

COLLECTION 1

Bold Actions



In this collection, you will explore what it means to face challenges fearlessly, even if it means failing in the attempt.



COLLECTION

PERFORMANCE TASK Preview

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

- In one, you will write a fictional narrative with a main character who boldly attempts to overcome a tremendous challenge.
- In the second, you will write and present an argument about the rewards and risks of undertaking bold actions.

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.

Word	Definition	Related Forms
aspect (ắs'pěkt) <i>n.</i>	a characteristic or feature of something	aspectual
cultural (kul'chər-əl) <i>adj.</i>	of or relating to culture or cultivation	agriculture, culture, cultured, multicultural
evaluate (ī-vắl'yōō-ăt') <i>v.</i>	to examine something carefully to judge its value or worth	evaluation, evaluator, evaluative
resource (rē'sōrs') <i>n.</i>	something that can be used for support or help	resources, resourceful, natural resources
text (těkst) <i>n.</i>	a literary work that is regarded as an object of critical analysis	textbook, textual, texture, textile



Background This adventure story features a cutter-rigged sailboat. Cutter-rigged boats are small sailing yachts, each with a single mast for the main sail and smaller sails up front. Cutters can be equipped with a cabin that usually includes a small kitchen, called a galley. Author **Theodore Taylor** (1921–2006) wrote many stories about self-reliant characters who face great challenges. His best-known book, *The Cay*, depicts the struggles of a young shipwrecked sailor.



Rogue Wave

Short Story by Theodore Taylor

SETTING A PURPOSE Pay attention to the details and events that make this story an adventure. As you read, think about how the author builds a sense of excitement and anticipation throughout the short story.



As you read, save new words to **myWordList**.

A killer wave, known to mariners as a “rogue wave,” was approaching a desolate area of Baja California below Ensenada. It had been born off the east coast of Australia during a violent storm; it had traveled almost 7,000 miles at a speed of 20.83 miles an hour. Driven by an unusual pattern of easterly winds, it was a little over 800 feet in length and measured about 48 feet from the bottom of its trough to its crest. On its passage across the Pacific, it had already killed thirteen people, mostly fishermen in small boats, but also an entire French family of five aboard a 48-foot schooner . . .

Melissa “Scoot” Atkins went below into the *Old Sea Dog*’s tiny galley, moving down the three steps of the companionway, closing the two solid entry doors behind her, always a good

idea in offshore sailing. The three horizontal hatch boards that were on top of the doors were also firmly in place, securing the thirty-foot Baba type against sudden invasion of seawater.

Rogues and sneakers have been around since the beginning of the oceans, and the earliest sea literature makes note of “giant” waves. The U.S. Navy manual Practical Methods for Observing and Forecasting Ocean Waves says, “In any wave system, after a long enough time, an exceptional high one will occur. These monstrous out-sized waves are improbable but still possible and the exact time of occurrence can never be predicted.” Naval hydrography¹ studies indicate that waves 15 to 25 feet high qualify for “sneaker” or “sleeper” status; the freak rogue is up to 100 feet or over. As waters slowly warm they seem to be occurring more frequently. In 1995 the Queen Elizabeth 2 (the QE2), the great British passenger liner, encountered a 95-foot rogue south of Newfoundland. More than 900 feet long, the QE2 rode over it, but her captain said it looked like they were sailing into the White Cliffs of Dover.

Sullivan Atkins, Scoot’s oldest brother, was steering the cutter-rigged boat on a northerly course about fifteen miles off desolate Cabo Colnett, south of Ensenada. Under a brilliant sun, the glittering blue Pacific rose and fell in long, slick swells, a cold light breeze holding steady.

swell
(swĕl) *n.*
A *swell* is a long, unbroken wave.

Below **deck** Scoot was listening to Big Sandy & His Fly-Rite Boys doing “Swingin’ West,” and singing along with them while slicing leftover steak from last night’s meal. They’d grilled it on a small charcoal ring that was mounted outboard on the starboard side² at the stern, trailing sparks into the water. The *Sea Dog* had every blessed thing, including a barbecue pit, she marveled.

deck
(dĕk) *n.* The *deck* is the platform on a ship or boat where people stand.

Scoot was learning how to be a deep-water sailor. She was fourteen years old and pretty, with dark hair. Though small in size, not even five feet, she was strong. She’d started off with eight-foot Sabots. On this trip, her first aboard the *Sea Dog*, she’d manned the wheel for most of the three days they’d been under way. She’d stood four-hour watches at night. Sully was a good teacher.

¹ **hydrography:** the scientific description and analysis of the earth’s surface waters.

² **outboard on the starboard side:** positioned outside and on the right side of the boat.

It was one of those perfect days to be out, Sully thought: the three Dacron sails belayed and whispering, white bow waves singing pleasant songs as the fiberglass hull, tilting to starboard, sliced through the ocean. It was a day filled with goodness, peace, and beauty. They'd come south as far as Cabo Colnett, turning back north only an hour ago. They'd sailed from Catalina Island's Avalon Harbor, the *Sea Dog's* home port, out in the channel off Los Angeles. Sully had borrowed the boat from a family friend, Beau Tucker,
60 a stockbroker with enough money to outfit it and maintain it properly. Built by Ta-Shing, of Taiwan, she was heavy and sturdy, with a teakwood deck and handsome teakwood interior, and the latest in **navigation** equipment. Sully had sailed her at least a dozen times. He'd been around boats, motor and sail, for many of his nineteen years. He thought the *Old Sea Dog* was the best, in her category, that he'd ever piloted.

As he was about to complete a northeast tack, Sully's attention was drawn to a squadron of seagulls diving on
70 small fish about a hundred yards off the port bow, and he did not see the giant wave that had crept up silently behind the *Sea Dog*. But a split second before it lifted the boat like a carpenter's chip, he sensed something behind him and glanced backward, toward the towering wall of shining water.

It was already too late to shout a warning to Scoot so she could escape from the cabin; too late to do anything except hang on to the wheel with both hands; too late even to pray. He did manage a yell as the *Sea Dog* became vertical. She rose up the surface of the wall stern first and then pitch-poled
80 violently, end over end, the bow **submerging** and the boat going upside down, taking Sully and Scoot with it, the forty-foot mast, sails intact, now pointing toward the bottom.

Scoot was hurled upward, legs and arms flying, her head striking the after galley bulkhead and then the companionway steps and the interior deck, which was now the ceiling. She instantly blacked out.

Everything loose in the cabin was scattered around what had been the overhead. Water was pouring in and was soon lapping at Scoot's chin. It was coming from a four-inch
90 **porthole** that had not been dogged securely and a few other smaller points of entry.

navigation

(nāv'ī-gā'shən) *n.*
The *navigation* of a ship or boat is the act of guiding it along a planned course.

submerge

(səb-mûrg') *v.*
When something *submerges*, it becomes covered by water.

porthole

(pôrt'hōl) *n.* A *porthole* is a circular window on a boat or ship.

Sully's feet were caught under forestay sailcloth, plastered around his face, but then he managed to shove clear and swim upward, breaking water. He looked at the mound of upside-down hull, bottom to the sky, unable to believe that the fine, sturdy *Sea Dog* had been flipped like a cork, perhaps trapping Scoot inside. Treading water, trying to collect his thoughts, he yelled, "Scoot," but there was no answer. Heart pounding, unable to see over the mound of the hull, he circled it, thinking she might have been thrown clear. But there was no sign of her.

***Maneuvering his body,
he pulled on the handles.
The doors were jammed.***

He swam back to the point of cabin entry, took several deep breaths, and dove. He felt along the hatch boards and then opened his eyes briefly to see that the doors were still closed. She *was* still inside. Maneuvering his body, he pulled on the handles. The doors were jammed, and he returned to the surface for air.

He knew by the way the boat had already settled that there was water inside her. Under usual circumstances, the hull being upright, there would be four feet, nine inches of hull below the waterline. There would be about the same to the cabin overhead, enabling a six-foot-person to walk about down there.

Panting, blowing, Sully figured there was at least a three-foot air pocket holding the *Sea Dog* on the surface, and if Scoot hadn't been knocked unconscious and drowned, she could live for quite a while in the dark chamber. How long, he didn't know.

In the blackness, water continued to lap at Scoot's chin. She had settled against what had been the deck of the galley alcove, her body in an upright position on debris. Everything

not tied down or in a locker was now between the overhead ribs. Wooden hatch covers³ from the bilges were floating in the water and the naked bilges were exposed. Just aft of her body, and now above it, was the small diesel engine as well as the batteries. Under the water were cans of oil, one of them leaking. Battery acid might leak, too. Few sailors could imagine the nightmare that existed inside the *Sea Dog*. Scoot's pretty face was splashed with engine oil.

