Dealing with Disaster

“Through every kind of disaster and setback and catastrophe. We are survivors.”

—Robert Fulghum
COLLECTION 3

Dealing with Disaster

In this collection, you will discover how people react in the face of disaster.

COLLECTION PERFORMANCE TASK Preview

After reading this collection, you will have the opportunity to complete two performance tasks:

- In one, you will create a multimedia presentation with a partner or small group.
- In the second, you will write a narrative about what happens after a ship hits an iceberg.

ACADEMIC VOCABULARY

Study the words and their definitions in the chart below. You will use these words as you discuss and write about the texts in this collection.

<table>
<thead>
<tr>
<th>Word</th>
<th>Definition</th>
<th>Related Forms</th>
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</thead>
<tbody>
<tr>
<td>circumstance</td>
<td>a condition or fact that affects an event</td>
<td>circumstantial, circumstantially</td>
</tr>
<tr>
<td>constraint</td>
<td>something or someone that limits or restricts another’s actions</td>
<td>constrain</td>
</tr>
<tr>
<td>impact</td>
<td>something striking against another; also, the effect or impression of one thing on another</td>
<td>impaction</td>
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<tr>
<td>injure</td>
<td>to hurt or cause damage</td>
<td>injurer, injurious, injury, injuriously, injuriousness</td>
</tr>
<tr>
<td>significant</td>
<td>meaningful; important</td>
<td>significantly, significance</td>
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Brenda Z. Guiberson wanted to be a jungle explorer when she was a child. Much of her childhood was spent swimming, watching birds and salmon, and searching for arrowheads near her home along the Columbia River in the state of Washington. After volunteering at her child’s school, Guiberson became interested in writing nature books for children. She says that she writes for the child in herself, the one who loves adventure, surprises, and learning new things—a jungle explorer in words.

**MAMMOTH SHAKES AND MONSTER WAVES,**

**Destruction in 12 Countries**

Informational Text by Brenda Z. Guiberson

**SETTING A PURPOSE** As you read, pay attention to how earthquakes affect people, animals, the land, and the ocean, and think about how people explain and deal with the impact of these damaging events.

**Head for the Hills! It’s Earth Against Earth**

For centuries, a big chunk of earth under the Indian Ocean known as the India plate has been scraping against another chunk of earth, the Burma plate. At eight o’clock in the morning on December 26, 2004, this scraping reached a breaking point near the island of Sumatra in Indonesia. A 750-mile section of earth snapped and popped up as a new 40-foot-high cliff. This created one of the biggest earthquakes ever, 9.2 to 9.3 on the Richter scale.\(^1\) At a hospital, oxygen tanks tumbled and beds lurched. At a mosque, the dome crashed to the floor. On the street, athletes running a race fell

\(^1\) **Richter scale** (rik’tar): a scale ranging from 1 to 10 that expresses the amount of energy released by an earthquake; named after Charles Richter, an American seismologist.
to the ground and a hotel crumbled. Houses on stilts swayed and collapsed. A man tried to grab a fence that jumped back and forth, up and down, and side to side. The quake, the longest ever recorded, lasted 10 minutes. Some islands rose up, and others sank, leaving “fish now swimming around in once idyllic, palm-fringed villages,” wrote Madhusree Mukerjee. The shaking was so severe that it caused the entire planet to vibrate one half inch. And that was just the beginning.

Maslahuddin Daud, a fisherman, said, “I had barely started fishing when the earthquake struck. The earth shook violently, coconut trees crashed noisily against each other, and people fell down in prayer. . . . I lingered at the beach to talk with an older fisherman. We watched the water drain from the beach, exposing thousands of fish.” He saw a huge wave filling the horizon. Someone yelled, “Air laut naik”—“The sea is coming”—but tourists stayed on the beach, and locals collected flopping fish stranded by the receding water. Few seemed to understand that destruction was rolling their way at the speed of a jetliner.

The Sea Is Coming?

All along the shorelines of a dozen countries, villagers, tourists, royalty, and soldiers were in the path of monster waves able to cross the entire ocean. People near the epicenter of the earthquake were swallowed up in less than 30 minutes. The tsunami didn’t reach others for an hour, two hours, even six hours or more. Without a warning system, hundreds of thousands of people were caught unawares, many so far away from the source of the wave that they never even knew there had been an earthquake.

Yet earth against earth was the cause of all their problems. When the sea floor ruptured, trillions of tons of water were

rupture (rū´p´char) v. To rupture means to break open or burst.

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2 epicenter (ēp´sên′tər): the point of the earth’s surface directly above the focus of an earthquake.

3 tsunami (tsō-nā´mē): a huge ocean wave caused by an underwater earthquake or volcanic eruption.
instantly pushed up 40 feet by the rising land. Then the water came back down, and the collapse created a series of waves. These were not wind-whipped waves moving along at a few miles per hour. They were tsunami waves, racing out at 500 miles per hour. In deep water, the waves caused hardly a blip, but whenever one reached a coastline, the bottom slowed in the shallow water while the top kept coming, higher and higher, until massive walls of water, some over 100 feet high, smashed into land with the strength of many hurricanes.

The waves just kept coming, salty and polluted, with the second more powerful than the first, then the third and fourth, all so cluttered with debris that they became moving piles of concrete and cars, boats and coconuts, wood and tin, nails and glass, survivors and corpses. A shopkeeper said the noise was “like a thousand drums.” As wave after wave smashed through villages, children were pulled from the arms of parents, clothing was ripped from bodies, and people and their possessions were flipped over, cut, and punched. Some were swept two miles inland, while others were caught in the backwash and carried out to sea. When the water started to drain, survivors shimmied down from coconut trees or other high places feeling dazed and confused. Weak voices called out to them from vast piles of debris. It was a changed world, soggy and broken; nothing looked familiar, nothing at all.

This was the scene in many countries around the Indian Ocean. The waves swamped the Aceh Province of Indonesia, surged through Sri Lanka, Thailand, Myanmar (Burma), Bangladesh, Malaysia, and India, flooded the Maldives and Seychelles, and eventually reached Africa. In Aceh, 169,000 died quickly, but death was also reported 16 hours and 5,300 miles away in South Africa. The tsunami left 225,000 dead, 500,000 injured, and millions without homes or jobs. One-third of the dead were children, and 9,000 were tourists. Plain luck helped some to survive. Only a few received a warning.

\[4\text{ backwash (bák} \text{ˈwoshˈ): a backward flow of water.}\]
Trumpeting Elephants, Skittering Crabs, and the Power of Story

On a beach in Thailand, 10-year-old Tilly Smith was enjoying Christmas vacation and building sand castles with her sister. She noticed hundreds of tiny crabs scuttling out of the water. Then she saw the sea retreat far back into the ocean, like some great monster was slurping it up with a straw. No one seemed to notice, so she started to play again but then stood up in alarm as the sea turned white, churning with bubbles. A great wave was building up on the horizon as far as she could see. Fishermen’s longboats were bobbing up and down like toys in a bathtub. Tilly remembered a geography lesson two weeks earlier at her school in England. These were the warning signs she had just learned. A tsunami was coming! Her mother wasn’t convinced, but Tilly persuaded her father to get the hotel staff to evacuate guests while she alerted those
on the beach. With this warning, they became some of the few survivors in the area.

On another beach, an eight-year-old named Amber Mason was riding on an elephant called Ning Nong. The elephant started to trumpet loudly and paw the ground with feet able to sense low vibrations. The mahout⁵ riding with her tried to calm the animal, but the elephant charged up a hill. While the girl, elephant, and mahout made it safely to high ground, others on the beach couldn’t outrun the tsunami waves that soon followed.

Before the waves hit Sri Lanka, all the animals in a national park started to behave strangely. Monkeys chattered with terror, snakes went rigid, cattle bolted, and flamingos took flight. All of them scrambled to the highest places they could reach, and the keepers, who had never seen such behavior, decided to follow.

Near the Similan Islands off the western coast of Thailand, local divers saw dolphins jump madly around them and then torpedo far out to sea. “Quick, follow them,” they urged the captain. They knew stories of animals that help and thought these dolphins could sense something unusual that the divers could not detect. Because, along with several other boats, they followed the dolphins to deep water, they were spared the smashing blow of the tsunami.

Closer to shore, Wimon, a fisherman, was eating watermelon when the strangeness began. The water turned murky with rocks bubbling at the top. He looked up to see the beach stretching out five times its normal width. Had there ever been such a low tide? Suddenly he was thrown off his bench and felt weightless. His boat bobbed up and down in a strange wave that surged past to flood his village to the tops of the coconut trees. He worried about his wife and two daughters, who couldn’t swim. Then he saw the second wave, spitting, rising even higher than the first. Should he head straight into it? He watched other fishermen try, and their boats split apart. He decided to go sideways, was lifted 20 feet, 30 feet, until he was surrounded by a hazy mist and felt weightless again. He fell with a slam but survived. Of the 24 longboats in the area, his was the only one still intact.

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⁵ mahout (mə-hout) : a keeper and driver of an elephant.
The ancient tribes on the remote Andaman and Nicobar Islands have lived close to nature for centuries. They are said to detect changes by the smell of the wind and gauge the depth of the sea with the sounds of their oars. Every minute they pay close attention to the cries of birds and the behavior of animals. These natural clues warned them that something big was about to occur, and the stories of the forefathers told them what to do. “When the earth shakes, the sea will rise up onto the land. . . . Run to the hills or get into a boat and go far out to sea.”

Some members of aboriginal groups survived the tsunami because they read the signs of nature; heeded ancient stories; packed up their children, baskets, nets, arrows, and embers; and headed for the hills. Most people, however, lost their homes and precious possessions. Almost all wild animals, including tigers, elephants, water buffalo, monkeys, and birds, survived in good shape. Endangered orangutans and other creatures that live in the rain forests of Sumatra were not affected by the tsunami until it was all over. The trees are an easy source of timber, and forest creatures are losing vast acres of habitat as people rebuild.

**Swamped and Scared**

People caught in the tsunami suffered many injuries. After the waves receded, some were caught under deep piles of debris. A trapped deliveryman named Romi called and called for help but received no response. After two days, rain fell, and he was able to collect water for drinking. Mosquitoes feasted on him at night. On the third day, more people were trudging through the murky water to look for survivors. Four men tried to rescue Romi, but they failed. Finally on the fifth day, 25 men worked four hours and were finally able to haul him through miles of debris. All around, tens of thousands of corpses needed to be buried quickly. Elephants and bulldozers were brought in to help with the wreckage.

As survivors returned to their villages, they often found that nothing remained—no familiar landmarks, no driveway, car, or motorbike. The house was gone and everything in it, including toothbrush, comb, lipstick, and frying pan. Power

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* aboriginal (ə-bər-i-jəl): having lived in an area from the beginning; earliest known.
was out, and phones were dead. According to one survivor, “Many people were literally left with nothing—not even coins in their pockets or clothes on their backs.” They suffered from breathing problems after swallowing mud, sand, and toxic water. Before starting to rebuild, many spent days, and then weeks, looking for lost relatives.

On the first day, those nearest the earthquake were traumatized by 37 more tremors. During the next days, there were more earthquakes: 18 on Monday, 5 on Tuesday, 7 on Wednesday, 7 on Thursday, 9 on Friday. Each time the ground trembled, people who still had shelter scampered outside, “joining the others who feared that the walls and ceiling would fall in on them,” wrote Barry Bearak.

The tsunami left a huge problem of contaminated water. In Sri Lanka, for instance, 40,000 wells were destroyed and the freshwater aquifer became toxic. In the Maldives, 16 coral reef atolls lost their freshwater and may be uninhabitable until decades of monsoons can refresh the supply. Other countries had similar problems as the salty waves mixed with freshwater and sewers. Thousands of banana, rice, and mango plantations were destroyed by thick layers of salty sludge. For drinking, Spain and Australia delivered gigantic water purifying machines. Military ships from the United States and Singapore made freshwater from the sea, and several companies sent water purifiers, including one that could turn raw sewage into drinking water in seconds. Some purifiers were lightweight and could be flown in by helicopter to areas that lost all road and bridge access.

As people sought help for severe injuries, supplies were scarce. At one hospital only 5 of 956 health workers were available. Barry Bearak wrote, “Little in the way of supplies was kept in the emergency room—no IVs, no painkillers, few bandages. As in many poor nations, new patients were examined and then their families were sent to buy drugs, syringes, and other items needed for treatment.” When health workers ran out of anesthetic, ice cubes were used to deaden the pain. When they ran out of suture threads, wounds were wrapped in plastic snipped from seat covers or left open. The

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7 **aquifer** (āk´wa-fr): an underground layer of earth, sand, or gravel that holds and can release water.

8 **atolls** (āt´olz´): ringlike coral islands and reefs that nearly or entirely enclose a body of water.
ones who had wounds cleaned but not stitched were actually lucky. After three days, those with stitches often developed fatal infections when contaminated water was trapped inside their injury.

Relief workers from around the world eventually arrived with vaccines, antibiotics, food, blankets, tents, field hospitals, building supplies, and mosquito nets. In general, health care was well planned and prevented the outbreak of diseases, but the number of dead and wounded could be overwhelming. Sometimes tourists were treated before villagers. Villagers were treated before Burmese immigrant workers. Friends and family were treated before strangers. In India, people called Dalits, “untouchables,” traditionally judged to be “less than human,” were denied aid, even fresh drinking water. Social problems that exist before a disaster get magnified or changed afterward.

