRE

Poetry uses the sounds and rhythms of words to suggest images and express feelings in a variety of forms.

 TEXT FOCUS

Alliteration Poets often use repeating consonant sounds at the beginnings of words. Doing so draws attention to vivid images that appeal to the senses.

"Purr-fecttion"

Have you ever wondered how a cat uses its keen eyesight and hearing for detecting mice? Have you ever wished you could be a cat, napping in perfect contentment? From ferocious tigers to timid tabbies, cats have always fascinated people. The reasons may vary from person to person and culture to culture.

There are few animals that have inspired poets as much as cats. As you read the following poems, notice how the poets have tried to capture the particular way cats move, their mysterious nature, and their entertaining antics.

Tiger

by Valerie Worth

The tiger
Has swallowed
A black sun,

In his cold
Cage he
Carries it still:

Black flames
Flicker through
His fur,

Black rays roar
From the centers
Of his eyes.



A Tomcat Is

by J. Patrick Lewis

Nightwatchman of corners
Caretaker of naps
Leg-wrestler of pillows
Depresser of laps

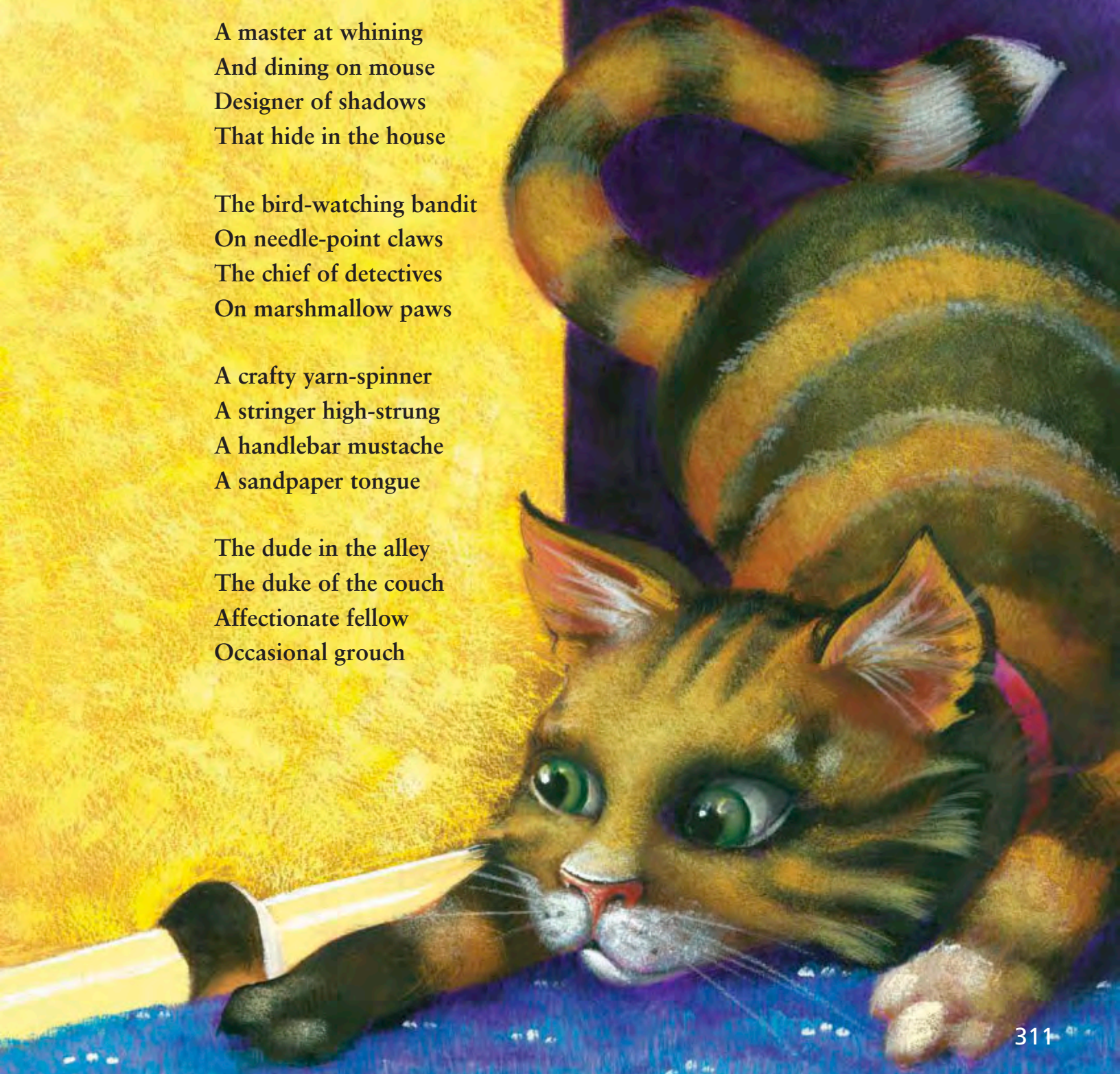
A master at whining
And dining on mouse
Designer of shadows
That hide in the house