130 Over the next five or six minutes, Sully dove repeatedly, using his feet as a fulcrum, and using all the strength that he had in his arms, legs, and back, in an effort to open the doors. The pressure of the water defeated him. Then he thought about trying to pry the doors open with the wooden handle of the scrub brush. Too late for that, he immediately discovered. It had drifted away, along with Scoot's nylon jacket, her canvas boat shoes—anything that could float.

Finally he climbed on top of the keel, catching his breath, resting a moment, trying desperately to think of a way to enter
140 the hull. Boats of the Baba class, built for deep-water sailing, quite capable of reaching Honolulu and beyond, were almost sea-tight unless the sailors made a mistake or unless the sea became angry. The side ports were supposed to be dogged securely in open ocean. Aside from the cabin doors, there was no entry into that cabin without tools. He couldn't very well claw a hole through the inch of tough fiberglass.

He thought about the hatch on the foredeck, but it could only be opened from inside the cabin. Then there was the skylight on the top of the seventeen-foot cabin, used for
150 ventilation as well as a sun source; that butterfly window, hinged in the middle, could be opened only from the inside. Even with scuba gear, he couldn't open that skylight unless he had tools.

He fought back tears of frustration. There was no way to reach Scoot. And he knew what would happen down there. The water would slowly and inevitably rise until the air pocket was only six inches; her head would be trapped between the surface of the water and the dirty bilge. The water would torture her, then it would drown her. Seawater has no heart,

³ **Wooden hatch covers:** door-like coverings made of wood that fit over openings on the deck or hull of a boat.

160 no brain. The *Sea Dog* would then drop to the ocean floor, thousands of feet down, entombing her forever.

Maybe the best hope for poor Scoot was that she was already dead, but he had to determine whether she was still alive. He began pounding on the hull with the bottom of his fist, waiting for a return knock. At the same time, he shouted her name over and over. Nothing but silence from inside there. He wished he'd hung on to the silly scrub brush. The wooden handle would make more noise than the flesh of his fist.

170 Almost half an hour passed, and he finally broke down and sobbed. His right fist was bloody from the constant pounding. Why hadn't *he* gone below to make the stupid sandwiches? Scoot would have been at the wheel when the wave grasped the *Sea Dog*. His young sister, with all her life to live, would be alive now.

They'd had a good brother-sister relationship. He'd teased her a lot about being pint-sized and she'd teased back, holding her nose when he brought one girl or another home for display. She'd always been spunky. He'd taken her sailing locally, in the channel, but she'd wanted an offshore cruise for her fourteenth birthday. Now she'd had one, unfortunately.

180 Their father had nicknamed her Scoot because, as a baby, she'd crawled so fast. It was still a fitting name for her as a teenager. With a wiry body, she was fast in tennis and swimming and already the school's champion in the hundred-yard dash.

Eyes closed, teeth clenched, he kept pounding away with the bloody fist. Finally he went back into the ocean to try once more to open the doors. He sucked air, taking a half-dozen deep breaths, and then dove again. Bracing his feet against the companionway frames, he felt every muscle straining, but the doors remained jammed. He was also now aware that if they did open, more water would rush in and he might not have time to find Scoot in the blackness and pull her out. But he was willing to take the gamble.

190 Scoot awakened as water seeped into her mouth and nose. For a moment she could not understand where she was, how she got there, what had happened ...Vaguely, she remembered the boat slanting steeply downward, as if it were suddenly diving, and she remembered feeling her body going up.

200 That's all she remembered, and all she knew at the moment was that she had a fierce headache and was in chill water in total darkness. It took a little longer to realize she was trapped in the *Sea Dog's* cabin, by the galley alcove. She began to feel around herself and to touch floating things. The air was thick with an oil smell. Then she ran her hand over the nearest solid thing—a bulkhead. *That's strange*, she thought—her feet were touching a pot. She lifted her right arm and felt above her—the galley range. The galley range above her? *The boat was upside down*. She felt for the companionway steps and found the
210 entry doors and pushed on them; that was the way she'd come in. The doors didn't move.

Sully crawled up on the wide hull again, clinging to a faint hope that a boat or ship would soon come by; but the sun was already in descent, and with night coming on, chances of rescue lessened with each long minute. It was maddening to have her a few feet away and be helpless to do anything. Meanwhile the hull swayed gently, in eerie silence.

Scot said tentatively, "Sully?" Maybe he'd been drowned. Maybe she was alone and would die here in the foul water.

220 She repeated his name, but much more loudly. No answer. She was coming out of shock now and fear icier than the water was replacing her confusion. To die completely alone? It went that way for a few desperate moments, and then she said to herself, *Scot, you've got to get out of here! There has to be some way to get out . . .*



Sully clung to the keel with one hand, his body flat against the smooth surface of the hull. There was ample room on either side of the keel before the dead-rise, the upward slope of the hull. The *Sea Dog* had a beam of ten feet. Unless a wind and
230 waves came up, he was safe enough in his wet perch.

Scout again wondered if her brother had survived and if he was still around the boat or on it. With her right foot she began to probe around the space beneath her. The pot had drifted away, but her toes felt what seemed to be flatware. That made sense. The drawer with the knives and forks and spoons had popped out, spilling its contents. She took a deep breath and ducked under to pick out a knife. Coming up, she held the knife blade, reaching skyward with the handle . . .

Eyes closed, brain mushy, exhausted, Sully heard a faint
240 tapping and raised up on his elbows to make sure he wasn't dreaming. No, there was a tapping from below. He crawled back toward what he thought was the source area, the galley area, and put an ear to the hull. *She was tapping!* He pounded the fiberglass, yelling, "Scout, Scoot, Scoot . . ."

Scout heard the pounding and called out, "Sully, I'm here, I'm here!" Her voice seemed to thunder in the air pocket.

Sully yelled, "Can you hear me?"

Scout could only hear the pounding.

"Help me out of here . . ."

250 Ear still to the hull, Sully shouted again, "Scout, can you hear me?" No answer. He pounded again and repeated, "Scout, can you hear me?" No answer. The hull was too thick and the slop of the sea, the moan of the afternoon breeze, didn't help.

Though she couldn't hear his voice, the mere fact that he was up there told her she'd escape. Sully had gotten her out of jams before. There was no one on earth that she'd rather have as a rescue man than her oldest brother. She absolutely knew she'd survive.

260 Though it might be fruitless, Sully yelled down to the galley alcove, "Listen to me, Scout. You'll have to get out by yourself. I can't help you. I can't break in. Listen to me, I know you're in water, and the best way out is through the skylight. You've got

to dive down and open it. You're small enough to go through it . . ." She could go through either section of the butterfly window. "Tap twice if you heard me!"

She did not respond, and he repeated what he'd just said, word for word.

No response. No taps from below.

270 Scoot couldn't understand why he didn't just swim down and open the doors to the cabin, release her. That's all he needed to do, and she'd be free.

No response.

No taps from below.

Sully looked up at the sky. "Please, God, help me, help us." It was almost unbearable to know she was alive and he was unable to do anything for her. Then he made the decision to keep repeating: "Listen to me, Scoot. You'll have to get out by yourself. I can't break in. Listen to me, the best way out is through the skylight. You've got to dive down and open it. You're small enough to go through it . . ."

280 He decided to keep saying it the rest of the day and into the night or for as long as it took to penetrate the hull with words. *Skylight! Skylight! Over and over.*

He'd heard of mental telepathy but had not thought much about it before. Now it was the only way to reach her.

Scoot finally thought that maybe Sully was hurt, maybe helpless up on that bottom, so that was why he couldn't open the doors and let her out. That had to be the reason—Sully up there with broken legs. *So I'll have to get out on my own,* she thought.

290 Over the last two days, when she wasn't on the wheel she had been exploring the *Sea Dog*, and she thought she knew all the exits. Besides the companionway doors, which she knew she couldn't open, there was the hatch on the foredeck for access to the sails; then there was the skylight, almost

in the middle of the long cabin. Sully had opened it, she remembered, to air out the boat before they sailed. As she clung to a light fixture by the alcove, in water up to her shoulders, something kept telling her she should first try the butterfly windows of the skylight. The unheard message was compelling—*Try the skylight.*

300 Sully’s voice was almost like a recording, a mantra, saying the same thing again and again, directed down to the position of the galley.

Scout remembered that an emergency flashlight was bracketed on the bulkhead above the starboard settee, and she assumed it was waterproof. From what Sully had said, Beau Tucker took great care in selecting emergency equipment. It might help to actually see the dogs on the metal skylight frame. She knew she wouldn’t have much time to spin them loose. Maybe thirty or forty seconds before she’d have to surface for breath. Trying
310 to think of the exact position of the upside-down flashlight, she again tapped on the hull to let her brother know she was very much alive.