Rebuilding

Parts of India, Sri Lanka, and Indonesia were war zones before the tsunami, and these situations complicated relief efforts. In Indonesia, for instance, no foreigners had been allowed into Aceh Province for years because of the fighting. After so many died, however, foreign help was welcomed. Later, peace talks were held to aid the relief efforts because workers were afraid to go into war zones. Groups felt it was time for Muslims, Hindus, Christians, and Buddhists to work together as members of a world community.

In many areas it was both the custom and law that women could enter the water only if fully clothed and wearing a head scarf. Therefore, most of them had never learned to swim, and the waves killed three times more women than men. Before the tsunami, women in Aceh Province had a hard time finding spouses because large numbers of men had died fighting in the long guerrilla war. After the tsunami, thousands of men were left without wives and children, and there were many new marriages.

In some areas, unscrupulous people saw a chance to increase their wealth during the chaos. A powerful

antibiotic (ān’tē-bī-ōt’ık) n. An antibiotic is a drug used in medicine to kill bacteria and to cure infections.

9 guerrilla (gə-rī’lə): irregular military; a guerrilla war is one fought by small, irregular bands of soldiers that try to undermine the enemy.
corporation, the Far East Company, for instance, tried to take land from villagers in Laem Pom, Thailand, who had lived on a beautiful beach for many years. With all documents gone, it was hard to prove ownership of the land. A local woman named Dang decided to fight when the company posted a bodyguard to keep them out. Not only did the survivors want to rebuild, but they were desperate to search through the debris for bodies. Dang told her story to Parliament, but nothing changed. Finally she asked her neighbors to bring whatever documents they had; as a group, they would challenge the bodyguard. “He might be able to stop one of us, or even a few or us, but he can't stop all of us,” she said. Twenty-seven families gathered together and were able to walk past the bodyguard. They set up a camp on a concrete slab.

An official offered Dang a bribe of five furnished houses plus a scooter and telephone if she would leave. Dang refused and eventually received donations of 30,000 baht (about $830); 10,000 bricks; 5,000 tiles; and help from Thai students. Erich Krauss wrote, “It reminded her that there were still good people in this world—people whose hearts were large enough to care about the people of Laem Pom.”

A man named Wichien missed the tsunami because he was inland diving for river sand used to make ceramics. His wife, Nang, tried to escape on a truck but got caught in a traffic jam. She had worked since the age of six and once learned how to harvest coconuts, so she was able to shimmy
up a tree. She managed to hold on at the top even as ants swarmed over her body. As she called out to Buddha, she could hear what sounded like “a thousand children calling out for their parents and a thousand parents calling out for their children.”

After spending several days in a hospital, she and her husband discovered that part of their house remained standing but needed much repair. Some materials were provided by a group who also brought Bibles and instructions to read certain sections. “Our God will help you,” they said, and then sent a van to take them to church. This was confusing to Nang because, according to Erich Krauss, “She was a Buddhist. She loved going to the temple to pray with the monks. When the wave had taken her under, she had called out to the great Buddha.”

The church group never really provided the help Nang wanted, so she took a job cleaning the house of a local official. She then discovered “rice cookers, gas stoves, dishes, bowls” stored in a room instead of being distributed to villagers who needed them. When Nang asked for a rice cooker, “the leader’s assistant would say she would get something tomorrow but the tomorrow they talked about never came,” said Erich Krauss.

Wonderful assistance was donated to the tsunami survivors but many of them also had to deal with theft, deception, and disappointment. Relief workers had the best success when they found out what the local people needed, included them in the planning, and then made sure necessary materials were delivered. For example, when villagers wanted to rebuild using traditional methods, engineers gave them a demonstration showing that a similar but stronger house design would hold up better in the next earthquake. Models were made of both types of houses and put on a “shake table” to imitate an earthquake. When the traditional house crumbled and the reinforced house did not, all agreed the new design would be better. Then they worked together to include features that fit the lifestyle of the village.

**Tree Zones**

Many people noticed that some shorelines were damaged much more than others, even though they were close together. A study in October 2005 by seven nations that included
ecologists, botanists, geographers, a forester, and a tsunami wave engineer found that “areas with trees suffered less destruction than areas without trees.” They calculated that 30 trees per 100 square meters could reduce the maximum flow of the waves by more than 90 percent. “Just like the degradation of wetlands in Louisiana almost certainly increased Hurricane Katrina’s destructive powers,” they concluded, “the degradation of mangroves in India magnified the tsunami’s destruction.” They found similar results in areas where coral reefs had been destroyed to make shrimp farms. Houses with landscaping also experienced much less scouring and water damage.

After the study of beach damage, local communities decided to replant mangrove forests and clean out debris from coral reefs. These inexpensive actions will provide benefits not just for the villagers but also for sea creatures that use forest roots and coral for food, shelter, and nurseries.

In some areas, people have not been allowed to rebuild their homes along shorelines and must move inland. In crowded countries with little available land, this has not been easy. Fishermen suffered the most damage from the tsunami, and they prefer to live by the sea to watch their boats and nets. After the tsunami, some were sent to live in places so far from the sea that the transportation costs were more than their earnings as fishermen.

**Warnings**

The 2004 tsunami revealed that the Indian Ocean was in desperate need of a tsunami warning system, and 25 seismic stations\(^\text{10}\) relaying information to 26 information centers were installed. Signs were also put up to identify evacuation routes. Still, the system is not yet perfect. Another earthquake and tsunami struck Indonesia on July 17, 2006, but warnings were not passed along in time, and another 600 people died. Some suggest that the loudspeakers used by mosques to call Muslims to prayer would be effective for broadcasting tsunami warnings.

\(^{10}\text{seismic stations} (\text{sīz’mĭk stā’shonz}): \text{places that have sensors to detect ground motion, a clock, and a recorder for collecting data; must have several stations connected to a network to provide enough data to detect and locate earthquakes.}\)
The 2004 event also revealed that the Pacific Ocean warning system, in use since the 1960s, had only three of its six seafloor pressure sensors in working order. Money for upkeep had been scarce, even though tsunamis are common in the Pacific Ocean. In 1946 a tsunami started by an Alaska quake killed 159 people in Hilo, Hawaii, 3,000 miles away. Another Alaska quake in 1964 was a 9.2 magnitude, the biggest ever recorded in North America. It killed 115 people in Alaska, and the tsunami that followed killed another 16 people in Oregon and California. After the 2004 tsunami scare, the United States provided more funds to expand and update the warning system.

Nature may provide advance warning signs of earthquakes if we learn to read them. In underwater studies along fault lines, for instance, interesting changes have been found in the populations of single-celled microorganisms called foraminifera. These tiny creatures, with shells the size of a grain of sand, are very particular about their environment. When the elevation of land changes, the organisms relocate. In underwater earthquake areas, they seem to move about 5 to 10 years before the great shaking caused by uplifting plates. Scientists hope to learn more about this because it is possible that the foraminifera can provide warnings for disasters of huge proportions.

The “Orphan Tsunami”

It takes an underwater earthquake of magnitude 9.0 or above to generate big tsunami waves. Several events like this have already occurred on the West Coast of the United States, but few people have heard about them. The evidence has only recently been found, and much of it was not in places where scientists usually look. These mega events sometimes occurred when people with a written language were not around to record them.

The last event was over 300 years ago and has been called an “orphan tsunami” because some witnesses had no idea where it came from. The Samurai in Japan kept records of crop production for hundreds of years. On January 27, 1700, they recorded huge waves along 600 miles of coastline that caused flooded fields, ruined houses, fires, and shipwrecks. Since the Samurai were thousands of miles from the quake,
they did not feel the shaking. To them, the big waves were a mysterious “high tide.” Legends in Japan refer to this flooding event also.

Where did this orphan tsunami come from? Thousands of miles across the ocean, Native American myths in the Pacific Northwest provide a possible answer. Tribes from California and on up the coast to Vancouver Island have many stories that refer to a day when the earth shook and the ocean crashed, leaving villages wiped out and canoes stranded high in trees. Often the event is described as a battle between a great whale and a thunderbird. Makah elder Helma Ward said, “The tide came in and never left. There was a whale in the river and the people couldn’t figure out how it got there.” To pinpoint the date, scientists have found evidence of a magnitude-9 earthquake off the Washington coast that warped the seafloor on January 26, 1700. At the same time, a whole forest died just before the growing season began, and soil samples reveal great saltwater flooding in many coast areas.

“There was a whale in the river and the people couldn’t figure out how it got there.”

The epicenter of this earthquake was just off the coast of Washington and Oregon, where the Juan de Fuca plate pushes under the North American plate in the same manner as the Burma and India plates. The next big earthquake here will threaten 10 million people along 500 miles of coastline that includes large cities like Seattle, Portland, San Francisco, and Vancouver, B.C. A warning system has been added off the West Coast and evacuation routes established. Scientists now monitor 24 hours a day and must live within five minutes of their work because some coastal areas could be swallowed up in 15 minutes, and every minute of advance warning will count.

The blend of myth and evidence found in the earth has brought scientists and Native Americans to share a new way
of looking at the past called geomythology. Ancient stories tell us that events happened before and will happen again. Science studies the danger, while stories enrich the record and provide clues about frequency. Native Americans have developed a new interest too. Ron Brainard, chairman of the Coos Tribal Council in Coos Bay, Oregon, asked his mother to tell the stories again because before they didn’t listen.

**Now You See It, Now You Don’t**

In the disaster of 2004, coral beds rose up to become land, and several islands sank. These events were recorded by eyewitnesses, cameras, satellites, and other measuring devices. Sinking islands are more than myths. Six islands visited by early European explorers are now gone, some just under the waves.

In 1798, John Goldingham, a British astronomer and traveler to India, wrote down the details of a myth about the “Seven Pagodas,” a group of temples from the seventh century that was swallowed up by the sea. The city was reported to be so beautiful that the gods sent a flood to engulf six of its seven temples.

That was the myth. Then came the 2004 tsunami, with ferocious waves that shifted great volumes of beach sand. This scouring revealed handmade blocks and carvings of a lion, the head of an elephant, and a horse in flight, all at the mythical location of the Seven Pagodas. Did the tsunami uncover an ancient mythical place? Archaeologists have dated the carvings to the seventh century and are busy studying.

Myths from the South Pacific also tell of deities that “fish up” islands from the water and sometimes throw them back. Ancient tales around the world are providing clues about other prehistoric seismic events. When it’s earth against earth, nature keeps a record, and human survivors will always have a story to tell.

**COLLABORATIVE DISCUSSION**  The last section of “Mammoth Shakes and Monster Waves” describes possible connections between myths and real-life events. With a partner, use evidence from the text to discuss whether you think legends can explain actual events in our earth’s history.
Analyze Structure: Cause and Effect

Writers often use patterns of organization to help explain particular ideas. One commonly used pattern is **cause-and-effect** organization, which shows the relationship between an event and its **cause** (an event or action that makes another event happen) or **effect** (the outcome of an event or action). For example, the author of “Mammoth Shakes and Monster Waves” explains that a huge underwater earthquake took place on December 26, 2004. The text then gives details about what happened after this event. The earthquake was the cause that resulted in multiple effects.

To analyze cause-and-effect relationships:

- Look for words and phrases, such as *because, cause, effect, led to,* and *since,* that help you identify specific relationships between events.
- Determine how the ideas or events are related. A single cause can have one or multiple effects. More than one cause can lead to one effect.

Often, a visual such as a diagram can also help you understand the relationship between events. A diagram is an illustration that shows how something works or the relationship between the parts of a whole. When you examine a diagram in a text, you integrate its information with that of the text. To **integrate,** or **synthesize,** means to take individual pieces of information and combine them in order to gain a better understanding of a subject.

Determine Meanings of Words and Phrases

**Technical language** refers to a group of terms suited to a particular field of study or topic. The terms *epicenter, Richter scale,* and *seismic stations* in “Mammoth Shakes and Monster Waves” are all technical terms related to earthquakes. Often technical words are defined in the text or in footnotes. For example, the term *Richter scale* in line 8 is defined in a footnote. However, the word *plate* in line 3 is not. *Plate* in this instance does not mean “a dish.” In this selection, it has a specific meaning related to earthquakes. As you analyze the selection, refer to a dictionary to help you determine how words are used in the text.
Analyzing the Text

Cite Text Evidence  Support your responses with evidence from the text.

1. **Summarize**  Reread lines 1–18. Explain how the earthquake starts.

2. **Synthesize**  Review lines 30–75 and examine the diagram that follows this text. What information do you learn from the diagram and the caption that helps you understand what the author means by “flooded the Maldives and Seychelles”?

3. **Analyze**  Review lines 129–142. Then reread the footnote for *aboriginal*. What does the footnote explain that helps you understand the people’s response to the tsunami?

4. **Cause/Effect**  Review lines 150–219. What cause-and-effect relationships can you identify in this section? Explain how the ideas and events are related.

5. **Interpret**  Reread lines 330–363. What kinds of warning systems have proved useful as a result of lessons learned from this tsunami?

PERFORMANCE TASK

**Speaking Activity: Discussion**  With a small group, discuss the cause of the tsunami and its effects. Use details from "Mammoth Shakes and Monster Waves" in your discussion.

- Each member of the group should review the text and take notes on causes and effects.
- Appoint a member of the group to lead the discussion. The group leader should make sure that each group member has a chance to contribute his or her ideas to the discussion.
- Appoint a note taker to record the causes and effects that the group agrees on.
- Together, make a chart that shows these cause-and-effect relationships. Show how one event led to another and had multiple effects.
- Share your chart with the rest of the class.
Critical Vocabulary

rupture  gauge  traumatize
antibiotic  degradation  magnitude

Practice and Apply  For each vocabulary word, choose the sentence that best fits its meaning.