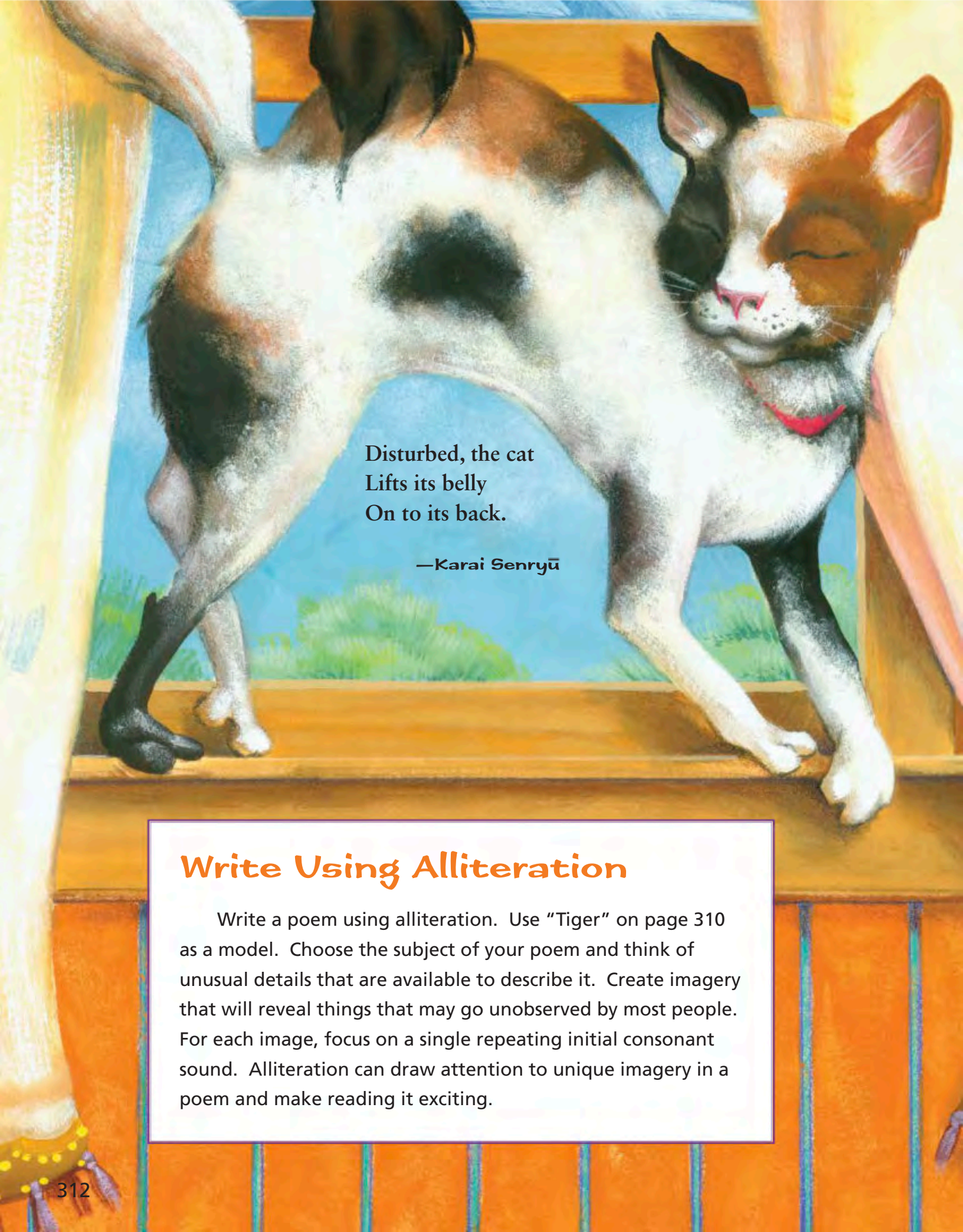
The bird-watching bandit
On needle-point claws
The chief of detectives
On marshmallow paws