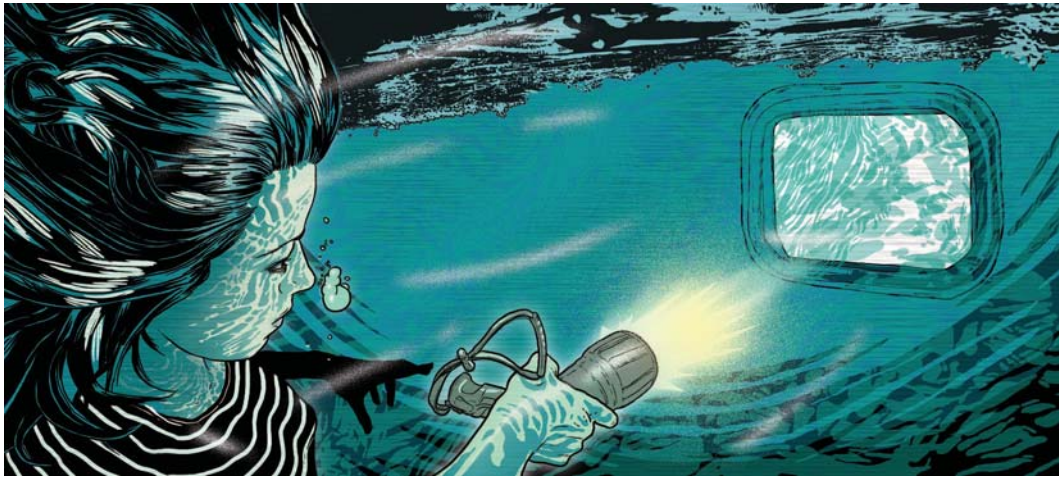
He pounded back.

Sully looked at his watch. Almost four-thirty. About three hours to sundown. Of course, it didn’t make much difference to Scout. She was already in dank night. But it might make a difference if she got out after nightfall. He didn’t know what kind of shape she was in. Injured, she might surface and drift away.

320 The mantra kept on.

Scout dove twice for the boxy flashlight, found it, and turned it on, suddenly splitting the darkness and immediately feeling hopeful. But it was odd to see the *Sea Dog’s* unusual overhead, the open hatchways into the bilge and the debris floating on the shining water, all streaked with lubricants; odd to see the toilet upside down. She held the light underwater and it continued to operate.

Every so often, Sully lifted his face to survey the horizon, looking for traffic. He knew they were still within sixteen or
330 seventeen miles of the coast, though the drift was west. There was usually small-boat activity within twenty miles of the shore—fishermen or pleasure boats.



Scout worked herself forward a few feet, guessing where the skylight might be, and then went down to find the butterfly windows, the flashlight beam cutting through the murk. It took a few seconds to locate them and put a hand on one brass dog. She tried to turn it, but it was too tight for her muscles and she rose up to breathe again.

340 Not knowing what was happening below or whether Scout was trying to escape, Sully was getting more anxious by the moment. He didn't know whether or not the crazy telepathy was working. He wished she would tap again to let him know she was still alive. It had been more than twenty minutes since she'd last tapped.

Scout had seen a toolbox under the companionway steps and went back to try to find it. She guessed there'd be wrenches inside it, unless they'd spilled out. Using the flashlight again, she found the metal box and opened it. Back to the surface to breathe again, and then back to the toolbox to extract a wrench.
350 With each move she was becoming more and more confident.

A big sailboat, beating south, came into Sully's view; but it was more than two miles away and the occupants—unless he was very lucky—would not be able to spot the *Sea Dog's* mound and the man standing on it, waving frantically.

Four times Scout needed to dive, once for each dog; and working underwater was at least five times as difficult as trying to turn them in usual circumstances. She'd aim the light and rest it to illuminate the windows. Finally, all the dogs

were loose and she rose once again. This time, after filling her
360 lungs to bursting, she went down and pushed on the starboard
window. It cracked a little, but the outside sea pressure resisted
and she had to surface again.

Sully sat down, almost giving up hope. How long the air
pocket would hold up was anybody's guess. The boat had
settled at least six inches in the last two hours. It might not last
into the night.

On her sixth dive Scoot found a way to brace her feet against
the ceiling ribs. She pushed with all her strength, and this
time the window opened. Almost out of breath, she quickly
370 pushed her body through and the *Old Sea Dog* released her.
Treading water beside the hull, she sucked in fresh air and
finally called out, "Sully ..."

He looked her way, saw the grin of triumph on the oil-stained
imp face, and dived in to help her aboard the derelict.

Shivering, holding each other for warmth all night, they
rode and rocked, knowing that the boat was sinking lower
each hour.

Just after dawn, the *Red Rooster*, a long-range sports
fishing boat out of San Diego bound south to fish for wahoo
380 and tuna off the Revilla Gigedo Islands, came within a
hundred yards of the upside-down sailboat and stopped to
pick up its two chattering survivors.

The *Red Rooster's* captain, Mark Stevens, asked, "What
happened?"

"Rogue wave," said Sully. That's what he planned to say to
Beau Tucker as well.

Stevens winced and nodded that he understood.

The *Old Sea Dog* stayed on the surface for a little while
longer, having delivered her survivors to safety; then her air
390 pocket breathed its last and she slipped beneath the water,
headed for the bottom.

COLLABORATIVE DISCUSSION How and when did this
adventure tale "hook" you? As it unfolded, what events
helped to keep you anxious about what would happen? With
a partner, review "Rogue Wave" to point out and discuss the
parts that helped to create excitement and anticipation.

Analyze Story Elements: Plot and Setting

The power of a story, such as “Rogue Wave,” comes from its action and events. Most stories follow a series of events, also known as the **plot**. A story centers around the **conflict**, the struggle between opposing forces. As the characters struggle to resolve a conflict, the plot builds **suspense**, the growing tension and excitement felt by the reader. Most plots have five stages:

- The **exposition** introduces the characters and presents the setting and conflict.
- The **rising action** presents complications that intensify.
- The **climax** is the story’s moment of greatest interest—the point where the conflict is resolved.
- In the **falling action**, the story begins to draw to a close.
- The **resolution** reveals the final outcome of the conflict.

Often the plot is influenced by the **setting**, or the time and place of the action. For example, the setting can cause plot complications. In “Rogue Wave,” Sully notes that as evening comes, the fading light could hamper his rescue efforts. To understand the influence of setting on the plot in “Rogue Wave,” find details that tell where and when the events are happening. Use those details to visualize the setting and follow the action.

Make Inferences

Authors do not always fully describe every aspect of a story, setting, or character. They do, however, provide clues that help you to make **inferences**, logical guesses based on facts and one’s own knowledge and experience. You make an inference by combining evidence with what you know.

To support your inferences, you may need to **cite textual evidence**, or provide specific information from the text. For example, you can identify story details that indicate a character’s feelings, as shown in the chart. Using a chart like this one can help you make inferences throughout a text.

Detail from the Text	My Own Experience	My Inference
In lines 37–39, Scoot is listening to music and singing along.	When I sing along to a song, I usually feel happy.	Scoot feels happy to be sailing with her brother.



Analyzing the Text

Cite Text Evidence

Support your responses with evidence from the text.

- Infer** Reread lines 218–225. What inference can you make about Scoot’s personality, based on these lines?
- Connect** How does the information in lines 17–31 help establish the conflict?
- Infer** Reread lines 186–194. Describe Sully’s emotions at this point.
- Infer** Reread lines 328–332. What inference does the author want you to make at this point?
- Compare** Fill out a chart like this one to trace the conflicts or complications Scoot and Sully encounter in the story. Review the story events in the text, expanding the chart as necessary to cover the key happenings.

Complication	1	2	3	4	5
Scoot’s					
Sully’s					

- Analyze** Identify the two settings in this story. How does the author’s shifting between these settings help build suspense?
- Evaluate** Describe the climax of the story. What makes this moment so suspenseful? Explain.

PERFORMANCE TASK



Writing Activity: Movie Outline

Think about how “Rogue Wave” could be adapted as an action movie.

Write a four-paragraph movie outline showing how it could be done. Use your completed outline to “pitch”—or present persuasively—your movie idea to a partner or group. In your outline, be sure to include:

- a description of the opening scene that establishes the characters, setting, and conflict.
- a description of each important scene in the plot.
- suggestions for how to shoot each scene to convey the suspense.

Critical Vocabulary

ELA L.7.4a, L.7.4b, L.7.4c
ELD PI.7.6, PI.7.12

swell

deck

navigation

submerge

porthole

Practice and Apply Complete each sentence to show that you understand the meaning of the boldfaced vocabulary word.