1. rupture  After a freezing evening, my car’s engine would not start.
   After I drove over broken glass, my car got a flat tire.

2. gauge  We figured out that the storm left eight inches of snow.
   We were amazed by the beauty of the snowstorm.

3. traumatize  Joan prefers cats to dogs because she thinks dogs are noisy.
   Joan fears dogs because she was bitten by one.

4. antibiotic  The doctor gave me medicine for an ear infection.
   The doctor told me to get plenty of rest.

5. degradation  The soil improved after compost was worked into it.
   The soil lacked nutrients after the drought.

6. magnitude  The earthquake was measured to be quite small.
   The earthquake occurred at 5:50 in the evening.

Vocabulary Strategy: Greek Affixes

An affix is a word part that can be added to the beginning or the end of a base word to form a new word. Many affixes come from ancient Greek. Knowing the meaning of Greek affixes can help you recognize and understand related words as well as build your vocabulary.

The Greek prefix anti- means “opposite” or “against.” The word antibiotics refers to medicines that work against infections. Other words that share the Greek affix anti- include antidote, antifreeze, antisocial, and anticrime.

Practice and Apply  Use a chart like the one shown to explore the meaning of more words with Greek affixes. List other words that share each affix. Be sure to use a dictionary to confirm the meanings of the other words.

<table>
<thead>
<tr>
<th>Greek Affix</th>
<th>Meaning</th>
<th>Example</th>
<th>Other Words</th>
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<tbody>
<tr>
<td>auto-</td>
<td>“self, same”</td>
<td>autograph</td>
<td></td>
</tr>
<tr>
<td>geo-</td>
<td>“Earth”</td>
<td>geography</td>
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<tr>
<td>-phone</td>
<td>“sound, voice”</td>
<td>telephone</td>
<td></td>
</tr>
<tr>
<td>-ism</td>
<td>“an action or characteristic”</td>
<td>criticism</td>
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Language Conventions: Shifts in Pronoun Person

A pronoun is a word that is used in place of a noun or another pronoun. The word that the pronoun refers to is its antecedent. Pronouns should always agree in number with their antecedents. Read this sentence from “Mammoth Shakes and Monster Waves”: 

As survivors returned to their villages, they often found that nothing remained—no familiar landmarks, no driveway, car, or motorbike.

The pronouns their and they both agree with their third-person antecedent, survivors.

It is important to recognize and correct shifts in pronoun person. Read this sentence:

When people are terrified and anxious, we often don’t make thoughtful decisions.

The antecedent people is third person, but the pronoun we does not match because it is first person. This shift in person makes the sentence awkward and confusing. The correct pronoun to use is they.

Here’s another example of a shift in pronoun person:

I heard wood splintering and glass breaking. Your heart started to beat like a drum.

The antecedent I is first person, but the pronoun Your is second person. The correct pronoun to use is My.

Practice and Apply Correct the shift in pronoun person in each sentence.

1. Megan was determined in her efforts to collect supplies to help the flood victims. By the end of the week, they had a truckload of goods to ship out.

2. Exhausted, we watched the sun set over the horizon. They were so tired, but still amazed at how beautiful it was.

3. I was inspired by the story about the people who helped transport its elderly neighbors from the storm site.

4. The captain shouted, “All of you need to move these vehicles. Our cars cannot block the street!”

5. Zoo visitors are enthusiastic when you see the big cats.
Background  On August 29, 2005, Hurricane Katrina ripped through the Gulf coast. It was one of the strongest storms to hit the United States in the last 100 years. With winds of more than 125 miles per hour, Katrina caused massive damage all along the coast. But no city was affected more than New Orleans. Almost 80 percent of the city was underwater; thousands of people were left homeless. Almost 2,000 people lost their lives, and hundreds more were missing. Years after the hurricane, parts of the city have still not been rebuilt.

Rita Williams-Garcia  (b. 1957) was writing stories and trying to get them published by the time she was twelve years old. Today, her writing draws on her experiences growing up in New York City and, more significantly, the issues faced by urban black teenagers in the modern world. For Williams-Garcia, writing for young people is her passion and her mission. She believes that teens hunger for stories that reflect their circumstances, and she hopes her writing strengthens their understanding of themselves and others.

Natasha D. Trethewey  (b. 1966) has deep ties to the Gulf coast. She was born in Gulfport, Mississippi, and returned to the Gulf coast often as a child, spending her summers there with her mother’s family and in New Orleans with her father. Her father, also a poet, encouraged her to write poems on long car trips to keep her from getting bored. Trethewey was named poet laureate of the United States in 2012. Her collection of poems Native Guard won the Pulitzer Prize in poetry in 2007.

SETTING A PURPOSE  As you read each poem, pay attention to the events that take place and how each speaker reacts to them.
After the Hurricane
Poem by Rita Williams-Garcia

If toilets flushed,
if babies slept,
if faucets ran,
old bodies didn’t die in the sun,
if none of it were real,
if we weren’t in it,
this could be a disaster movie with
helicopters whipping up sky overhead,
Special Effects brought in to create Lake George
and not the great Mississippi
meeting Lake Pontchartrain.
Out-of-work waiters would pose as policemen,
locals as extras paid in box lunches.
For set design, dump raw sewage, trash everywhere,
news trucks, patrol cars, army tanks, Humvees.

If none of it were real,
if we weren’t in it,
this could be a big-budget disaster flick
King, Jasper, and I’d rent
after band practice
like we did last Tuesday watching Titanic on Grandmama’s sofa.
That Jasper could laaaugh at all the actors drowning
while the band played—glub, glub, glub—to the death.

But this ain’t that. We’re waist high in it.
Camera crews bark, “Big Mike! Get this, over here!”
“Roll tape.”
“Got that?”
“Good God!”
“Shut it down.”
This ain’t hardly no picture.
We’re not on location.
We’re herded. Domed in,
feels like for good
unless you caught a bus like Ma
or Jasper’s family (save Jasper).
I still want to smash a camera,
break a lens, make them stop shooting.
But King says, “No, Freddie. Gotta show it.
Who’d believe it without film?”

Still no running water, no food, no power, no help.
The world is here but no one’s coming.
The Guard\(^1\) is here with rifles pointed.
The Red Cross got their tables set up.
Weathermen, anchors,\(^2\) reporters, meteorologists,
a fleet of black Homeland SUVs.
The world is here
but where is the water? The food? The power?
The way to Ma or Jasper’s people.
They just herd us, split us, film us, guard us.
No one said feed us. No one brought water.
The world is here but no one’s coming.
Helicopters overhead beat up on our skies.
* * *

Miracle One.

King noses around the news guys,
runs back to Jasper and me.
“There’s water trucks held up on the highway.
Gallons, girl! Water by the gallons.
Fresh drinking water.
Clean shower water.
See that, Freddie. The water company loves us.
Somebody thought to send us water.”
Even with our trumpets drowned, King’s chest swells.
He booms, “Brass Crew, are you with me?
Let’s get outta here, bring back some water.”

---

\(^1\) The Guard: the National Guard of the United States, units of reserve soldiers that are controlled by each state of the United States. The National Guard responds to both the federal (national) and state governments for a variety of emergency needs, both in this country and abroad.

\(^2\) anchors (án’kərs): people who organize and read the news on media newscasts (television, radio, online); they work with a team of reporters, camera operators, and so on to report the news.
How can I leave TK and Grandmama?
How can I leave, and be happy to leave?
Watch me. Just watch me
high step on outta here
for the water I say I’ll bring back.
Honest to God, I heard “Brass Crew” and was gone.
I heard Elbows up,
natural breath!
That was enough.

How can I leave, and be happy to leave?
Easy. As needing to breathe new air.

King’s got a First Trumpet stride. Jasper walks.
I lick the salt off my bare arms,
turn to look back at the people
held up by canes, hugging strollers, collapsible
black and newly colored people,
women with shirts for head wraps.
Salt dries my tongue.
I turn my eyes from them and walk.

I don’t have to tell myself
it’s not a school project for Ms. LeBlanc,
“The Colored Peoples of Freddie’s Diorama.”

---

3 **diorama** (dī-o-rā’mə): a three-dimensional scene in which models of people, animals, or other objects are arranged in natural poses against a painted background.
Green pasted just so, around the huts just so.
The despair just right.

It’s not my social studies diorama
depicting “Over There,” across the Atlantic,
the Pacific. Bodies of water.
Way, way over there.
The refugees of the mudslides,
refugees of the tsunami,
refugees of Rwanda.
No. It is US. In state. In country.
Drowned but not separated by
bodies of water or by spoken language.

The despair is just right, no translation needed.
We are not the refugees in my social studies diorama.
We are 11th graders,
a broken brass line,
old homeowners, grandmamas, head chefs, street
performers, a saxophonist mourning the loss of his Selmer
horn of 43 years and wife of 38 years. We are aunties,
dry cleaners, cops’ daughters, deacons, cement mixers,
auto mechanics, trombonists without trombones, quartets
scattered, communion servers, stranded freshmen, old
nuns, X-ray technicians, bread bakers, curators,\(^4\) diabetics,
shrimpers,\(^5\) dishwashers, seamstresses, brides-to-be, new
daddies, taxi drivers, principals, Cub Scouts crying, car
dealers, other dealers, hairstylists, too many babies, too
many of us to count.

Still wearing what we had on when it hit.
When we fled,
or were wheeled, piggybacked, airlifted, carried off.
Citizens herded.
We are Ms. LeBlanc, social studies teacher, a rag wrapped
around her head,
And Principal Canelle. He missed that last bus.

\(* * *\)

\(^4\) **curators** (kyōŏ-rā’ırs): people who manage and oversee; most often describes those who manage a museum and its collection of art.

\(^5\) **shrimpers** (shrimp’ərs): people who catch shrimp—small edible sea animals with a semi-hard outer shell.
Minor Miracle.
We walk past the Guard.
You’d think they’d see us
marching on outta here.
You’d think they’d stop us. Keep us domed.
But we’re on the march, a broken brass line.
King, Jasper, and me, Fredericka.

King needs to lead; I need to leave.

Been following his lead since
band camp. Junior band. Senior band.
Box formations, flying diamonds, complicated transitions.
Jasper sticks close. A horn player, a laugher. Not a talker.
See anything to laugh about?

Jasper sticks close. Stays quiet. Maybe a nod.

Keeping step I would ask myself,
Aren’t you ashamed? No.
Of band pride? No.
You band geek. So.

Aren’t you ashamed? No.
You want to parade? So.
Raise your trumpet? So.
Aren’t you ashamed? No.
To praise Saint Louis?

“Oh, when the saints go marching in?”

Aren’t you ashamed? No.
Of strutting krewe6
On Mardi Gras? The Fourth of July?
These very streets

Purple and gold, bop
Stars and Stripes, bop
Aren’t you ashamed?
To shake and boogie?
Aren’t you ashamed?

---

6 *krewe* (krō): any of several groups of people who organize and participate in the annual Mardi Gras carnival in New Orleans.
To enjoy your march,
while Grandmama suffers
and no milk for TK?
Tell the truth. Aren’t you ashamed?
No. I’m not ashamed.

I step high, elbows up.
Band pride.

King asks, “Freddie, what you thinking?”
I say, “I’m not thinking, King.”
But I’m dried out on the inside.

Hungry talks LOUD, you know.
“Let’s try the Beauxmart. The Food Circle. Something.”

King knows better. He doesn’t say.
Still, we go and find (no surprise)
the Beauxmart’s been hit. Stripped. Smashed.

Forget about Food Circle and every corner grocery.
Nothing left but rotten milk,
glass shards.\footnote{shards (shärds): small pieces of something that has been broken.} Loose shopping carts.
Jasper sighs. Grabs a cart.

Stomach won’t shut up.

Talking. Knotting. Cramping. I whine,
“Let’s go to Doolie’s.”
Again, King knows better. Still, we go,
almost passed right by. Didn’t see it until
Jasper points. King sighs.

Check out the D in Doolie’s, blown clear off.
The outside boarded up, chained up, locked.
Black and red spray-painted:
LOoters WILL BE SHOT.
I can’t believe it.
Doolie who buys block tickets to home games
Doolie who sponsors our team bus
Band instruments, uniforms (all underwater),
Chicken bucket championships. The band eats half-price.
My eyes say, *Freddie, believe the spray paint:*

*Big Sean Doolie will shoot the looters.*
Yeah. Big Sean Doolie.
Believe.

King (First Trumpet) was right,
he doesn’t make me (Second) like I’m second.

A simple, “Come on, Brass. Let’s get this water.”
I follow King. Jasper pushes the cart.
First, Second, Third. No bop step,
high step, no feather head shake,
no shimmy\(^8\) front, boogie back.

Just walk.

“Hear that?”
Another helicopter overhead.
Another chopper stirring up the Big Empty.
Wide blades good for nothing but whirling up

heavy heat, heavy stink on empty streets
full of ghosts and mosquitoes.
Swat all you want. Look around.
Nothing here but us in Big Empty.

\(^8\) **shimmy** (shīmˈē): to do the shimmy, a dance involving rapid shaking of the body.
Analyze Structure

A poem’s form is the way its words and lines are arranged on a page. Some forms are also defined by poetic devices, such as rhyme and rhythm. A poem’s form is closely linked to its meaning, which makes the poem’s form important to its message.

Free verse is a form of poetry with no regular patterns of rhyme, rhythm, or line length. When poets write free verse, they can create rhythms that they think will best communicate their ideas.