A crafty yarn-spinner
A stringer high-strung
A handlebar mustache
A sandpaper tongue

The dude in the alley
The duke of the couch
Affectionate fellow
Occasional grouch

As male cats mature from kittens to tomcats, they take on different traits. The imagery in this poem describes all the different things a tomcat can resemble.



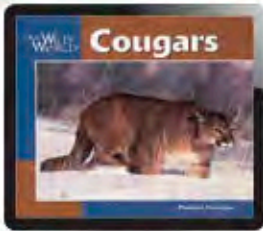


Disturbed, the cat
Lifts its belly
On to its back.

—Karai Senryū

Write Using Alliteration

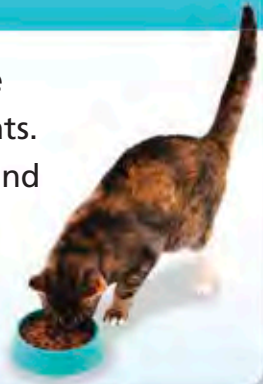
Write a poem using alliteration. Use “Tiger” on page 310 as a model. Choose the subject of your poem and think of unusual details that are available to describe it. Create imagery that will reveal things that may go unobserved by most people. For each image, focus on a single repeating initial consonant sound. Alliteration can draw attention to unique imagery in a poem and make reading it exciting.



Compare Texts

TEXT TO TEXT

Analyze Writers' Approaches The author of "Cougars" and the poets in "Purr-fectio'n" write about the traits and behaviors of cats. Compare and contrast the representations of cats in "Cougars" and in one of the "Purr-fectio'n" poems. Use evidence from both selections to support your points. Pay special attention to the writers' uses of sensory details, figurative language, and sound.



TEXT TO SELF

Respond to a Poem Rhyme is a technique used by many poets. Quietly read the poem "A Tomcat Is" to yourself a few times. What rhyming words do you hear, and where? How do the rhymes affect the way you read the poem? Do you think they enhance the poem's imagery? How might you use this technique when writing your own poems? Discuss these questions with a partner.

TEXT TO WORLD

Compare and Contrast Texts Both "Quest for the Tree Kangaroo" (Lesson 6) and "Cougars" contain information about wild animals. How is the presentation of concepts, information, and other details in "Quest for the Tree Kangaroo" different from or similar to the presentation of these elements in "Cougars"? Support your answer with specific references to both texts. What did you learn about animals in the wild that you didn't know before?



Grammar

Direct Quotations **Direct quotations** give a speaker's or an author's exact words. They can be used when writing story dialogue and when quoting from a text to support ideas in an essay or a research report. Capitalize the first word, and use a comma and quotation marks to set off a direct quotation from the other words in a sentence. At the end of a direct quotation, put a comma or other punctuation inside the quotation marks.

Interjections To show a speaker's strong emotion, or to make a character's voice more lively, include an **interjection** such as *Hey* or *Wow*, and punctuate it with a comma or an exclamation point.

Direct Quotations and Interjections

Ravindra said, "I can recognize cougar tracks." He was on a hike with his friends Paula and Bethany.

"Draw a sketch of a print," said Paula. She handed Ravindra her sketch pad and a pencil.

"Hey, I see a cougar print!" shouted Bethany.

Try This!