1. I can see the water's motion by watching how a **swell** . . .
2. One reason to be on the **deck** of a boat is . . .
3. Sailors need tools for **navigation**, such as . . .
4. When the tide comes in on the beach, it could **submerge** . . .
5. There was a **porthole** in our room on the boat, so we . . .

Vocabulary Strategy: Latin Roots

A **root** is a word part that came into English from an older language. Roots from the ancient language of Latin appear in many English words. Often, by identifying Latin roots, you can figure out the meanings of words that seem unfamiliar. For example, the chart shows two words from "Rogue Wave." Each contains a Latin root having to do with the sea.

Word	Latin Root	Root's Meaning
mariners	<i>mar</i>	sea
navigation	<i>nav</i>	ship

Mariners, which comes from the Latin root *mar*, are sea sailors. The Latin root *nav*, from which *navigation* comes, appears in words having to do with ships and sailing, such as *navy* (a fleet of ships) and *naval* (having to do with navies). By identifying the roots *mar* and *nav*, you can make a good guess about the meanings of longer words that include them. Relying on a resource such as a print or online dictionary also can help you confirm your ideas.

Practice and Apply Read each sentence. Identify the words with the Latin roots *mar* and *nav*. Tell what each word means. Use a print or online dictionary to check your ideas.

1. Sailors in the navy may spend time in submarines.
2. Mariners long ago navigated using the stars.
3. Using navigation equipment, fishermen found a region of rich marine life.
4. Boats set out from the marina to sail up the river, which is navigable to the waterfalls.

Language Conventions: Sentence Structure

A **clause** is a group of words that has the two main parts of a sentence—a complete subject and a complete predicate. A **complete subject** includes all the words that identify the person, place, thing, or idea that the sentence is about. The **complete predicate** includes all the words that tell or ask something about the subject.

Complete Subject	Complete Predicate
The <i>Sea Dog</i>	<i>had every blessed thing.</i>
Sully	<i>was a good teacher.</i>

A **simple sentence** contains just one main clause.

Sully looked at his watch.

In this sentence, the complete subject is *Sully* and the complete predicate is *looked at his watch*.

A **compound sentence** contains two or more main clauses that are joined either by a comma and coordinating conjunction, such as *and*, *but*, *or*, *for*, *so*, *yet*, and *nor*, or are joined by a semicolon.

She pushed with all her strength, and this time the window opened.

In this compound sentence, the simple sentence *She pushed with all her strength* is combined with the sentence *this time the window opened*, using a comma and the coordinating conjunction *and*.

She found the entry doors; they were closed.

In this compound sentence, a semicolon is used to connect two simple sentences.

Practice and Apply Create a compound sentence by joining the two simple sentences with either a comma and a coordinating conjunction or a semicolon.

1. Rogue waves are frightening. They are unpredictable giants.
2. A rogue wave can be very tall. It can travel thousands of miles.
3. Sailors know about the sea's dangers. They follow safety rules.
4. Life at sea has its risks. It also has beauty.
5. Sailors prepare for dangerous weather. They risk dying at sea.

COMPARE MEDIA

Background *A compelling event in the news can trigger controversy. Through television, the Internet, and print articles, journalists and the general public voice their opinions and ask heated questions that may not have easy answers.*

SETTING A PURPOSE In this lesson, you'll analyze media about a 16-year-old's attempt to become the youngest person to sail solo around the world, an event that sparked worldwide controversy.

MEDIA ANALYSIS

Covering Issues in the News



Parents of Rescued Teenage Sailor Abby Sunderland Accused of Risking Her Life

Online News Article by Paul Harris



Ship of Fools

Editorial by Joanna Weiss



Was Abby Too Young to Sail?

TV News Interview by CBS News

Parents of Rescued Teenage Sailor Abby Sunderland Accused of Risking Her Life

Sailing experts condemn family for allowing 16-year-old American girl to attempt a solo round-the-world voyage

Paul Harris, New York
The Observer, June 12, 2010

A teenage girl attempting to sail solo around the world was rescued yesterday in a remote spot of the Indian Ocean, bringing to a successful conclusion the dramatic bid to save her life.

Sixteen-year-old American Abby Sunderland was picked up from her stricken vessel by a dinghy¹ launched from the French fishing boat *Ile de la Reunion*.²

Her father, Laurence Sunderland, speaking to reporters outside their California home, said his daughter was safe and well: “She got out of her vessel with the clothes on her back, and we are just really excited and ecstatic that Abigail is in safe hands. She was in good spirits . . . she talked to her mother.”

However, the same cannot be said of Sunderland’s yacht, *Wild Eyes*. The vessel was apparently pounded by gigantic waves that had destroyed its mast,³ which in turn knocked out her satellite communications equipment. The yacht was then effectively left floundering midway between Africa and Australia. It is likely to be allowed to sink.

Sunderland had activated an emergency beacon⁴ which started a huge search and rescue operation involving Australia, America, and France. Numerous ships became involved in the hunt, as well as a chartered jet which spotted the teenager late on Thursday. Sunderland was able to radio the plane and report that she was fit and had food and water supplies.

¹ **dinghy**: a small open boat carried as a lifeboat on a larger boat.

² ***Ile de la Reunion***: the French fishing boat carrying the dinghy that picked up Abby is a large ocean-going ship, 180 feet long, 23 feet wide, and weighing 1295 tons.

³ **mast**: the tall, vertical pole that supports the sail and rigging of a ship.

⁴ **beacon**: a radio or transmitter that emits a guidance signal.

The rescue itself was not without incident as rough seas saw the captain of the French boat fall into the water. “He was fished out in difficult conditions,” said a statement from the French territory of Reunion Island.

30 Though the search for Sunderland ended happily, it has caused a debate on the wisdom of such young sailors making dramatic and dangerous journeys. Sunderland was following the achievement of her brother, Zac, who had made the solo journey around the world at the age of 17, becoming the youngest person in the world to do so.



Abby Sunderland on her sailboat *Wild Eyes* in Ensenada, Mexico, during her attempt at a solo round-the-world voyage

Many critics of Sunderland—and her parents—have criticized the decision to let her go on such a journey. “It’s not something that a 16-year-old should be able to decide—whether they’re capable of doing it. It’s potentially
40 irresponsible for the parents,” Michael Kalin, junior director of San Francisco’s St Francis Yacht Club, told the Associated Press.

Other top figures from the world of sailing joined in the criticism. “In Abby’s case she was lucky. It’s only a matter of time until we end up with a tragedy on our hands,” said Derrick Fries, a world sailing champion and author of *Learn to Sail*.

Such opinions by professionals have been echoed on blogs and comments on news articles as members of the public
50 have called the Sunderlands irresponsible and careless. One commentator on the *Los Angeles Times* website summed up the view of many: “Abby Sunderland was on the wrong type of boat (a racing yacht) in the wrong location (the southern Indian Ocean) at the wrong time of year (winter in the southern hemisphere). Other than those minor details, it was a well-planned voyage.”

But the family have robustly defended themselves. They have pointed out that Abby is a highly experienced and highly skilled sailor. They have even used the debate to criticize the
60 too-careful tendency of much modern parenting advice and said that a certain amount of risky challenge was healthy for an adventurous child.

“I never questioned my decision in letting her go. In this day and age we get overprotective with our children,” Laurence Sunderland said. “Look at how many teenagers die in cars every year. Should we let teenagers drive cars? I think it’d be silly if we didn’t.”



Analyze Structure

In a **news report**, whether it's online, in print, or broadcast on television, journalists commonly use the **5 Ws and H questions**—*who, what, when, where, why, and how*—as an outline for writing the news story. Following this structure helps to ensure that writers have covered the necessary details. In turn, readers can use the 5 *Ws* and *H* questions to determine the main idea and supporting details of a news story. The **central idea** is the most important idea about a topic that a writer conveys, and the **supporting details** are the examples, facts, statistics, and anecdotes that provide a basis for the central idea.

Analyzing the Media

Cite Text Evidence

Support your responses with evidence from the text.

- Summarize** Review the news story and fill out a chart like this one to record the story's 5 *Ws* and *H*.

5 Ws and H Questions	
Who is the story about?	
What happened to this person?	
When did it happen?	
Where did it happen?	
Why did it happen?	
How did it happen?	

- Infer** What is the central idea of this article? Cite details from the article to support your answer.

Ship of Fools

Protecting a 16-year-old sailor, not enabling dangerous dreams, is a parent's responsibility

Joanna Weiss, Globe Columnist
The Boston Globe, June 15, 2010

ITHINK it's a parent's job to realize their kids' dreams," Abby Sunderland's father told the *Los Angeles Times* last winter. This was just before he waved his 16-year-old daughter off on what was to be a six-month voyage alone on a small boat, her effort to become the youngest person to sail around the world nonstop and unassisted.