“After the Hurricane” is written in free verse, which the poet can use to portray the sounds and rhythms of everyday speech. In lines 16–24, the poet uses both short and long line lengths to create rhythms that make the words sound like a person telling you a story. Line length can also be used to call attention to certain words and ideas.

To analyze free verse, ask questions such as the following:

- What ideas is the poet expressing? How does the use of free verse support those ideas?
- What rhythms are created by the line lengths in the poem? How do these poetic devices add to my understanding of the poem?

Notice where the poet ends each line as you analyze “After the Hurricane.”

Analyzing the Text

**Cite Text Evidence** Support your responses with evidence from the text.

1. **Summarize** Reread lines 1–30. How does the speaker describe what happens after the hurricane? What does the speaker compare the scene to?

2. **Analyze** Review lines 101–121 and examine how the poet arranges the words and lines. Describe the variations in line lengths. What circumstances is the poet trying to explain, and how does the form support those ideas?

3. **Compare** Review lines 129–161, in which the speaker tells about the friends’ roles in the band. Compare these ideas with those in lines 184–200. How has the hurricane affected the friends’ roles and changed the speaker’s feelings? Explain which words show this.
Watcher
After Katrina, 2005
by Natasha D. Trethewey

At first, there was nothing to do but watch. For days, before the trucks arrived, before the work of cleanup, my brother sat on the stoop\(^1\) and watched.

He watched the ambulances speed by, the police cars; watched for the looters who’d come each day to siphon\(^2\) gas from the car, take away the generator, the air conditioner, whatever there was to be had. He watched his phone for a signal, watched the sky for signs of a storm, for rain so he could wash.

At the church, handing out diapers and water, he watched the people line up, watched their faces as they watched his. And when at last there was work,

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\(^1\) **stoop** (stoop): a small porch or staircase that leads up to the door of a house or other building.

\(^2\) **siphon** (sī’фон): to move a liquid up and out of a container, over a barrier, and into a new container, using an inverted, U-shaped tube.
he got a job, on the beach, as a watcher. Behind safety goggles, he watched the sand for bones, searched for debris that clogged the great machines.

Riding the prow of the cleaners, or walking ahead, he watched for carcasses—chickens mostly, maybe some cats or dogs. No one said remains. No one had to. It was a kind of faith, that watching:

my brother trained his eyes to bear
the sharp erasure of sand and glass, prayed

there’d be nothing more to see.

**COLLABORATIVE DISCUSSION** With a partner, use evidence from the poems to discuss what happened during Hurricane Katrina and how people who experienced it were affected.

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3 carcasses: (kärˈkäs-əz): dead bodies; usually referring to dead animals that have been killed for food.

4 remains (rē-mānz’): all that is left after other parts have been taken away, used up, or destroyed; here, refers to dead bodies of people.

5 erasure (i-rāˈshər): an act or instance of erasing—removing by rubbing, wiping, or scraping; the state of being erased.
Analyze Structure

Many poems are written in traditional form. Poems in traditional form follow fixed rules, such as a certain number of lines, a rhyme scheme, and a definite structure.

A line of poetry is simply that: the text that appears on one line. The line is the core unit of a poem and can be a complete sentence, part of a sentence, or even a single word. Poets use line breaks, or the places where lines of poetry end, to add emphasis to certain words and phrases.

A stanza is a group of two or more lines that form a unit in a poem. A stanza is like a paragraph in prose. Depending on the form, the stanzas of a poem
- may or may not have the same number of lines
- will, most often, express a separate idea or emotion

In a traditional form, the stanzas are often a determined length.

When you analyze traditional forms of poetry, think about questions like the following:
- What specific idea does each stanza express?
- Why might the poet have chosen to use this form to structure the poem?
- Taken together, how do the stanzas help build the poem’s meaning?

In the poem “Watcher,” notice the number of lines in each stanza and how the ideas in the stanzas are connected through the use of the poem’s form.

Analyzing the Text

Support your responses with evidence from the text.

1. **Interpret** Reread lines 1–3 of “Watcher.” What do you notice about the length of each line? How does the shortest line contribute to the poem’s meaning?

2. **Draw Conclusions** Reread lines 4–9 of “Watcher.” What clues tell you that these stanzas work together as a complete idea? Do other stanzas in the poem work the same way? Why do you think the author chose to structure the poem this way?
Determine Meanings of Words and Phrases

One of many poetic elements poets use is called alliteration. **Alliteration** is the repetition of consonant sounds at the beginning of words. This line from “After the Hurricane” includes two examples of alliteration:

**Out-of-work waiters would pose as policemen,**

The repeated **w** and **p** sounds add a bouncing rhythm to the line. The rhythm creates an almost lighthearted feeling for this part of the poem, where the poet shows how the speaker’s situation could be a movie, except that it is actually happening.

By adding rhythm and repetition, alliteration can also affect meaning and tone. **Tone** refers to the poet’s attitude and how he or she feels about a topic. The repeated **w** sound in lines 45–49 in “After the Hurricane” points out important words, such as **Weathermen, world, where, water,** and **way**. It helps create a tone that shows that the topic makes the poet feel a certain way about the incidents taking place in the aftermath of the storm.

Look for more examples of alliteration and its effect on tone as you analyze the two poems.

**Compare and Contrast Poetic Forms**

To compare and contrast poetic forms, especially free verse and traditional forms, examine the following:

- the structure of the stanzas, including number of lines and line length
- emphasis created by line breaks
- the use of rhythm
- rhyme scheme or lack of rhyme
- imagery
- the use of alliteration

Notice how “After the Hurricane” and “Watcher” convey meaning through the use of their different forms.
Analyzing the Texts

Cite Text Evidence Support your responses with evidence from the text.

1. **Interpret** Read aloud lines 201–208 of “After the Hurricane.” What examples of alliteration do you hear? How does this sound connect with the topic and title, and what tone or feeling does this alliteration evoke?

2. **Identify** Read aloud “Watcher” and identify the alliterative sound you hear most often. Which words are emphasized with this sound? How does it relate to the tone and meaning of the poem?

3. **Compare** How is the tone in “Watcher” similar to or different from the tone in “After the Hurricane”? Tell why.

4. **Compare** Review how “After the Hurricane” and “Watcher” are structured. How are their structures and general use of rhythm alike? How are they different?

5. **Analyze** A poem’s form can affect its meaning. How does each poem’s form support the personality of the speaker that you hear in the poem’s words and rhythms?

PERFORMANCE TASK

Writing Activity: Poem Write a poem about a disaster you have read about recently. Your poem can be written in free verse or in a structured form with stanzas.

- First, choose the event you will write about. Make sure you have enough information about what it was like.
- Decide on the main idea or message you want to convey. Do you want to create a vivid picture of the event or share a strong emotion?
- Think about your likely audience. Will they be familiar with the event?
- Decide who will be the speaker in your poem.
- Use imagery to bring the event to life.
- As you write your poem, be sure you choose a form that will best convey your ideas.

ELA RL.6.1, RL.6.4, RL.6.5, RL.6.6, RL.6.9, W.6.3d
ELD PI.6.6, PI.6.8, PI.6.10, PI.6.1
James Berry (b. 1924) was raised in a tiny seaside village in Jamaica. At seventeen, he left home for the United States. Unhappy there, he returned to Jamaica four years later. Although Berry moved to England in 1948, much of his writing focuses on his early Caribbean home. He chooses to use the local language of his childhood in his writing because he wants to express the experience of living in his home village. Berry has won many literary awards for his poetry and stories.

**SETTING A PURPOSE**  As you read, pay attention to the clues that help you understand the relationship between the boy and his father. Write down any questions you have while reading.

In the hours the hurricane stayed, its presence made everybody older. It made Mr. Bass see that not only people and animals and certain valuables were of most importance to be saved.

From its very buildup the hurricane meant to show it was merciless, unstoppable, and, with its might, changed landscapes.

All day the Jamaican sun didn’t come out. Then, ten minutes before, there was a swift shower of rain that raced by and was gone like some urgent messenger-rush of wind. And again everything went back to that quiet, that unnatural quiet. It was as if trees crouched quietly in fear. As if, too, birds knew they should shut up. A thick and low black cloud had covered the sky and shadowed everywhere, and made it seem like...
night was coming on. And the cloud deepened. Its deepening spread more and more over the full stretch of the sea.

The doom-laden afternoon had the atmosphere of Judgment Day\(^1\) for everybody in all the districts about. Everybody knew the hour of disaster was near. Warnings printed in bold lettering had been put up at post offices, police stations, and school-yard entrances and in clear view on shop walls in village squares.

Carrying children and belongings, people hurried in files and in scattered groups, headed for the big, strong, and safe community buildings. In Canerise Village, we headed for the schoolroom. Loaded with bags and cases, with bundles and lidded baskets, individuals carrying or leading an animal, parents shrieking for children to stay at their heels, we arrived there. And looking around, anyone would think the whole of Canerise was here in this vast superbarn of a noisy chattering schoolroom.

With violent gusts and squalls the storm broke. Great rushes, huge bulky rushes, of wind struck the building in heavy, repeated thuds, shaking it over and over and carrying on.

Families were huddled together on the floor. People sang, sitting on benches, desks, anywhere there was room. Some people knelt in loud prayer. Among the refugees’ noises a goat bleated, a hen fluttered or cackled, a dog whined.

Mr. Jetro Bass was sitting on a soap box. His broad back leaned on the blackboard against the wall. Mrs. Imogene Bass, largely pregnant, looked a midget beside him. Their children were sitting on the floor. The eldest boy, Gustus, sat farthest from his father. Altogether, the children’s heads made seven different levels of height around the parents. Mr. Bass forced a reassuring smile. His toothbrush mustache\(^2\) moved about a little as he said, “The storm’s bad, chil’run. Really bad. But it’ll blow off. It’ll spen’ itself out. It’ll kill itself.”

Except for Gustus’s, all the faces of the children turned up with subdued fear and looked at their father as he spoke.

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1 *Judgment Day*: a religious term for the end of the world.
2 *toothbrush mustache* (mūs’tāsh’): a small, rectangular unshaven area of hair on a man’s upper lip.
“Das true wha’ Pappy say,” Mrs. Bass said. “The good Lord won’ gi’ we more than we can bear.”

Mr. Bass looked at Gustus. He stretched fully through the sitting children and put a lumpy, blistered hand—though a huge hand—on the boy’s head, almost covering it. The boy’s clear brown eyes looked straight and unblinkingly into his father’s face. “Wha’s the matter, bwoy?” his dad asked.

He shook his head. “Nothin’, Pappy.”

“Wha’ mek you say nothin’? I sure somet’ing bodder you, Gustus. You not a bwoy who frighten easy. Is not the hurricane wha’ bodder you? Tell Pappy.”

“Is nothin’.”

“You’re a big bwoy now. Gustus—you nearly thirteen. You strong. You very useful fo’ you age. You good as mi right han’. I depen’ on you. But this afternoon—earlier—in the rush, when we so well push to move befo’ storm broke, you couldn’ rememba a t’ing! Not one t’ing! Why so? Wha’ on you mind? You harborin’ t’ings from me, Gustus?”

Gustus opened his mouth to speak but closed it again. He knew his father was proud of how well he had grown. To strengthen him, he had always given him “last milk” straight from the cow in the mornings. He was thankful. But to him his strength was only proven in the number of innings he could pitch for his cricket team. The boy’s lips trembled. What’s the good of tellin’ when Pappy don’ like cricket. He only get vex an’ say it’s an evil game for idle hands! He twisted his head and looked away. “I’m harborin’ nothin’, Pappy.”

“Gustus . . .”

At that moment a man called, “Mr. Bass!” He came up quickly. “Got a hymnbook, Mr. Bass? We want you to lead us singing.”

The people were sitting with bowed heads, humming a song. As the repressed singing grew louder and louder, it sounded mournful in the room. Mr. Bass shuffled, looking around as if he wished to back out of the suggestion. But his rich voice and singing leadership were too famous. Mrs. Bass

3 last milk: the last milk taken from milking a cow; this milk is usually the richest in nutrients and taste.

4 vex: dialect for vexed, meaning “annoyed.”

repress (rɪ-pres/) v. If you repress something, you hold it back or try to stop it from happening.
already had the hymnbook in her hand, and she pushed it at her husband. He took it and began turning the leaves as he moved toward the center of the room.

Immediately Mr. Bass was surrounded. He started with a resounding chant over the heads of everybody. “Abide wid me; fast fall the eventide . . .” He joined the singing but broke off to recite the next line. “The darkness deepen; Lord, wid me, abide . . .” Again, before the last long-drawn note faded from the deeply stirred voices, Mr. Bass intoned musically, “When odder helpers fail, and comfo’ts flee . . .”

In this manner he fired inspiration into the singing of hymn after hymn. The congregation swelled their throats, and their mixed voices filled the room, pleading to heaven from the depths of their hearts. But the wind outside mocked viciously. It screamed. It whistled. It smashed everywhere up.

Mrs. Bass had tightly closed her eyes, singing and swaying in the center of the children who nestled around her. But Gustus was by himself. He had his elbows on his knees and his hands blocking his ears. He had his own worries.
What’s the good of Pappy asking all those questions when he treat him so bad? He’s the only one in the family without a pair of shoes! Because he’s a big boy, he don’t need anyt’ing an’ must do all the work. He can’t stay at school in the evenings an’ play cricket\(^5\) because there’s work to do at home. He can’t have no outings with the other children because he has no shoes. An’ now when he was to sell his bunch of bananas an’ buy shoes so he can go out with his cricket team, the hurricane is going to blow it down.