With a partner, talk about what you would capitalize and punctuate in these sentences. Then identify each interjection and explain its function in the sentence.

- 1 Sam asked are you sure it's a cougar print
- 2 Belinda replied it looks just like the one in the book.
- 3 Wow we have to tell people about this exclaimed Andre.
- 4 I will take a photo of the print said Nell.

To let readers know which words are a speaker's exact words, make sure quotation marks, commas, and end punctuation are placed correctly. When you are writing dialogue, start a new paragraph each time the speaker changes, making sure to indent the first line. Any interjections can be set off with a comma or can stand alone with an exclamation point.



Incorrect

I saw a cougar, Tom said.
"Where was it? asked Lin."
Pete said "you just saw a housecat"
Tom yelled", No It was a cougar"!

Correct

"I saw a cougar," Tom said.
"Where was it?" asked Lin.
Pete said, "You just saw a housecat."
Tom yelled, "No! It was a cougar!"

Connect Grammar to Writing

As you edit your research report, make sure you have written direct quotations and interjections correctly. Check for both capitalization and punctuation errors. Correct any errors you find.

Reading-Writing Workshop: **Revise**

Informative Writing

✓ Conventions In a research report, good writers are careful not to copy sentences or phrases from their sources. As you revise your report, use synonyms—different words with similar meanings—to help you rephrase quotes from your sources.

Josie drafted her report on the sinking of the *Andrea Doria*. Later, she rephrased sentences that she had accidentally copied and she made sure her spelling, grammar, and punctuation were correct. She made other revisions to improve her writing, as well.

Revised Draft

The night was foggy, and each ship was using its radar to navigate.

~~The Andrea Doria was surrounded by a fog~~

~~bank. When radar showed another ship (the~~

The Andrea Doria's radar showed the

~~Stockholm) nearby, she continued her course. Stockholm nearby, but the crew decided not to turn the ship.~~

Eventually, the ships got close enough to see

each other through the fog, and the captains

realized they were too close to avoid a crash.

The bow, or front end, of the Stockholm

"slammed into the

~~The Stockholm's bow ripped into the side of~~

Andrea Doria's side."

~~the Andrea Doria.~~

Writing Process Checklist

Prewrite

Draft

▶ Revise

- Does my first paragraph introduce the main ideas in an interesting way?
- Did I use correct spelling, grammar, and punctuation?
- Did I develop my topic with facts, details, and examples?
- Did I use transitions to link ideas?
- Did I use quotations and domain-specific words and their definitions?
- Does my conclusion sum up my main ideas?
- Did I include an accurate list of sources?

Final Copy

A Successful Rescue

by Josie Teicher

It was the night of July 25th, 1956. A terrible accident was about to happen. An Italian ship, the *Andrea Doria*, and a Swedish ship, the *Stockholm*, were headed straight for each other.

The night was foggy, and each ship was navigating by radar. The *Andrea Doria's* radar showed the *Stockholm* nearby, but the crew decided not to turn the ship. Eventually, the ships got close enough to see each other through the fog, and the captains realized they were too close to avoid a crash. The bow, or front end, of the *Stockholm* "slammed into the *Andrea Doria's* side."

The *Andrea Doria* put out an SOS, which is a radio call for help. The *Ile de France* arrived just three hours after the crash. It was able to rescue hundreds of *Andrea Doria* passengers. Even the *Stockholm* was able to rescue people because it was damaged but not sinking.

Partly because the *Andrea Doria* took so long to sink, all but forty-six of the 1,706 people on board were saved. This sea rescue was one of the most successful in history.

Reading as a Writer

In what other ways could Josie have reworded the sentences she copied? How can you reword any copied sentences in your report?

In my final paper, I included facts, definitions, details, and a quotation. I also made sure to avoid plagiarism by rephrasing sentences I had copied from sources during my research.



- ▶ Writing to Sources
- ▶ Writing Informative Texts: Use Facts and Examples
- ▶ Writing Informative Texts: Organize Your Information

Write an Informational Essay

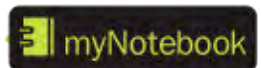
TASK In *Quest for the Tree Kangaroo*, you read about how a group of research scientists study and work to protect a rare animal. In *Everglades Forever*, you read about a group of students who explore the Everglades in order to learn how they can help preserve it. You have also read about preserving natural environments in *National Parks of the West*.