Here's a proposed rule of thumb: any record that requires more than 10 syllables to explain does not need to be broken. At any rate, Abby did not succeed. A massive storm in the Indian Ocean knocked out her mast, launching a massive international rescue effort. She has since abandoned her 40-foot boat and boarded a French fishing vessel, from where she has resumed her blog.

Actually, she has a panoply of interlinked blogs,¹ set up to track and promote her journey, including one that sold T-shirts and shoes with an "Abby 16" logo. They're flooded now with comments offering gratitude and praise, calling her a role model and an inspiration.

So this is the definition of bravery now? Embarking² on unnecessary risk that jeopardizes the lives of rescue workers? When I thought of a 16-year-old bobbing alone in the Indian Ocean, surrounded by 25-foot waves, I didn't feel inspired. I felt sad. And when I thought about her parents, I felt furious.

Abby's fans would call me a naysayer,³ I gather from their posts, and tell me I lack a spirit of adventure. And I'll admit that parenthood requires one to overcome a certain intolerance⁴ for risk. I can't watch my 5-year-old daughter climb the monkey bars without feeling like I'm going to have a coronary. God knows what I'll do when she starts driving.

¹ **panoply** (pān'ə plē) of **interlinked blogs**: an array of blogs that are linked together.


² **Embarking**: setting out.

³ **naysayer**: one who opposes or takes a negative view.

⁴ **intolerance**: condition or quality of not accepting.

30 But parenthood also requires you to invoke⁵ maturity where your child lacks it, whether it's telling her that she's too small to slide down the fireman's pole or that her sailing journey will have to wait until she's old enough to come to her senses. It involves helping her figure out the difference between a dream and a fantasy.

Perhaps someone should have stepped in to impose some parenting standards on the Sunderlands; last summer, a court in the Netherlands stopped a 13-year-old girl from making her own unadvised solo sail. Better yet, we could give up a
40 culture that treats accomplishment as a race and turns risk into its own reward. Abby Sunderland couldn't drive without a learner's permit, but her journey on the high seas got her fawning press⁶ and endorsement deals. Now, some fans on her site have offered their own money to recover her lost boat. One pledged to play an extra \$5 a day in the lottery, just in case.



“Perhaps someone should have stepped in to impose some parenting standards.”

When will he realize he's simply a pawn in the Sunderlands' audience-building scheme? From onboard the French fishing vessel, Abby has declared, *quelle surprise*,⁷ that she's writing a book. Her father also disclosed that he's been
50 shopping a reality show with the working title “Adventures in Sunderland.” (What good fortune this family has, to have a name that lends itself to puns.)

⁵ **invoke:** to call (a higher power) for assistance or support.

⁶ **fawning press:** favor-seeking press.

⁷ **quelle surprise:** What a surprise!

Childhood fame is always some mix of the child's dream and the parents'; so it was with Jessica Dubroff, the 7-year-old who died in 1996, trying to pilot a plane across the country.

With the growing temptations of book deals and TV series, the balance may be shifting even more. We'll surely hear more from Jordan Romero, the 13-year-old who just became the youngest person to climb Mount Everest. We
60 probably haven't heard the last of the Heenes of Colorado,⁸ who at least had the sense not to actually put their child inside the Mylar balloon.

But while there's clearly a market for immature stars, we shouldn't confuse "youngest" with significant "first," and we shouldn't call these publicity stunts anything but what they are. Abby Sunderland may find a way to convert her misadventures into lingering fame. But while she seems to be a skilled junior sailor, calm in the face of danger, that doesn't make her a hero. It just makes her very, very lucky.

⁸ **Heenes of Colorado:** a reference to a widely reported incident in 2009 in which a six-year-old boy was said to have floated away in a helium balloon. The report turned out to be false.

Trace and Evaluate an Argument

An **editorial** is an opinion piece that usually appears in the opinion and commentary section of a newspaper. An editorial is a type of argument in which the writer expresses one or more opinions about an issue and uses facts to support those opinions. A **fact** is a statement that can be proved. An **opinion** is a statement of belief or feeling. Like an argument, an editorial can include a **claim**, which is the writer’s position or opinion; **reasons and evidence** that support the claim; and **counterarguments**, or responses to differing opinions.

Analyzing the Media

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

- 1. Cite Evidence** Reread the editorial and fill in a chart like this one to cite the facts and opinions you find.

Type of Evidence	Examples
Facts	
Opinions	

- 2. Identify** Which sentence in the editorial represents the writer’s claim?
- 3. Analyze** In the first quote, Abby’s father says, “I think it’s a parent’s job to realize their kids’ dreams.” What is the editorial writer’s counterargument to this statement?
- 4. Summarize** What point does the editorial writer make in lines 41–62?
- 5. Evaluate** How effectively does the editorial writer convey her opinion? Evaluate how clearly and convincingly the writer presents her evidence and ideas and concludes the editorial.

Was Abby Too Young to Sail?

TV News Interview by Harry Smith, CBS News

Running Time: 3:40 minutes

AS YOU VIEW The news interview you are about to view was first broadcast June 11, 2010, on the CBS Morning News as news broke that Abby Sunderland had been found in the Indian Ocean and was being rescued. In the segment you are about to view, journalist Harry Smith interviews the Sunderland family. Video clips of Abby and her sailboat before the trip are included.



COLLABORATIVE DISCUSSION Consider the choices the director makes about arranging the split-screen and including media features such as video clips. What is the effectiveness and impact of using video segments while the interviewees are speaking? What new information or insights do you learn from the interview about Abby’s voyage and her preparedness? Discuss these choices and questions with your group and cite segments from the newscast to support your ideas.

Analyze Structure

ELA RI.7.2, RI.7.5, SL.7.2
ELD PI.7.6, PII.7.1

In a **TV news interview**, a journalist asks questions of and discusses issues with one or more people who may be experts, eyewitnesses, informed persons, or others close to the subject of the news interview. An interview includes video of the discussion between the interviewer and interviewee and may also include video or visuals of related information that tell the viewer more about the subject. The visual elements usually illustrate or emphasize important information by showing rather than telling what happened. These images can create positive or negative views of the topic or individuals.

When gathering information from a television interview, note the questions and listen carefully to the information provided in each interviewee's response.

Analyzing the Media

ELA RI.7.2, RI.7.5, SL.7.2
ELD PI.7.6, PII.7.1

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

- 1. Identify** As you view the interview, use a chart like the one shown below to record information provided by each interviewee.

Interviewee	Statement

- 2. Interpret** What overall impression of the Sunderland family does the interview create? Cite specific examples from the interview to support your response.
- 3. Analyze** The video segments of Abby that appear at certain points during the interview were recorded before her trip. How do these video segments and the video overall characterize Abby?

Analyze Ideas in Diverse Media

You’ve just read coverage of a single topic in three different formats—a news article, an editorial, and a television interview—by different writers who provide their own unique evidence and interpretations of Abby Sunderland’s rescue.

To analyze the information from these varied sources, examine the purpose and the ideas presented in each. The writer’s purpose is his or her reason for writing the report or story: to inform, to persuade, to entertain, or to express thoughts or feelings. Often there is more than one purpose.

Analyzing the Media

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

- Analyze** Use a chart like this one to analyze the purpose and key information presented in each of the selections.

Type	News Article	Editorial	TV News Interview
Purpose			
Central Idea(s) or Claim(s)			
Support or Evidence			

- Synthesize** What idea about Abby’s trip is emphasized in the editorial but not in the other two reports? How does this emphasis change your view of Abby’s story?
- Analyze** What did you learn from the news interview that you did not learn from the articles? Cite specific evidence from each media piece to support your answer.

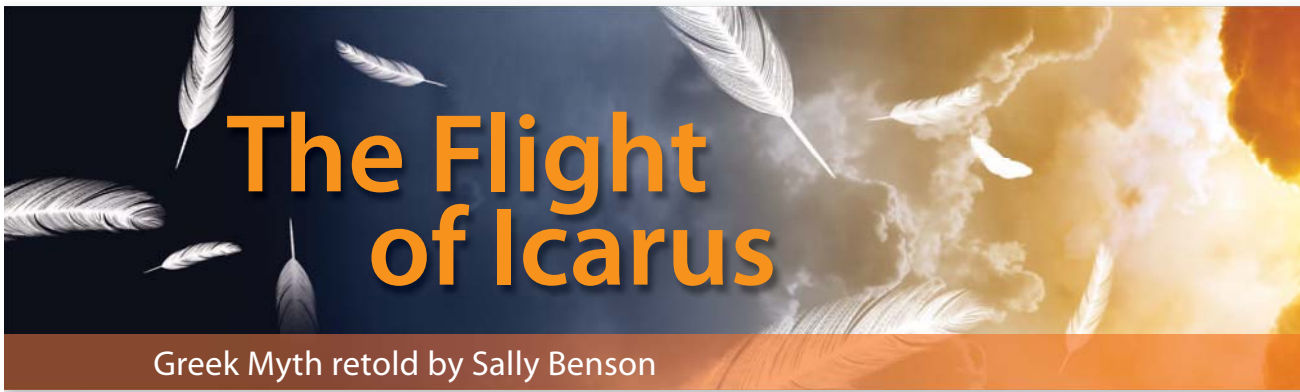
PERFORMANCE TASK



Media Activity: Blog With your classmates, create a class blog to discuss what you think would be an appropriate age to pursue such an undertaking. To build the blog, map out your home page and plan one or more discussion threads.