It was true: the root of the banana was his “navel string.”\(^6\) After his birth the umbilical cord\(^7\) was dressed with castor oil and sprinkled with nutmeg and buried, with the banana tree planted over it for him. When he was nine days old, the nana midwife\(^8\) had taken him out into the open for the first time. She had held the infant proudly and walked the twenty-five yards that separated the house from the kitchen, and at the back showed him his tree. “‘Memba when you grow up,” her toothless mouth had said, “it’s you nable strings feedin’ you tree, the same way it feed you from you mudder.”

Refuse from the kitchen made the plant flourish out of all proportion. But the rich soil around it was loose. Each time the tree gave a shoot, the bunch would be too heavy for the soil to support; so it crashed to the ground, crushing the tender fruit. This time, determined that his banana must reach the market, Gustus had supported his tree with eight props. And as he watched it night and morning, it had become very close to him. Often he had seriously thought of moving his bed to its root.

Muffled cries, and the sound of blowing noses, now mixed with the singing. Delayed impact of the disaster was happening. Sobbing was everywhere. Quickly the atmosphere became sodden with the wave of weeping outbursts.

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5. **cricket** (kriːk ɪt): an English sport similar to baseball.
6. **navel string**: a term for the umbilical cord.
7. **umbilical cord** (ʊm-bɪl ɪ-kəl kɔrd): the cord through which an unborn baby (fetus) receives nourishment from its mother; a person’s navel is the place where the cord was attached.
8. **nana midwife**: a woman who helps other women give birth and cares for newborn children.
Mrs. Bass’s pregnant belly heaved. Her younger children were upset and cried, “Mammy, Mammy, Mammy . . . ”

Realizing that his family, too, was overwhelmed by the surrounding calamity, Mr. Bass bustled over to them. Because their respect for him bordered on fear, his presence quietened all immediately. He looked around. “Where’s Gustus! Imogene . . . where’s Gustus!”

“He was ’ere, Pappy,” she replied, drying her eyes. “I dohn know when he get up.”

Briskly Mr. Bass began combing the schoolroom to find his boy. He asked; no one had seen Gustus. He called. There was no answer. He tottered, lifting his heavy boots over heads, fighting his way to the jalousie. He opened it, and his eyes gleamed up and down the road but saw nothing of the boy. In despair Mr. Bass gave one last thunderous shout: “Gustus!” Only the wind sneered.

By this time Gustus was halfway on the mile journey to their house. The lone figure in the raging wind and shin-deep road flood was tugging, snapping, and pitching branches out of his path. His shirt was fluttering from his back like a boat sail. And a leaf was fastened to his cheek. But the belligerent wind was merciless. It bellowed into his ears and drummed a deafening commotion. As he grimaced and covered his ears, he was forcefully slapped against a coconut tree trunk that lay across the road.

When his eyes opened, his round face was turned up to a festered sky. Above the tormented trees a zinc sheet writhed, twisted, and somersaulted in the tempestuous flurry. Leaves of all shapes and sizes were whirling and diving like attackers around the zinc sheet. As Gustus turned to get up, a bullet drop of rain struck his temple. He shook his head, held grimly to the tree trunk, and struggled to his feet.

Where the road was clear, he edged along the bank. Once, when the wind staggered him, he recovered with his legs wide apart. Angrily he stretched out his hands with clenched fists and shouted, “I almos’ hol’ you that time. . . . Come solid like that again, an’ we fight like man an’ man!”

grimace (grimˈəs) v. If you grimace, you twist your face in an unattractive way because you are unhappy, disgusted, or in pain.

jalousie (jäˈlō-sē): a window blind or shutter with adjustable thin slats.

festered (fĕsˈtərd): infected and irritated; diseased.
When Gustus approached the river he had to cross, it was flooded and blocked beyond recognition. Pressing his chest against the gritty road bank, the boy closed his weary eyes on the brink of the spating river. The wrecked footbridge had become the harboring fort for all the debris, branches, and monstrous tree trunks which the river swept along its course. The river was still swelling. More accumulation arrived each moment, ramming and pressing the bridge. Under pressure it was cracking and shifting minutely toward a turbulent forty-foot fall.

Gustus had seen it! A feeling of dismay paralyzed him, reminding him of his foolish venture. He scraped his cheek on the bank looking back. But how can he go back? He has no strength to go back. His house is nearer than the school. An’ Pappy will only strap him for nothin’ . . . for nothin’ . . . no shoes, nothin’, when the hurricane is gone.

With trembling fingers he tied up the remnants of his shirt. He made a bold step, and the wind half lifted him, ducking him in the muddy flood. He sank to his neck. Floating leaves, sticks, coconut husks, dead ratbats, and all manner of feathered creatures and refuse surrounded him. Forest vines under the water entangled him. But he struggled desperately until he clung to the laden bridge and climbed up among leafless branches.

His legs were bruised and bore deep scratches, but steadily he moved up on the slimy pile. He felt like a man at sea, in the heart of a storm, going up the mast of a ship. He rested his feet on a smooth log that stuck to the water-splashed heap like a black torso. As he strained up for another grip, the torso came to life and leaped from under his feet. Swiftly sliding down, he grimly clutched some brambles.

The urgency of getting across became more frightening, and he gritted his teeth and dug his toes into the debris, climbing with maddened determination. But a hard gust of wind slammed the wreck, pinning him like a motionless lizard. For a minute the boy was stuck there, panting, swelling his naked ribs.

He stirred again and reached the top. He was sliding over a breadfruit limb when a flutter startled him. As he looked and saw the clean-head crow and glassy-eyed owl close together,
there was a powerful jolt. Gustus flung himself into the air and fell in the expanding water on the other side. When he surfaced, the river had dumped the entire wreckage into the gurgling gully. For once the wind helped. It blew him to land.

Gustus was in a daze when he reached his house. Mud and rotten leaves covered his head and face, and blood caked around a gash on his chin. He bent down, shielding himself behind a tree stump whose white heart was a needly splinter, murdered by the wind.

He could hardly recognize his yard. The terrorized trees that stood were writhing in turmoil. Their thatched house had collapsed like an open umbrella that was given a heavy blow. He looked the other way and whispered, “Is still there! That’s a miracle. . . . That’s a miracle.”

Dodging the wind, he staggered from tree to tree until he got to his own tormented banana tree. Gustus hugged the tree. “My nable string!” he cried. “My nable string! I know you would stan’ up to it, I know you would.”
The bones of the tree’s stalky leaves were broken, and the wind lifted them and harassed them. And over Gustus’s head the heavy fruit swayed and swayed. The props held the tree, but they were squeaking and slipping. And around the plant the roots stretched and trembled, gradually surfacing under loose earth.

With the rags of his wet shirt flying off his back, Gustus was down busily on his knees, bracing, pushing, tightening the props. One by one he was adjusting them until a heavy rush of wind knocked him to the ground. A prop fell on him, but he scrambled to his feet and looked up at the thirteen-hand bunch of bananas. “My good tree,” he bawled, “hol’ you fruit. . . . Keep it to you heart like a mudder savin’ her baby! Don’t let the wicked wind t’row you to the groun’ . . . even if it t’row me to the groun’. I will not leave you.”

But several attempts to replace the prop were futile. The force of the wind against his weight was too much for him. He thought of a rope to lash the tree to anything, but it was difficult to make his way into the kitchen, which, separate from the house, was still standing. The invisible hand of the wind tugged, pushed, and forcefully restrained him. He got down and crawled on his belly into the earth-floor kitchen. As he showed himself with the rope, the wind tossed him, like washing on the line, against his tree.

The boy was hurt! He looked crucified against the tree. The spike of the wind was slightly withdrawn. He fell, folded on the ground. He lay there unconscious. And the wind had no mercy for him. It shoved him, poked him, and molested his clothes like muddy newspaper against the tree.

As darkness began to move in rapidly, the wind grew more vicious and surged a mighty gust that struck the resisting kitchen. It was heaved to the ground in a rubbled pile. The brave wooden hut had been shielding the banana tree but in its death fall missed it by inches. The wind charged again, and the soft tree gurgled—the fruit was torn from it and plunged to the ground.

The wind was less fierce when Mr. Bass and a searching party arrived with lanterns. Because the bridge was washed away, the hazardous roundabout journey had badly impeded them.

Talks about safety were mockery to the anxious father. Relentlessly he searched. In the darkness his great voice
echoed everywhere, calling for his boy. He was wrenching and ripping through the house wreckage when suddenly he vaguely remembered how the boy had been fussing with the banana tree. Desperate, the man struggled from the ruins, flagging the lantern he carried.

The flickering light above his head showed Mr. Bass the forlorn and pitiful banana tree. There it stood, shivering and twitching like a propped-up man with lacerated throat and dismembered head. Half of the damaged fruit rested on Gustus. The father hesitated. But when he saw a feeble wink of the boy’s eyelids, he flung himself to the ground. His bristly chin rubbed the child’s face while his unsteady hand ran all over his body. “Mi bwoy!” he murmured. “Mi hurricane bwoy! The Good Lord save you. . . . Why you do this? Why you do this?”

“I did want buy mi shoes, Pappy. I . . . I can’t go anywhere ’cause I have no shoes. . . . I didn’ go to school outing at the factory. I didn’ go to Government House. I didn’ go to Ol’ Fort in town.”

Mr. Bass sank into the dirt and stripped himself of his heavy boots. He was about to lace them to the boy’s feet when the onlooking men prevented him. He tied the boots together and threw them over his shoulder.

Gustus’s broken arm was strapped to his side as they carried him away. Mr. Bass stroked his head and asked how he felt. Only then grief swelled inside him and he wept.

**COLLABORATIVE DISCUSSION**  Think about what happens at the end of “The Banana Tree.” With a partner, discuss how the storm may change the relationship between Gustus and his father. Use text evidence to support your ideas.
Determine Meanings: Figurative Language

Great stories help readers feel as if they can see and hear the characters and action. Imagery, or rich sensory details, is one device authors use to help readers imagine a scene. Here is an example from "The Banana Tree":

Floating leaves, sticks, coconut husks, dead ratbats, and all manner of feathered creatures and refuse surrounded him. Forest vines under the water entangled him.

The details that appeal to your senses of sight and touch help you recognize that the author is using imagery.

Figurative language is language that uses words and expressions to express ideas that are different from their literal meanings. One type of figurative language, personification, is when an animal, object, or phenomenon is described as behaving in a human way. The phrase “Only the wind sneered” is an example of personification from "The Banana Tree."

Identifying imagery and figurative language helps you determine the intended meaning of words and phrases and better understand what you read. To identify imagery, figurative language, and personification, ask:

- Do descriptions use rich sensory details? How is this imagery useful?
- Does the author use figurative language, such as personification, to make comparisons? How does it add to the story?

Look for additional imagery, figurative language, and personification as you analyze "The Banana Tree."

Determine Meanings: Dialect

Dialect is a form of language that is spoken in a particular region by the people who live there. Writers use dialect to make dialogue sound authentic. In "The Banana Tree," the characters speak a Jamaican dialect in which English words are mixed with African words, pronunciations, and expressions:

“Wha’ mek you say nothin’? I sure somet’ing bodder you, Gustus. You not a bwoy who frighten easy.”

One way to understand dialect is to read the text aloud to help you hear the sounds and rhythms of the language. Look for more examples of personification and dialect as you analyze “The Banana Tree.”
Analyzing the Text

Cite Text Evidence  Support your responses with evidence from the text.

1. Infer  Review lines 32–39. What sensory details does the author use in these paragraphs? Explain why the author would use strong imagery near the beginning of the story.

2. Draw Conclusions  Reread lines 69–78. Toward the end of the paragraph, the writing shifts to dialect. Why is the author’s choice to write Gustus’s thoughts in dialect significant?

3. Summarize  Review lines 107–134. Explain why the banana tree is so important to Gustus.

4. Interpret  Read lines 171–175 aloud. In your own words, tell what Gustus is saying to the wind.

5. Draw Conclusions  Think about the danger and injuries Gustus faced because he would not let the hurricane constrain him. What conclusion can you draw about Gustus’s character?

6. Interpret  Reread lines 230–235. What are two examples of personification the author uses? What impact does the personification have on the story?

7. Evaluate  How does the strong imagery in the story add to your understanding of the ideas the author wants to share?

PERFORMANCE TASK

Writing Activity: Narrative  Write a description of a bad storm that you have experienced.

- First, write a summary of the event.
- Next, fill in sensory details. What did you see, feel, and hear?
- As you record your details, use specific nouns, verbs, and adjectives to create a clear picture of what you experienced.
- Use personification to make animals, buildings, or things in nature behave like humans.
- Review your writing to add or clarify details of the event.
Critical Vocabulary

repress    mock    grimace    venture    bore

Practice and Apply  Complete each sentence.
1. Jorge wished he could repress the loud noises because . . .
2. Hank didn't like it when Gail began to mock his singing because . . .
3. I had to grimace when I saw the menu choices because . . .
4. Mom said to think twice about taking a venture to the pond because . . .
5. The piano bore evidence of heavy use because . . .

Vocabulary Strategy: Use Context Clues

Context clues are the words or phrases surrounding a word that provide hints about a word's meaning. Context clues can help you determine the correct meaning of multiple-meaning words, which are words that have more than one meaning.

In "The Banana Tree," Gustus's "legs were bruised and bore deep scratches."
The word bore can have several meanings, including
- "to make a hole or drill into"
- "to make weary by being dull and tedious"
- "the past tense of bear," (as in "have as a visible characteristic")

The context clues help you figure out that in the example, bore means "the past tense of bear" as in "have as a visible characteristic."