Think about the information in the texts you just read. Now, write an essay that explains what people have done to protect natural areas and wildlife. Use ideas from *Quest for the Tree Kangaroo*, *Everglades Forever*, and *National Parks of the West* in your essay. Your essay will be read by your classmates and your teacher.

Make sure your essay

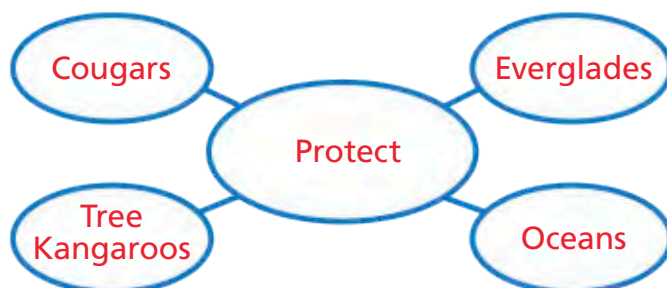
- clearly introduces your topic.
- is organized by grouping related information logically.
- develops your topic with facts, details, and other information related to the topic.

PLAN



Use the annotation tools in your eBook to gather evidence to support your ideas.

Gather Information What are some places people have tried to protect? What are some of the animals that need protecting? Revisit the texts to find this information.



Write Your Essay Now begin working on your essay. Use the flow chart and what you have already learned about writing an informational essay to write your draft.

Write your rough draft in *myWriteSmart*. Focus on getting your ideas down rather than perfecting your word choices.

BEGINNING

Write the beginning of your essay. Introduce your **topic** clearly and explain the particular **focus** of the essay. Be sure to **organize** related information logically. Make sure each **main idea** has its own paragraph.

MIDDLE

Develop your topic with **facts** and **definitions** related to the topic. Use **details** and **evidence** from the texts to support your **ideas**. Remember to use **quotation marks** to indicate words or phrases that are directly from the text. Use **transitions** to link your ideas. Use **precise language** and include **domain-specific vocabulary** to explain your topic.

ENDING

Provide a strong **conclusion** for your essay. Be sure to sum up the important facts that you presented and show how they relate to your topic.

REVISE



Review Your Draft Remember that the revision and editing steps give you a chance to look carefully at your writing and make changes. Work with a partner to determine whether your informational essay clearly introduces your topic, organizes information logically, develops the topic using facts and details, and provides a concluding section that sums up the facts presented.

Have your partner review your essay in *myWriteSmart* and note where the essay is not clear. Discuss how to make improvements.

Purpose and Organization	Evidence and Elaboration	Conventions
<input checked="" type="checkbox"/> Did I introduce my topic clearly?	<input checked="" type="checkbox"/> Did I develop my topic with facts and details?	<input checked="" type="checkbox"/> Does my essay include a variety of complete sentences?
<input checked="" type="checkbox"/> Did I explain the focus of my essay?	<input checked="" type="checkbox"/> Are my ideas supported by details and evidence from the texts?	<input checked="" type="checkbox"/> Have I used quotation marks to show that the words are directly from the text?
<input checked="" type="checkbox"/> Is my information organized in a logical way?	<input checked="" type="checkbox"/> Did I use transitions to link my ideas?	<input checked="" type="checkbox"/> Is my spelling, punctuation, and capitalization correct?
<input checked="" type="checkbox"/> Do I have a strong conclusion that sums up my ideas?	<input checked="" type="checkbox"/> Have I used precise language and domain-specific vocabulary?	

PRESENT

Create a Finished Copy Write or type a final copy of your essay. You may want to include photographs or other graphics. Choose a way to share your essay with your classmates. Consider these options.

1. Read aloud your essay to your classmates. Be sure to speak clearly and at an understandable pace.
2. Publish your essay on a school website or blog and ask for feedback from readers.
3. Publish your essay using presentation software. Make it available for your classmates to view.