Begin the blog by writing your own opinion of Abby’s solo adventure. Was it foolish or wise for someone her age to attempt such a trip alone? Refer to any of the three news pieces for evidence. Encourage classmates to post to the blog.

Background *Today we think of myths as stories that have been passed down through countless generations. In the ancient civilization of Greece, myths were the basis of an elaborate system of beliefs. Myths explained their mystifying world and offered wisdom on how to live in it. The myth of Daedalus and his son Icarus is one example.*



SETTING A PURPOSE As you read, pay close attention to the choices Icarus and his father make. What do these choices reveal? Write down any questions you may have while reading.

When Theseus escaped from the labyrinth, King Minos flew into a rage with its builder, Daedalus, and ordered him shut up in a high tower that faced the lonely sea. In time, with the help of his young son, Icarus, Daedalus managed to escape from the tower, only to find himself a prisoner on the island. Several times he tried by bribery to stow away on one of the vessels sailing from Crete, but King Minos kept strict watch over them, and no ships were allowed to sail without being carefully searched.

10 Daedalus was an ingenious artist and was not discouraged by his failures. “Minos may control the land and sea,” he said, “but he does not control the air. I will try that way.”

He called his son, Icarus, to him and told the boy to gather up all the feathers he could find on the rocky shore.

As thousands of gulls soared over the island, Icarus soon collected a huge pile of feathers. Daedalus then melted some wax and made a skeleton in the shape of a bird's wing. The smallest feathers he pressed into the soft wax and the large ones he tied on with thread. Icarus played about on the beach happily while his father worked, chasing the feathers that blew away in the strong wind that swept the island and sometimes taking bits of the wax and working it into strange shapes with his fingers.

It was fun making the wings. The sun shone on the bright feathers; the breezes ruffled them. When they were finished, Daedalus fastened them to his shoulders and found himself lifted upwards, where he hung poised in the air. Filled with excitement, he made another pair for his son. They were smaller than his own, but strong and beautiful.

Finally, one clear, wind-swept morning, the wings were finished, and Daedalus fastened them to Icarus's shoulders and taught him how to fly. He bade him watch the movements of the birds, how they soared and glided overhead. He pointed out the slow, graceful sweep of their wings as they beat the air steadily, without fluttering. Soon Icarus was sure that he, too, could fly and, raising his arms up and down, skirted over the white sand and even out over the waves, letting his feet touch the snowy foam as the water thundered and broke over the sharp rocks. Daedalus watched him proudly but with misgivings. He called Icarus to his side and, putting his arm round the boy's shoulders, said, "Icarus, my son, we are about to make our flight. No human being has ever traveled through the air before, and I want you to listen carefully to my instructions. Keep at a **moderate** height, for if you fly too low, the fog and spray will clog your wings, and if you fly too high, the heat will melt the wax that holds them together. Keep near me and you will be safe."

He kissed Icarus and fastened the wings more securely to his son's shoulders. Icarus, standing in the bright sun, the shining wings dropping gracefully from his shoulders, his golden hair wet with spray, and his eyes bright and dark with excitement, looked like a lovely bird. Daedalus's eyes filled with tears, and turning away, he soared into the sky, calling to Icarus to follow. From time to time, he looked back to see that the boy was safe and to note how he managed his wings in his flight. As they flew across the land to test their **prowess** before

moderate
(mōd'ər-īt) *adj.* When something is kept moderate, it is kept within a certain limit.

prowess
(prou'is) *n.* Prowess is the strength and courage someone has.



setting out across the dark wild sea, plowmen below stopped their work and shepherds gazed in wonder, thinking Daedalus and Icarus were gods.

60 Father and son flew over Samos and Delos, which lay on their left, and Lebinthus,¹ which lay on their right. Icarus, beating his wings in joy, felt the thrill of the cool wind on his face and the clear air above and below him. He flew higher and higher up into the blue sky until he reached the clouds. His father saw him and called out in alarm. He tried to follow him, but he was heavier and his wings would not carry him. Up and up Icarus soared, through the soft, moist clouds and out again toward the glorious sun. He was bewitched by a sense of freedom and beat his wings **frantically** so that they

70 would carry him higher and higher to heaven itself. The blazing sun beat down on the wings and softened the wax. Small feathers fell from the wings and floated softly down, warning Icarus to stay his flight and glide to earth. But the enchanted boy did not notice them until the sun became so hot that the largest feathers dropped off and he began to sink. Frantically he fluttered his arms, but no feathers remained to hold the air. He cried out to his father, but his voice was submerged in the blue waters of the sea, which has forever after been called by his name.

80 Daedalus, crazed by **anxiety**, called back to him, “Icarus! Icarus, my son, where are you?” At last he saw the feathers

frantic

(frăn'tĭk) *adj.* If you do something in a frantic way, you do it quickly and nervously.

anxiety

(ăng-zĭ'ĭ-tē) *n.* Anxiety is an uneasy, worried feeling.

¹ **Samos . . . Delos . . . Lebinthus:** (să'mŏs' . . . dē'lŏs' . . . lubĭn'thus'): small Greek islands in the eastern Aegean Sea.

floating from the sky, and soon his son plunged through the clouds into the sea. Daedalus hurried to save him, but it was too late. He gathered the boy in his arms and flew to land, the tips of his wings dragging in the water from the double burden they bore. Weeping bitterly, he buried his small son and called the land Icaria in his memory.

90 Then, with a flutter of wings, he once more took to the air, but the joy of his flight was gone and his victory over the air was bitter to him. He arrived safely in Sicily, where he built a temple to Apollo and hung up his wings as an offering to the god, and in the wings he pressed a few bright feathers he had found floating on the water where Icarus fell. And he mourned for the birdlike son who had thrown caution to the winds in the exaltation of his freedom from the earth.

COLLABORATIVE DISCUSSION In the last sentence, the author says that Icarus “had thrown caution to the winds”—he had made a bold and risky move. How had both Icarus and Daedalus made bold and risky moves? Share your ideas with your group.

Analyze Story Elements: Myth

“The Flight of Icarus” is a **myth**, a traditional story that attempts to answer basic questions about human nature, origins of the world, mysteries of nature, and social customs. A myth is also a form of entertainment that people have enjoyed since ancient times. Most myths share these elements:

- gods and other supernatural beings with special powers
- supernatural events and settings
- a lesson about life or human nature

Myths may also explain the origins of natural phenomena, such as volcanoes or constellations, or warn against the consequences of human error. Often, myths reveal the values that are of greatest cultural importance to a society, such as honesty, cleverness, and moderation, which means acting within reasonable limits. Myths were used to guide ancient people’s behavior in a way that reflected these values and beliefs.

Explain how each of these statements is true for “The Flight of Icarus”:

- In a myth, events occur that cannot happen in real life.
- A mythical character has unusual abilities.
- A myth shows the values of a culture.

Determine Theme

A **theme** is a message about life or human nature that a writer shares with the reader. An example of a theme might be “beauty fades” or “greed can lead to ruined lives.” Authors might state a theme directly. More often, however, a reader must analyze the story events and characters’ actions to infer, or make logical guesses about, the theme.

A myth often contains more than one theme, and often the theme reflects the cultural values of the society in which the myth was first told. By analyzing the behavior of mythic characters in unusual situations, we can learn lessons about the traits that mattered to a culture. This chart provides helpful questions for determining a myth’s likely themes.

Your answers to the third question can lead you to ideas about life lessons or other big ideas—the themes—in a myth.

Finding the Theme of a Myth

- | | | |
|---------------------------------|--|---------------------------------------|
| 1. What do the characters want? | 2. What do the characters do to reach that goal? | 3. How well do they succeed, and why? |
|---------------------------------|--|---------------------------------------|



Analyzing the Text

Cite Text Evidence

Support your responses with evidence from the text.