Knowing whether a multiple-meaning word is being used as a noun, verb, modifier, or another part of a sentence can also help you determine its meaning. You can tell that bore is being used as a verb in the example.

Practice and Apply  Choose the correct meaning of each boldface word.
1. Drake's mother asked him to keep a close watch on his younger brother.
   a. the act of looking or observing attentively
   b. a small timepiece

2. Lena was surprised to see daffodils blooming so early in the spring.
   a. to leap or jump suddenly
   b. the season between winter and summer

3. Ms. Hamilton wondered why Nate wasn't present.
   a. gift
   b. in attendance
**Language Conventions: Capitalization**

A **common noun** is a general name for a person, place, thing, or idea. Common nouns are not capitalized. A **proper noun** is one that names a specific or particular person, place, thing, or idea. Each word in a proper noun begins with a capital letter. Examples include the names of people, titles, countries, and religions. In the following example, notice how proper nouns are capitalized:

> As the hurricane headed toward Jamaica, Gustus went with his parents, Mr. Jetro Bass and Mrs. Imogene Bass, to the strong and safe community buildings of Canerise Village.

The chart gives some additional examples.

<table>
<thead>
<tr>
<th>Common Nouns</th>
<th>Proper Nouns</th>
</tr>
</thead>
<tbody>
<tr>
<td>sheriff</td>
<td>Sheriff Ryan</td>
</tr>
<tr>
<td>museum</td>
<td>Heritage Museum</td>
</tr>
<tr>
<td>tropical storm</td>
<td>Tropical Storm Irene</td>
</tr>
</tbody>
</table>

**Practice and Apply**  Correct each sentence so that all proper nouns are capitalized.

1. The red cross will arrive on Wednesday.
2. In 2005, the city of New orleans was devastated by hurricane Katrina.
3. Reporters gathered in the city square to hear what mayor Reynolds had to say.
4. Many nurses and physicians, including doctor Webb, helped hurricane victims in the emergency room at Mercy hospital.
5. Mr. and Mrs. Carter spent several weeks at the Pleasant Valley shelter.
Walter Lord (1917–2002) studied law at college, but he never practiced as a lawyer. After receiving his degree, he worked in a business information service in New York City. It was there that he got interested in writing. Lord’s approach to writing changed the way many people read history. By mixing research and interviews, Lord connected readers to the immediacy of historical events. In particular, his account of the sinking of the Titanic is widely respected as an accurate, heartfelt account of a tragic disaster on the high seas.

from A Night to Remember

History Writing by Walter Lord

SETTING A PURPOSE As you read, pay attention to the details that engage you in the circumstances of this historical event.

High in the crow’s-nest of the new White Star Liner Titanic, Lookout Frederick Fleet peered into a dazzling night. It was calm, clear and bitterly cold. There was no moon, but the cloudless sky blazed with stars. The Atlantic was like polished plate glass; people later said they had never seen it so smooth.

This was the fifth night of the Titanic’s maiden voyage to New York, and it was already clear that she was not only the largest but also the most glamorous ship in the world. Even the passengers’ dogs were glamorous. John Jacob Astor had along his airedale Kitty. Henry Sleeper Harper, of the publishing family, had his prize Pekingese Sun Yatsen. Robert W. Daniel, the Philadelphia banker, was bringing back a champion French bulldog just purchased in Britain. Clarence Moore of Washington also had been dog-shopping,
but the 50 pairs of English foxhounds he bought for the Loudoun Hunt weren’t making the trip.

That was all another world to Frederick Fleet. He was one of six lookouts carried by the *Titanic*, and the lookouts didn’t worry about passenger problems. They were the “eyes of the ship,” and on this particular night Fleet had been warned to watch especially for icebergs.

So far, so good. On duty at 10 o’clock . . . a few words about the ice problem with Lookout Reginald Lee, who shared the same watch . . . a few more words about the cold . . . but mostly just silence, as the two men stared into the darkness.

Now the watch was almost over, and still there was nothing unusual. Just the night, the stars, the biting cold, the wind that whistled through the rigging\(^1\) as the *Titanic* raced across the calm, black sea at 22½ *knots*. It was almost 11:40 P.M. on Sunday, the 14th of April, 1912.

Suddenly Fleet saw something directly ahead, even darker than the darkness. At first it was small (about the size, he thought, of two tables put together), but every second it grew larger and closer. Quickly Fleet banged the crow’s-nest bell three times, the warning of danger ahead. At the same time he lifted the phone and rang the bridge.

“What did you see?” asked a calm voice at the other end.

“Iceberg right ahead,” replied Fleet.

“Thank you,” acknowledged the voice with curiously detached courtesy. Nothing more was said.

For the next 37 seconds Fleet and Lee stood quietly side by side, watching the ice draw nearer. Now they were almost on top of it, and still the ship didn’t turn. The berg towered wet and glistening far above the forecastle deck, and both men braced themselves for a crash. Then, miraculously, the bow began to swing to port.\(^2\) At the last second the stem\(^3\) shot into the clear, and the ice glided swiftly by along the starboard side. It looked to Fleet like a very close shave.

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\(^1\) *rigging* (rɪɡˈɪŋ): the system of ropes, wires, pulleys, and hardware needed on the ship to hoist cargo, open hatches, or raise signal flags.

\(^2\) *port*: the left-hand side of a ship facing forward.

\(^3\) *stem*: the curved upright beam to which the hull timbers are joined to form the front of the ship.
At this moment Quartermaster George Thomas Rowe was standing watch on the after bridge. For him too, it had been an uneventful night—just the sea, the stars, the biting cold. As he paced the deck, he noticed what he and his mates called “Whiskers ’round the Light”—tiny splinters of ice in the air, fine as dust, that gave off myriads of bright colors whenever caught in the glow of the deck lights.

Then suddenly he felt a curious motion break the steady rhythm of the engines. It was a little like coming alongside a dock wall rather heavily. He glanced forward—and stared again. A windjammer, sails set, seemed to be passing along the starboard side. Then he realized it was an iceberg, towering perhaps 100 feet above the water. The next instant it was gone, drifting astern into the dark.

Meanwhile, down below in the First Class dining saloon on D Deck, four other members of the Titanic’s crew were sitting around one of the tables. The last diner had long since departed, and now the big white Jacobean room was empty except for this single group. They were dining-saloon stewards, indulging in the time-honored pastime of all stewards off duty—they were gossiping about their passengers.

Then, as they sat there talking, a faint grinding jar seemed to come from somewhere deep inside the ship. It was not much, but enough to break the conversation and rattle the silver that was set for breakfast next morning.

Steward James Johnson felt he knew just what it was. He recognized the kind of shudder a ship gives when she drops a propeller blade, and he knew this sort of mishap meant a trip back to the Harland & Wolff shipyard at Belfast—with plenty of free time to enjoy the hospitality of the port.

Somebody near him agreed and sang out cheerfully, “Another Belfast trip!”

In the galley just to the stern, Chief Night Baker Walter Belford was making rolls for the following day. (The honor of baking fancy pastry was reserved for the day shift.) When the

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4 starboard: the right-hand side of a ship facing forward.
5 astern: behind a ship.
jolt came, it impressed Belford more strongly than Steward Johnson—perhaps because a pan of new rolls clattered off the top of the oven and scattered about the floor.

The passengers in their cabins felt the jar too, and tried to connect it with something familiar. Marguerite Frolicher, a young Swiss girl accompanying her father on a business trip, woke up with a start. Half-asleep, she could think only of the little white lake ferries at Zurich making a sloppy landing. Softly she said to herself, “Isn’t it funny . . . we’re landing!”

Major Arthur Godfrey Peuchen, starting to undress for the night, thought it was like a heavy wave striking the ship. Mrs. J. Stuart White was sitting on the edge of her bed, just reaching to turn out the light, when the ship seemed to roll over “a thousand marbles.” To Lady Cosmo Duff Gordon, waking up from the jolt, it seemed “as though somebody had drawn a giant finger along the side of the ship.” Mrs. John Jacob Astor thought it was some mishap in the kitchen.

It seemed stronger to some than to others. Mrs. Albert Caldwell pictured a large dog that had a baby kitten in its mouth and was shaking it. Mrs. Walter B. Stephenson recalled the first ominous jolt when she was in the San Francisco earthquake—then decided this wasn’t that bad. Mrs. E. D.

jar
(jär) n. A jar can be a jolt or shock, as well as a harsh, scraping sound.

ominous
(óm’nəs) adj. Something that is ominous is frightening or threatening.
Appleton felt hardly any shock at all, but she noticed an unpleasant ripping sound . . . like someone tearing a long, long strip of calico.

The jar meant more to J. Bruce Ismay, Managing Director of the White Star Line, who in a festive mood was going along for the ride on the Titanic’s first trip. Ismay woke up with a start in his de-luxe suite on B Deck—he felt sure the ship had struck something, but he didn’t know what.

Some of the passengers already knew the answer. Mr. and Mrs. George A. Harder, a young honeymoon couple down in cabin E-50, were still awake when they heard a dull thump. Then they felt the ship quiver, and there was “a sort of rumbling, scraping noise” along the ship’s side. Mr. Harder hopped out of bed and ran to the porthole. As he looked through the glass, he saw a wall of ice glide by.

The same thing happened to James B. McGough, a Gimbels buyer from Philadelphia, except his experience was somewhat more disturbing. His porthole was open, and as the berg brushed by, chunks of ice fell into the cabin.

Like Mr. McGough, most of the Titanic’s passengers were in bed when the jar came. On this quiet, cold Sunday night a snug bunk seemed about the best place to be. But a few shipboard die-hards were still up. As usual, most were in the First Class smoking room on A Deck.

And as usual, it was a very mixed group. Around one table sat Archie Butt, President Taft’s military aide; Clarence Moore, the traveling Master of Hounds; Harry Widener, son of the Philadelphia streetcar magnate; and William Carter, another Main Liner. They were winding up a small dinner given by Widener’s father in honor of Captain Edward J. Smith, the ship’s commander. The Captain had left early, the ladies had been packed off to bed, and now the men were enjoying a final cigar before turning in too. The conversation wandered from politics to Clarence Moore’s adventures in West Virginia, the time he helped interview the old feuding mountaineer Anse Hatfield.

Buried in a nearby leather armchair, Spencer V. Silverthorne, a young buyer for Nugent’s department store in St. Louis, browsed through a new best seller, The Virginian. Not far off, Lucien P. Smith (still another Philadelphian)
struggled gamely through the linguistic\textsuperscript{6} problems of a bridge game with three Frenchmen.

At another table the ship’s young set was enjoying a somewhat noisier game of bridge. Normally the young set preferred the livelier Café Parisien, just below on B Deck, and at first tonight was no exception. But it grew so cold that around 11:30 the girls went off to bed, and the men strolled up to the smoking room.

Somebody produced a deck of cards, and as they sat playing and laughing, suddenly there came that grinding jar. Not much of a shock, but enough to give a man a start—Mr. Silverthorne still sits up with a jolt when he tells it. In an instant the smoking-room steward and Mr. Silverthorne were on their feet . . . through the aft door . . . past the Palm Court . . . and out onto the deck. They were just in time to see the iceberg scraping along the starboard side, a little higher than the Boat Deck. As it slid by, they watched chunks of ice breaking and tumbling off into the water. In another moment it faded into the darkness astern.

Others in the smoking room were pouring out now. As Hugh Woolner reached the deck, he heard a man call out, “We hit an iceberg—there it is!”

Woolner squinted into the night. About 150 yards astern he made out a mountain of ice standing black against the starlit sky. Then it vanished into the dark.

The excitement, too, soon disappeared. The \textit{Titanic} seemed as solid as ever, and it was too bitterly cold to stay outside any longer. Slowly the group filed back, Woolner picked up his hand, and the bridge game went on. The last man inside thought, as he slammed the deck door, that the engines were stopping.

He was right. Up on the bridge First Officer William M. Murdoch had just pulled the engine-room telegraph handle all the way to “Stop.” Murdoch was in charge of the bridge this watch, and it was his problem, once Fleet phoned the warning. A tense minute had passed since then—orders to Quartermaster Hitchens to turn the wheel hard-a-starboard\textsuperscript{7} . . . a yank on the engine-room telegraph for “Full Speed Astern” . . . a hard push on the button closing the watertight doors . . . and finally those 37 seconds of breathless waiting.

\textsuperscript{6} linguistic (l\textipa{ng}-gw\textipa{is}-t\textipa{k}): of or relating to language.

\textsuperscript{7} hard-a-starboard: hard to the right.
Now the waiting was over, and it was all so clearly too late. As the grinding noise died away, Captain Smith rushed onto the bridge from his cabin next to the wheel-house. There were a few quick words:

“Mr. Murdoch, what was that?”

“An iceberg, sir. I hard-a-starboarded and reversed the engines, and I was going to hard-a-port around it, but she was too close. I couldn’t do any more.”

“Close the emergency doors.”

“The doors are already closed.”

They were closed, all right. Down in boiler room No. 6, Fireman Fred Barrett had been talking to Assistant Second Engineer James Hesketh when the warning bell sounded and the light flashed red above the watertight door leading to the stern. A quick shout of warning—an ear-splitting crash—and the whole starboard side of the ship seemed to give way. The sea cascaded in, swirling about the pipes and valves, and the two men leaped through the door as it slammed down behind them.