- 1. Infer** Reread lines 1–9. How do you think Daedalus is reacting to his situation at this point?
- 2. Interpret** Think about Daedalus’s advice to Icarus in lines 41–47. What do these lines suggest about the kind of behavior that ancient Greeks valued?
- 3. Interpret** Reread lines 56–59. What does the sentence suggest about one of the themes of this myth?
- 4. Cite Evidence** What text clues does the author provide to hint at the outcome of Icarus’s flight?
- 5. Analyze** Reread lines 67–71, and identify descriptive words and phrases. What do these descriptions suggest about Icarus’s experience?
- 6. Connect** People today may refer to someone “who flew too close to the sun” as a cautionary tale. What does this expression mean and what does it have to do with the myth of Icarus? Explain.

PERFORMANCE TASK



Writing Activity: Graphic Comic

“The Flight of Icarus” begins with references to Theseus and his escape from the labyrinth built by Daedalus. Retell your own version of the myth in the form of a graphic comic. In this kind of text, both verbal and visual elements work together.

- Research retellings of the myth of Theseus and the Minotaur.
- Redo the text of the myth in your own words. Try to keep any character speeches or descriptions as brief as possible.
- Make sure that the words don’t crowd the art space.
- Plan how your characters will look. Use any descriptions you find in the text version of the myth to help you.
- Do a rough sketch of your ideas before creating finished pages.

Critical Vocabulary

ELA L.7.4b
ELD PI.7.6, PI.7.12

moderate

proWess

frantic

anxiety

Practice and Apply Answer each question with *yes* or *no*. With your group, use examples and reasons to explain your answers.

1. Are most professional basketball players of **moderate** height?
2. Is **proWess** related to pride?
3. Is it possible to speak in a **frantic** way?
4. Would you look forward to having **anxiety**?

Vocabulary Strategy: Noun Suffixes *-ty* and *-ity*

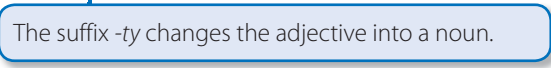
A **suffix** is a word part that appears at the end of a word or root. Readers can use their knowledge of suffixes to figure out word meanings. Some suffixes signal that a word is a naming word, or **noun**. Notice the word with a noun suffix in this sentence from “The Flight of Icarus.”

**Daedalus, crazed by anxiety, called back to him, “Icarus!
Icarus, my son, where are you?”**

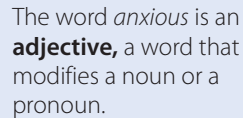
The word *anxiety* ends with the suffix *-ty*, which signals that *anxiety* is a noun. Another form of the suffix is *-ity*. These suffixes add the meaning “state or condition of” to a word.



Anxiety means “the state of feeling anxious.”



The suffix *-ty* changes the adjective into a noun.



The word *anxious* is an **adjective**, a word that modifies a noun or a pronoun.

Practice and Apply The bold words in these items are adjectives. Change each adjective into its noun form by using the suffix *-ty* or *-ity*. Consult a resource, such as a print or online dictionary, for words that are unfamiliar.

1. Things that are **similar** are alike. A likeness is a _____.
2. Something that is **frail** may break. It has _____.
3. A **loyal** friend can be trusted. Friends share _____.
4. **Cruel** words hurt. Their speaker shows _____.
5. To be free from danger is to feel **secure**. This freedom is called _____.

Language Conventions: Commas and Coordinate Adjectives

Writers use **adjectives** to modify, or describe, nouns. Often, a writer will use more than one adjective to modify the same noun, such as in this phrase from “The Flight of Icarus”: *one clear, wind-swept morning*.

Notice that the adjectives *clear* and *wind-swept* are separated by a comma. These are called **coordinate adjectives**, adjectives of equal effect that modify the same noun. Here is another example from the story: *the slow, graceful sweep of their wings*.

The comma acts like the word *and* between the coordinate adjectives. When you write, you can use a comma to replace *and*. Sometimes, however, two or more adjectives that modify the same noun do not have equal effect. Then no comma is needed.

 Comma Needed	 No Comma Needed
dark, stormy night fierce, angry cries crowded, noisy city	little red schoolhouse usual afternoon nap tired old dog

You can determine whether adjectives modify equally with these tests:

- Swap the position of the adjectives. If the sentence makes sense, the adjectives modify equally: *the stormy, dark night*
- Insert the word *and* between the adjectives. If the sentence still reads well, the adjectives modify equally: *the dark **and** stormy night*

Practice and Apply Find the nouns *sun*, *wings*, *hair*, *eyes*, and *bird* in this sentence from “The Flight of Icarus.” Write two coordinate adjectives to describe each noun, using commas where needed. Consult resources such as a print or online dictionary for words that are unfamiliar to you.

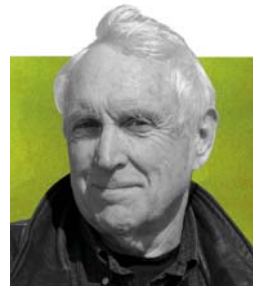
Icarus, standing in the bright sun, the shining wings dropping gracefully from his shoulders, his golden hair wet with spray, and his eyes bright and dark with excitement, looked like a lovely bird.

Background *From ancient times to present, writers have been fascinated by the characters of myths. They have featured famous mythic characters in such forms as dramas, stories, and poetry. Whether powerful or weak, noble or flawed, these characters have a hold on writers' imaginations. "Icarus's Flight" is a poem that reflects a poet's fascination with the myth of Icarus, the son of Daedalus who flew too close to the sun.*

Icarus's Flight

Poem by Stephen Dobyns

Stephen Dobyns (b. 1941) *has written numerous, critically acclaimed poetry collections. While he is also the author of other popular works of fiction, including novels and mysteries, he considers himself first and foremost a poet. In fact, he has claimed that he thinks of poetry twenty-four hours a day and that being a successful poet requires constant focus on the craft. Dobyns has also taught writing at a number of colleges throughout the United States.*



SETTING A PURPOSE As you read this poem, think about the way the poet portrays Icarus and his true intention.



Icarus's Flight

What else could the boy have done? Wasn't flight both an escape and a great uplifting? And so he flew. But how could he appreciate his freedom without knowing the exact point

5 where freedom stopped? So he flew upward and the sun dissolved the wax and he fell. But at last in his anticipated plummeting he grasped the confines of what had been

his liberty. You say he flew too far?

10 He flew just far enough. He flew precisely to the point of wisdom. Would it have been better to flutter ignorantly

from petal to petal within some garden forever? As a result, flight for him was not

15 upward escape, but descent, with his wings disintegrating around him. Should it matter

that neither shepherd nor farmer with his plow watched him fall? He now had his answer, laws to uphold him in his downward plunge.

20 Cushion enough for what he wanted.

COLLABORATIVE DISCUSSION According to the poet, what did Icarus really want? Do you think Icarus achieved it? Discuss your ideas with a partner.

Analyze Form: Poetry

ELA RL.7.5
ELD PL.7.8, PII.7.1

Poetry is a type of literature in which words are carefully chosen and arranged to create certain effects. **Form** in poetry is the way the words are arranged on the page. Here are two basic elements of form in poetry:

- The **line** is the main unit of all poems. Poets play with line length to emphasize meaning and to create rhythm. **Rhythm** is a pattern of stressed and unstressed syllables in a line of poetry, similar to the rhythmic beats in music.
- Lines are arranged in a group called a **stanza**. A single stanza may express a separate idea or emotion, but each stanza contributes to the overall meaning of a poem.

Crafting a poem's form involves careful choices of words, rhythms, and sounds. To understand how form can help create an effect such as rhythm in a poem, ask yourself these questions.

How long are the lines?

Do the lines rhyme?

Do the sentences always end at the end of a line?

How many lines are in each stanza?

Determine Meaning of Words and Phrases: Alliteration

ELA RL.7.4
ELD PL.7.8

Poetry is often created to be spoken and heard. Reading a poem aloud can give readers a better sense of the feeling and sounds that the poet intended.

Poets often choose different words for their sounds. **Alliteration** is the repetition of consonant sounds at the beginning of words. It can establish rhythms in a poem that create feelings or emphasize ideas and images.

Read aloud these lines from "Icarus's Flight." Listen for the alliterative sounds. What do the repeated sounds suggest to you? How do they create rhythm and add emphasis to ideas or images in text?

As a result, flight for him was not upward escape, but descent, with his wings disintegrating around him. Should it matter

Notice how the alliterative words of *descent* and *disintegrating* not only emphasize similar sounds, but they create a sense of falling *downward*—another word that begins with the same sound.



Analyzing the Text

Cite Text Evidence

Support your responses with evidence from the text.