Barrett found things almost as bad where he was now, in boiler room No. 5. The gash ran into No. 5 about two feet beyond the closed compartment door, and a fat jet of sea water was spouting through the hole. Nearby, Trimmer George Cavell was digging himself out of an avalanche of coal that had poured out of a bunker with the impact. Another stoker mournfully studied an overturned bowl of soup that had been warming on a piece of machinery.

It was dry in the other boiler rooms further aft, but the scene was pretty much the same—men picking themselves up, calling back and forth, asking what had happened. It was hard to figure out. Until now the Titanic had been a picnic. Being a new ship on her maiden voyage, everything was clean. She was, as Fireman George Kemish still recalls, “a good job . . . not what we were accustomed to in old ships, slogging our guts out and nearly roasted by the heat.”

All the firemen had to do was keep the furnaces full. No need to work the fires with slice bars, pricker bars, and rakes. So on this Sunday night the men were taking it easy—sitting

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8 *wheel-house* (hwĕlˈhouzˈ): an enclosed area, usually on the bridge, from which the ship is controlled.

9 *hard-a-port*: hard to the left.
around on buckets and the trimmers’ iron wheel-barrows, shooting the breeze, waiting for the 12-to-4 watch to come on. Then came that thud . . . the grinding, tearing sound . . . the telegraphs ringing wildly . . . the watertight doors crashing down. Most of the men couldn’t imagine what it was—the story spread that the *Titanic* had gone aground just off the Banks of Newfoundland. Many of them still thought so, even after a trimmer came running down from above shouting, “Blimey! We’ve struck an iceberg!”

About ten miles away Third Officer Charles Victor Groves stood on the bridge of the Leyland Liner *Californian*, bound from London to Boston. A plodding 6000-tonner, she had room for 47 passengers, but none were being carried just now. On this Sunday night she had been stopped since 10:30 P.M., completely blocked by drifting ice.

At about 11:10 Groves noticed the lights of another ship, racing up from the east on the starboard side. As the newcomer rapidly overhauled the motionless *Californian*, a blaze of deck lights showed she was a large passenger liner. Around 11:30 he knocked on the Venetian door of the chart room and told Captain Stanley Lord about it. Lord suggested contacting the new arrival by Morse lamp, and Groves prepared to do this.

Then, at about 11:40, he saw the big ship suddenly stop and put out most of her lights. This didn’t surprise Groves very much. He had spent some time in the Far East trade, where they usually put deck lights out at midnight to encourage the passengers to turn in. It never occurred to him that perhaps the lights were still on . . . that they only seemed to go out because she was no longer broadside but had veered sharply to port.

**COLLABORATIVE DISCUSSION** With a partner, review *A Night to Remember* and point out sections or passages that you especially enjoyed or found fascinating. Identify specific details and reasons why you found them engaging, useful, or memorable.
**Narrative nonfiction** reads much like a fictional story, except that the characters, setting, and events are real rather than imaginary.

Using a real person’s experiences and actual details of the events on the *Titanic* gives readers a full, clear picture of what the experience was like. As you analyze *A Night to Remember*, use these questions to identify elements of narrative nonfiction:

- What real-life details of setting and events are included? Why?
- Who are the real-life people, or characters, in the text?
- How is this text different from a newspaper article or a fictional story about the event?

**Style** refers to a writer’s unique way of communicating ideas. Many literary elements, including word choice, sentence structure, imagery, point of view, voice, and tone contribute to a writer’s style.

**Tone** is the writer’s attitude toward his or her subject. Adjectives are often used to describe the tone of a text, such as *serious, humorous, sarcastic,* and *respectful.*

The style and tone an author uses help readers understand ideas and makes the writing memorable. In *A Night to Remember*, the author describes the *Titanic* as “the most glamorous ship in the world,” adding that “Even the passengers’ dogs were glamorous.” He supports that idea by describing a list of wealthy passengers—and their dogs. The careful details, precise choice of words, and slightly humorous tone help make up the author’s style.

To analyze style and tone, think about these elements:

- **Word choice:** Does the author use powerful verbs, precise nouns, and vivid adjectives or adverbs? How does the author’s word choice affect the tone of the text?
- **Sentence structure:** Are most sentences long or short? Does the author use a variety of sentence types?
- **Literary devices:** Does the author use strong imagery and sensory details, or devices such as repetition or exaggeration?

Look for more examples of Walter Lord’s style and tone.
Analyzing the Text

Cite Text Evidence  Support your responses with evidence from the text.

1. Predict  Sometimes writers use foreshadowing, a hint that a future event will take place in the text. Reread lines 18-26. What words, phrases, and sentences does the author use to hint at a future event? What might you predict will happen?

2. Interpret  Reread lines 42–49. Describe the tone of this passage. Which words help convey the tone?

3. Identify Patterns  Reread lines 71–87. How does the author describe the ship striking the iceberg? Explain the significance of the author’s choice to present ideas this way.

4. Analyze  Reread lines 88–109. What elements contribute to the author’s style in these lines? Describe the impact these elements have on the text.

5. Compare  Review lines 234–255. How do the events on the Californian compare with the events happening on the Titanic? How does this section contribute to the development of the events?

6. Evaluate  The author could have written the facts about the sinking as a piece of informational text. Instead, he wrote narrative nonfiction and included the words and experiences of people on the ship. Is Lord’s telling of the events effective? Explain why.

PERFORMANCE TASK

Writing Activity: Research  Conduct research to find out what happened to the Titanic after it struck the iceberg. Look for information that will help you form a full picture of the events.

- Use research sources—websites, encyclopedias, nonfiction books, and documentaries.
- Look for firsthand accounts from survivors.
- Take notes and record the sources of your information.
Critical Vocabulary

knot   indulge   shudder   jar   ominous

Practice and Apply  Answer each question.

1. Who would be more likely to be discussing a knot? Why?
   - the captain of an ocean liner  a racecar driver

2. If you like chocolate, which of these might you indulge in? Why?
   - a glass of lemonade  a hot fudge sundae  a pizza

3. Which of the following might make you shudder? Why?
   - sweeping the floor  remembering a bad dream  buying a gift

4. Which of these would you describe as a jar? Why?
   - closing a window  bumping into someone  taking a deep breath

5. Which of these might be an ominous sound? Why?
   - a door creaking open  a doorbell ringing  music

Vocabulary Strategy: Specialized Vocabulary

The term specialized vocabulary refers to words and terms that are used in a particular occupation, activity, or field of study. Some specialized vocabulary, such as starboard, is used primarily by people when discussing sailing. Other terms, such as knot, may be familiar but have a special meaning in that field. Sometimes readers may be able to use context to determine the meaning of specialized vocabulary. In most cases, however, it is best to use a dictionary to find out or confirm a word’s meaning.

Practice and Apply  Use a chart like the one here to explore the meaning of specialized vocabulary about ships and sailing. Use a dictionary as well as context to determine the precise meaning of each word.

<table>
<thead>
<tr>
<th>Term</th>
<th>Guessed Meaning</th>
<th>Dictionary Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>crow’s nest</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(line 1)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>bridge</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(line 37)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>bow</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(line 46)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>windjammer</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(line 60)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Language Conventions: Consistency in Style and Tone

Good readers notice a change in style or tone. If a writer’s style or tone changes abruptly, it can be jarring and cause the reader to lose focus or misunderstand ideas.

As a writer, you should work to maintain a consistent style and tone. Take a look at this excerpt from *A Night to Remember*:

Meanwhile, down below in the First Class dining saloon on D Deck, four other members of the *Titanic*’s crew were sitting around one of the tables. The last diner had long since departed, and now the big white Jacobean room was empty except for this single group. They were dining-saloon stewards, indulging in the time-honored pastime of all stewards off duty—they were gossiping about their passengers.

Walter Lord uses a consistent style and tone in his writing. His sentences flow smoothly, and he uses precise word choices to describe people and their surroundings clearly and vividly. He creates a lightly humorous tone by using the formal-sounding phrase “indulging in the time-honored pastime” to describe the everyday activity of gossiping.

Practice and Apply  Edit the paragraphs to make them more consistent in style and tone.

“Just because I’ve never been fishing on a lake before doesn’t mean I don’t know what I’m doing,” Jenn told Morgan. She reached in the bait bucket and fearlessly threaded an earthworm on the hook of her fishing pole. “See?” she smirked. “I can handle this!”

Morgan grinned. He said to be careful that she didn’t rock the canoe.

Jenn laughed. “Check this out!” she chortled. Jenn stood up. She marched. She marched like she was in a parade. The canoe rocked from side to side. Talk about dangerous. Wasn’t that a crazy thing to do?
Background  On April 14, 1912, at 11:40 P.M. ship’s time, the great passenger ship RMS Titanic struck an iceberg in the North Atlantic Ocean. Hours later, in the early morning of April 15, Titanic plunged through the deep, frigid waters to the bottom of the sea. Titanic lay on the ocean floor undiscovered, until 1985, when it was finally found by ocean explorer Bob Ballard. In 2010, a group of the world’s top underwater experts from the Woods Hole Oceanographic Institute took part in an expedition to the wreckage site to find out what might have caused the catastrophe.

MEDIA ANALYSIS

from TITANIC at 100: Mystery Solved

Documentary by James Cameron

SETTING A PURPOSE  Did Titanic have a fatal flaw? Was Titanic a weak ship? The research team in the documentary clip you are about to view believes they finally know the answers to these century-old questions. Using the team’s images of the remains of the ship and interviews with experts, the documentary describes the dramatic circumstances of Titanic’s sinking.

As you view the documentary, pay attention to how scientists and other experts use the expedition’s information to understand exactly how and why Titanic sank. Also pay attention to similarities and differences you notice between what the documentary reveals and what you learned in reading the narrative from A Night to Remember.
AS YOU VIEW  As you view the clip from the documentary, consider how the information is presented and the impact it has on your understanding of the sinking of Titanic. Notice how the documentary explains the scientists’ ideas, using different combinations of animation, interviews, film clips, narration, and sound, including music. Consider how each of these elements helps you understand the sequence of events and how scientists now interpret those events. As needed, pause the video and write notes about what impresses you and about ideas or questions you might want to talk about later. Replay or rewind the video so that you can clarify anything you do not understand.

COLLABORATIVE DISCUSSION  With a small group, discuss how the discovery of new evidence has changed ideas about why the RMS Titanic sank. What techniques does the film clip use to convey these new ideas and evidence? Cite specific segments from the documentary to support your conclusions about what you learned.
Interpret Diverse Media

A documentary is a nonfiction film that tells about important people, historic places, or major events. The purpose of a documentary may be to inform, to explain, or to persuade. Filmmakers gather information about a topic and present the material in an engaging way by using features such as these:

<table>
<thead>
<tr>
<th>Feature of a Documentary</th>
<th>How the Feature Might Be Used</th>
</tr>
</thead>
</table>
| Voice-over narration: the voice of an unseen speaker | • tells viewer what is most important  
• summarizes key scenes or events |
| Interviews: question-and-answer conversations | • provide information from experts  
• present another side to the story |
| Animation: the process of displaying images so they appear to move | • heightens interest  
• provides visual support for complex ideas  
• summarizes key ideas visually |
| Footage: recorded material such as reenactments, film clips, or news reports | • brings the topic to life  
• provides details of a historical time  
• reveals insights |
| Primary sources: material such as photos, diaries, or recordings from an event | • show real-life experiences  
• provide details of a historical time  
• provide reliable evidence |

To interpret the information presented in *Titanic at 100: Mystery Solved*, examine the film’s features and learn what new evidence they contribute to the topic of why *Titanic* sank. As you review the documentary ask yourself:

- How is each feature used?
- What new information is presented?

Integrate Information

To integrate information means to take individual pieces of information and synthesize, or combine, them in order to develop a coherent, or clearer, understanding of a topic. Think about new or important information presented in *Titanic at 100*. Then think about important information presented in *A Night to Remember*. To integrate information from both sources, ask yourself:

- What specific information does each source contribute?
- What features do the sources share? What features are unique to each source?
Analyze Media

Cite Text Evidence Support your responses with evidence from the media.

1. **Infer** What is the central idea, or most important idea about a topic, that the filmmaker wants to convey in *Titanic at 100: Mystery Solved*? Explain how this idea is supported in the documentary.

2. **Interpret** What primary sources are included in the film clip? Explain how and why the filmmaker uses these materials.

3. **Analyze** When does the filmmaker use voiceover narration? What information do you learn from the narration that images alone don’t convey?

4. **Analyze** Which features does the filmmaker use to help you understand the actual events that took place during the sinking of *Titanic* and how the passengers and crew reacted to these events?

5. **Evaluate** Do you find the new evidence about *Titanic* convincing? Why or why not?

6. **Integrate** Using information from *A Night to Remember* and from *Titanic at 100: Mystery Solved*, explain how effectively the two sources present events and bring them to life. What techniques unique to each source, print and media, help you understand the issues surrounding *Titanic*’s voyage?

**PERFORMANCE TASK**

**Media Activity: Multimedia Presentation:** Create a multimedia presentation or poster that describes how the excerpt from *A Night to Remember* and the film clip from *Titanic at 100: Mystery Solved* work together to give you a clearer understanding of what happened the night *Titanic* sank.

- Create an outline or detailed description of your presentation. Cite evidence for each piece of information. Include quotations.
- Gather visuals, such as graphics, photos, and illustrations that clarify your ideas.
- Decide how to organize and present your work. Share your poster display or computer presentation with the class.

- Integrate information from the text with information from the documentary.
Create a Multimedia Presentation

Would you know what to do in the event of a natural disaster, such as the tsunami you read about in this collection? With a partner, create a multimedia presentation on how to prepare for a tsunami or other natural disaster, using “Mammoth Shakes and Monster Waves,” other selections from this collection, and your own research.

A successful multimedia presentation

- has a clear and consistent focus
- presents ideas clearly and logically
- includes graphics, text, music, and/or sound that effectively supports key points
- is organized in a way that is interesting and appropriate to purpose and audience
- conveys the presenter’s knowledge of the topic

Gather Information

Use the annotation tools in your eBook to gather information about the survivors from “Mammoth Shakes and Monster Waves” and other texts. What can you learn about preparedness from their actions? Save each piece of information to myNotebook, in a folder titled Collection 3 Performance Task.
**Do Research** Review at least two print and digital sources to find out what you can do to prepare for a tsunami or other natural disaster.

- Consider these research questions: What are the warning signs? What can you do before, during, and after the disaster?
- Find facts, details, and examples to support your points.
- Identify multimedia components—such as graphics, maps, videos, or sound—that emphasize your points.
- Use credible sources. Use keywords to find books in the library. Use an Internet search engine to find other sources.

**Organize Your Ideas** Create an outline that identifies each topic and subtopic in your presentation. Then map out your ideas in a graphic organizer, such as a storyboard, to help you present them clearly and logically.

**Consider Your Purpose and Audience** Who will watch and listen to your presentation? What do you want your audience to know?

**Draft and Design Your Presentation** Think about how you want your presentation to look. Choose type styles and graphics that are appropriate for your purpose.

- Draft main ideas as headlines followed by bullets that list supporting evidence and information.
- Choose multimedia components that emphasize your most significant points. Make sure you have a clear purpose for each one.
- Check that all text and visuals are large and clear enough so that everyone in the audience can see them.
Evaluate Your Presentation  Use the rubric on the following page to evaluate your presentation. Work with your partner to determine whether your presentation has the intended impact. Consider the following:

- Check that your ideas are clearly and logically presented.
- Verify that your text includes specific and accurate information.
- Examine your visuals to make sure they are relevant and support key points.

Practice Your Presentation  Take turns practicing your presentation with your partner. You may want to make a recording of your presentation and watch it together.

- Begin your presentation with a statement that captures the attention of your audience. Then state your thesis, or controlling idea.
- Don’t just read your main and supporting ideas. Explain each point.
- Use your voice effectively. Speak loudly enough to be heard, varying your pitch and tone. Avoid using slang words.
- Maintain eye contact. Look directly at individuals in your audience.
- Use gestures and facial expressions to emphasize ideas and express emotion.

Deliver Your Presentation  Finalize your multimedia presentation and share it with your audience. Consider the following options:

- Use your presentation to present a news report about emergency preparedness.
- Make a video recording of yourself or your partner and share it on your class or school website.
- Organize a group discussion to share your ideas about emergency preparedness where you live.
# Performance Task A Rubric

## Multimedia Presentation

<table>
<thead>
<tr>
<th>Ideas and Evidence</th>
<th>Organization</th>
<th>Language</th>
</tr>
</thead>
</table>
| • The introduction clearly identifies the topic and its purpose and engages the audience.  
• Important points and steps are supported with relevant facts and details.  
• The conclusion effectively summarizes the topic and restates the purpose. | • The organization is effective; points and steps are arranged logically.  
• Text, visuals, and sound are combined in a coherent manner.  
• Transitions effectively link the steps and inform the reader. | • Oral and written language has a formal style.  
• Language is precise; unfamiliar terms are explained.  
• Spelling, capitalization, and punctuation are correct.  
• Grammar and usage are correct. |
| **4** | **3** | **2** |
| • The introduction clearly identifies the topic and its purpose but could be more engaging.  
• Most important points and steps are supported with relevant facts and details.  
• The conclusion partially summarizes the information and generally restates the purpose. | • The organization is generally effective, but one or two points or steps are out of sequence.  
• Text, visuals, and sound are mostly combined in a coherent manner.  
• A few more transitions are needed to link the steps and clarify the information. | • Oral and written language style is inconsistent in a few places.  
• Most language and terms are precise and clear.  
• Some spelling, capitalization, and punctuation mistakes occur.  
• Some grammar and usage errors occur. |
| **3** | **2** | **1** |
| • The introduction is only partly informative; the topic and purpose are unclear.  
• Most important points need more support from relevant facts and details.  
• The conclusion summarizes some of the information but does not restate the purpose. | • The organization has gaps in logic and a confusing sequence.  
• Text, visuals, and sound are combined in a disorganized way.  
• More transitions are needed throughout to link important points. | • The language becomes informal in many places.  
• Some language is precise; some unfamiliar terms are undefined.  
• Spelling, capitalization, and punctuation are often incorrect, but the ideas are still clear.  
• Several grammar and usage errors occur. |
| **2** | **1** | **1** |
| • There is no introduction.  
• Supporting facts and details are unreliable or missing.  
• The conclusion is missing. | • The organization is not logical; the sequence of points and steps is disjointed.  
• Visuals and sound are missing.  
• No transitions are used, making the presentation difficult to understand. | • The style is inappropriate for the presentation.  
• Language is too general; unfamiliar terms are not defined.  
• Spelling, capitalization, and punctuation are incorrect and distracting throughout.  
• Grammar and usage errors interfere with meaning. |
Write Narrative Nonfiction

In *A Night to Remember*, Walter Lord uses real people’s experiences along with facts to give a moment-by-moment account of the events that happened the night the *Titanic* hit an iceberg. Using the same style and tone as Lord, you will write a narrative nonfiction account of the events that happened after the ship hit the iceberg.

A successful nonfiction narrative

- establishes a situation that introduces real people, places, and events
- organizes an event sequence that unfolds naturally and logically
- uses elements, such as setting, conflict, and dialogue; pacing; and descriptive details to develop people, places, and events
- uses precise words and sensory language to convey events and maintains a consistent style and tone
- provides a conclusion that follows from and reflects on the events

**Mentor Text**  In this excerpt, notice how the author uses sensory details and precise verbs to convey tension.

“'The berg towered wet and glistening far above the forecastle deck, and both men braced themselves for a crash.'”

**Gather Facts**  Use print and online sources to research firsthand accounts of events that happened after the *Titanic* hit the iceberg. Then reread the firsthand accounts in *A Night to Remember*. Think about how your research compares to the facts in *A Night to Remember*. Decide which firsthand accounts you will use in your narrative.
Establish the Situation  Narrative nonfiction tells a true story about events that really happened. Identify the events and details of the Titanic that you think will have the greatest impact. Then consider how you will develop your narrative.

- Decide who the narrator will be. A narrator can be an observer or a person in the narrative.
- Keep in mind that *A Night to Remember* features strong imagery as well as descriptions of emotions and small details. The author’s tone is tense. Consider how you will apply a similar style and tone in your narrative.

Organize Your Information  In narrative nonfiction, the story is told in chronological order, or the order in which the events took place. A graphic organizer, such as a flow chart, can help you to describe events in a logical way.

Consider Your Purpose and Audience  Focus on the important details and circumstances that you want your audience to understand.

Write Your Narrative  Review your notes and the information in your flow chart as you begin your draft.

- Create an introduction that will engage the reader. Begin with action or dialogue that will catch the reader’s interest.
- Use your chart to describe the sequence of events. Include descriptive details to make your story come alive.
- Use short sentences for fast-paced action. Use longer sentences to put more emphasis on a major event.
- Choose precise words and phrases that involve the senses and capture the action.
- Bring your narrative to a conclusion by telling how the events ended and giving the reader a new insight.
### Language Conventions: Verbs and Verb Phrases

A **verb** expresses an action, a condition, or state of being. Helping verbs such as *is*, *could*, *has*, and *might*, can be combined with verbs to form **verb phrases**. The **tense** of a verb is actually a form of the verb that shows the time of the action. The tenses of verbs and verb phrases allow you to describe present, past, and future events. Read the following passage.

> “Marguerite Frolicher, a young Swiss girl **accompanying** her father on a business trip **woke** up with a start. Half-asleep, she **could** only **think** of the little white lake ferries at Zurich **making** a sloppy landing.”

The author uses different tenses of verbs and verb phrases to describe actions that happened in the past as well as actions that are still ongoing.

### Evaluate Your Nonfiction Narrative

Have your partner or group of peers review your draft. Use this chart to revise it.

<table>
<thead>
<tr>
<th>Questions</th>
<th>Tips</th>
<th>Revision Techniques</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do I use narrative elements such as setting, conflict, and dialogue?</td>
<td>Underline details that show when and where the experience happened.</td>
<td>Add details about setting and conflict. Include dialogue for some of the survivors.</td>
</tr>
<tr>
<td>Do I use a clear and consistent point of view?</td>
<td>Highlight pronouns such as <em>I, my, you, he,</em> and <em>she.</em></td>
<td>Change pronouns that cause a shift in the point of view.</td>
</tr>
<tr>
<td>Do I tell events in chronological order?</td>
<td>Underline words that show time order.</td>
<td>Connect events with words and phrases that show time order.</td>
</tr>
<tr>
<td>Do I use sensory language to develop the events?</td>
<td>Underline words and phrases that appeal to the senses.</td>
<td>Add words and phrases that describe sights, sounds, and feelings.</td>
</tr>
<tr>
<td>Do I use verbs and verb phrases to tell when events occurred?</td>
<td>Highlight verbs and verb phrases.</td>
<td>Add verbs and verb phrases that describe when the action takes place.</td>
</tr>
<tr>
<td>Does my conclusion tell how the situation ended?</td>
<td>Underline the conclusion.</td>
<td>Add a sentence that tells how the situation ended.</td>
</tr>
</tbody>
</table>

### Create a Finished Copy

Finalize your narrative. You might present it as an author’s reading to the class.
PERFORMANCE TASK B RUBRIC
NARRATIVE NONFICTION

<table>
<thead>
<tr>
<th>Ideas and Evidence</th>
<th>Organization</th>
<th>Language</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>4</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• The introduction identifies the experience and setting and creates a strong impression.</td>
<td>• The organization is smooth, effective, and logical; events are organized chronologically.</td>
<td>• Point of view, style, and tone are consistent and effective.</td>
</tr>
<tr>
<td>• Background information helps to explain events.</td>
<td>• Pacing is clear and effective.</td>
<td>• Sensory language and vivid details creatively reveal people, places, and events.</td>
</tr>
<tr>
<td>• Dialogue, description, and reflection re-create the experience.</td>
<td>• Transitions logically connect events in sequence.</td>
<td>• Sentences are varied and have a rhythmic flow.</td>
</tr>
<tr>
<td>• The conclusion reflects on the significance of the experience and leaves readers with a new insight on the event.</td>
<td></td>
<td>• Tense in verbs and verb phrases is used correctly and clarifies the sequence of events.</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• The introduction identifies the experience and setting but could be more compelling.</td>
<td>• The organization is generally logical; the sequence of events is confusing in a few places.</td>
<td>• Spelling, grammar, usage, and mechanics are correct.</td>
</tr>
<tr>
<td>• More background is needed to explain one or two events.</td>
<td>• Pacing is somewhat clear.</td>
<td></td>
</tr>
<tr>
<td>• Dialogue and description generally re-create the experience.</td>
<td>• More transitions would make the sequence of events clearer.</td>
<td></td>
</tr>
<tr>
<td>• The conclusion only hints at the significance of the experience.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• The introduction briefly mentions the experience and only hints at the setting.</td>
<td>• The organization is confusing; missing or extraneous events are distracting.</td>
<td>• Point of view, style, and tone are inconsistent.</td>
</tr>
<tr>
<td>• More background is needed throughout.</td>
<td>• Pacing is choppy and ineffective.</td>
<td>• Sensory language and details are mostly lacking.</td>
</tr>
<tr>
<td>• Dialogue and description are limited or missing entirely.</td>
<td>• Few transitions are used throughout.</td>
<td>• Sentences hardly vary; some fragments or run-on sentences are present.</td>
</tr>
<tr>
<td>• The conclusion only hints at the significance of the experience.</td>
<td></td>
<td>• The use of tense in verbs and verb phrases to help establish sequence of events is mostly lacking.</td>
</tr>
<tr>
<td><strong>1</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• The introduction does not present an identifiable experience.</td>
<td>• There is no evident organization or sequence of events.</td>
<td>• Multiple spelling, grammar, usage, or mechanics errors occur, but ideas are clear.</td>
</tr>
<tr>
<td>• Necessary background is missing.</td>
<td>• There is no evident pacing of events.</td>
<td></td>
</tr>
<tr>
<td>• Dialogue and description are unrelated or missing.</td>
<td>• Transitions are not used, making the narrative difficult to understand.</td>
<td></td>
</tr>
<tr>
<td>• There is no conclusion.</td>
<td></td>
<td></td>
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<tr>
<td><strong>0</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• The introduction does not present an identifiable experience.</td>
<td>• There is no evident organization or sequence of events.</td>
<td>• Point of view, style, and tone are never established.</td>
</tr>
<tr>
<td>• Necessary background is missing.</td>
<td>• There is no evident pacing of events.</td>
<td>• Sensory language is not used.</td>
</tr>
<tr>
<td>• Dialogue and description are unrelated or missing.</td>
<td>• Transitions are not used, making the narrative difficult to understand.</td>
<td>• Sentences do not vary; several fragments and run-on sentences are present.</td>
</tr>
<tr>
<td>• There is no conclusion.</td>
<td></td>
<td>• Incorrect use of tense in verbs and verb phrases makes the sequence of events difficult to understand.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Significant spelling, grammar, usage, or mechanics errors create confusion and misunderstanding of ideas.</td>
</tr>
</tbody>
</table>