- 1. Identify** Look closely at how certain sentences of the poem extend from one stanza into the next one. What effect is created by extending a sentence into the next line or into the next stanza?
- 2. Analyze** Examine the question in lines 3–5. Based on what you know about the Icarus myth, where is the “exact point where freedom stopped”? How would you answer this question?
- 3. Analyze** Look at the third stanza and identify the alliterative words. What idea does this alliteration emphasize or draw attention to?
- 4. Interpret** What does the poet mean by the two sentences in lines 10 and 11?
- 5. Analyze** Find the sentence that begins within line 18 and read it aloud. What examples of alliteration do you see? Why do you think the poet uses alliteration here?
- 6. Compare** Consider what you already knew about the mythological character, Icarus, before reading this poem. How does this poem cause your perception of Icarus to change? Explain.

PERFORMANCE TASK



Speaking Activity: Response to

Literature The poet asks a number of questions throughout the poem, as if speaking directly to readers. What is the purpose of these questions? Do they cause you to consider Icarus's actions in a new light? Share your views in an oral response.

- Think about the questions and views the poet presents.
- Identify evidence from the poem to support your views.
- Make sure your points are clear and convincing. Use verbal and nonverbal techniques to enhance your points.



Background *In the early 1900s, flying in “aeroplanes”—fixed-winged, self-propelled flying machines—was a bold undertaking. Male pilots were dashing heroes. However, female aviators—especially African American women—had to struggle for acceptance. Patricia and Fredrick McKissack (b. 1944; b. 1939) have written over 100 biographies and nonfiction books, most focusing on the achievements of African Americans.*



Informational Text by Patricia and Fredrick McKissack

SETTING A PURPOSE As you read, pay attention to the details that describe what it was like for a woman to become a pilot during this period. What obstacles did each pilot face? Write down any questions you may have while reading.

American aviation was from its very beginnings marred with sexist and racist assumptions. It was taken for granted that women were generally inferior to men and that white men were superior to all others. Flying, it was said, required a level of skill and courage that women and blacks lacked. Yet despite these prevailing prejudices, the dream and the desire to fly stayed alive among women and African-Americans.

The story of women in aviation actually goes back to the time of the hot-air balloons. A number of women in Europe and America gained fame for their skill and daring. Sophie Blanchard made her first solo balloon flight in 1805. She grew in fame and was eventually named official aeronaut of the empire by Napoleon. By 1834, at least twenty women in Europe were piloting their own balloons.

(t) Houghton, Mifflin, Harcourt; (f) © Tobias Helbig/Getty Images; (bg) © Digital Vision/Getty Images; (cg) © Apic/Hulton Archive/Getty Images; (cr) © Fotosearch/Archive Photos/Getty Images; (r) © Bettmann/Corbis

Though she did not fly, Katherine Wright was a major supporter of her brothers' efforts. Orville so appreciated his sister's help that he said, "When the world speaks of the Wrights, it must include my sister. . . . She inspired much of our effort."

Although Raymonde de la Roche of France was the first woman in the world to earn her pilot's license, Harriet Quimby held the distinction of being the first American woman to become a licensed pilot.

On August 1, 1911, Quimby, who was described as a "real beauty" with "haunting blue-green eyes," strolled off the field after passing her pilot's test easily. To the male reporters who **inundated** her with questions, Quimby fired back answers with self-confidence. Walking past a group of women who had come to witness the historic event, Quimby was overheard to quip with a smile and a wink: "Flying is easier than voting." (The Woman's Suffrage Amendment wasn't passed until 1920.)

inundate
(in'ūn-dāt') v. To *inundate* is to give a huge amount of something.

As difficult as it was for women to become pilots in significant numbers, it was doubly hard for African-Americans, especially black women. That's why Bessie Coleman, the first African-American to earn her pilot's license, is such an exciting and important figure in aviation.

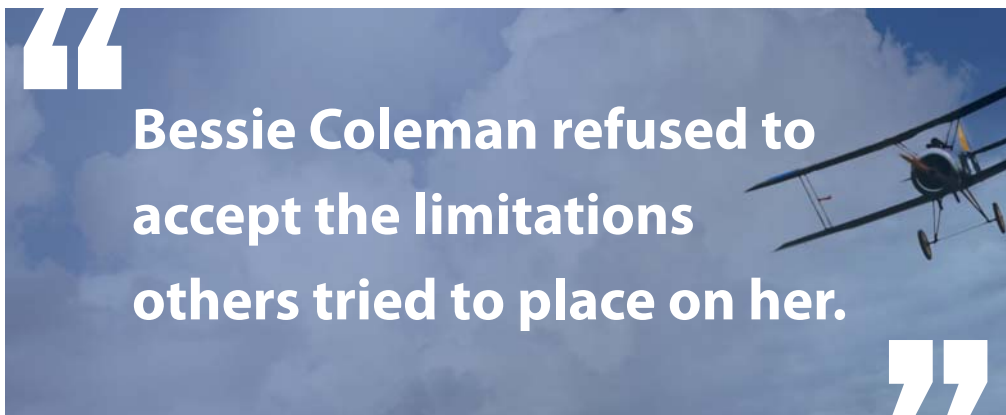
Bessie Coleman was born in 1893 in Atlanta, Texas, the twelfth of thirteen children. Her mother, who had been a slave, valued education and encouraged all of her children to attend school in order to better themselves. The encouragement paid off, because Coleman graduated from high school, a feat not too many black women were able to accomplish in the early 1900s.

Bessie Coleman refused to accept the limitations others tried to place on her. She attended an Oklahoma college for one semester but ran out of money. Accepting the offer of one of her brothers to come live with him and his family in Chicago, Coleman found a job as a manicurist. She fully intended to return to school after saving enough money. But she never did. While in Chicago she learned about flying and made a new set of goals for herself. She wanted to be a pilot.

Coleman learned about flying from reading newspaper accounts of air battles during World War I. She tried to find a school that would accept her as a trainee. But no American instructor or flying school was willing to teach her.

When the war ended, a friend, Robert S. Abbott, the founder of the *Chicago Defender*, one of the most popular
60 black-owned and -operated newspapers in the country, suggested that Coleman go to France, where racial prejudice was not as **restrictive** as it was in America. Even though the United States was the birthplace of flight, it was slower than other countries to develop an organized aviation program. European leaders immediately saw the commercial and military advantages of a strong national aviation program. Bessie knew from her reading that both French and German aircraft were among the best in the world.

restrictive
(řĩ-strĩk´ťĩv) *adj.*
When something is *restrictive*, it is limiting in some way.



Coleman had also read about Eugene Jacques Bullard, the
70 well-decorated¹ and highly honored native of Georgia who had become the first African-American to fly an airplane in combat as a member of the French Lafayette Flying Corps during World War I. Other blacks had gone to Europe to get their training, too. Coleman realized that if she were ever going to get a chance to fly, she, too, would have to go to France. But she didn't have any money to get there, and besides, she couldn't speak a word of French.

For almost two years, Coleman worked part-time as a manicurist and as a server in a Chicago chili parlor and saved
80 every penny to finance her trip to France. Meanwhile she learned to speak French, so when the time came, she'd be able to understand her instructors.

¹ **well-decorated:** term used to describe a person in the military who has received many awards.



Aviator Bessie Coleman posed for this photograph in 1920.

In 1921, Coleman made it to France, where she found an instructor who was one of Tony Fokker's chief pilots. Fokker, the famous aircraft manufacturer, said Coleman was a "natural talent." On June 15, 1921, Coleman made history by becoming the first black woman to earn her wings, thus joining the ranks of the handful of American women fliers.

Returning to the United States determined to start a
90 flying school where other African-American pilots could be trained, Coleman looked for ways to finance her dream. There were very few jobs in the aviation industry for women or blacks. She soon learned that there was little or no support for a black woman who wanted to start a flying school. To call attention to aviation and to encourage other women and African-Americans to take part in the new and growing field,

Coleman gave flying **exhibitions** and lectured on aviation. She thrilled audiences with daredevil maneuvers, just as Quimby had done before her.

exhibition
(ɛkˈsə-bɪʃən) *n.*
An *exhibition* is an organized presentation or show.

100 Along with racism, Coleman encountered the burden of sexism, but she made believers out of those who doubted her skill. “The color of my skin,” she said, “[was] a drawback at first. . . . I was a curiosity, but soon the public discovered I could really fly. Then they came to see *Brave Bessie*, as they called me.”

The strict rules and regulations that govern aviation today didn’t exist during the first three decades of flying. For example, it wasn’t uncommon for aviators to ignore safety belts and fly without parachutes. One of these simple
110 safety **precautions** might have saved the lives of both Harriet Quimby and Bessie Coleman.

precaution
(prɪ-kəˈʃən) *n.*
A *precaution* is an action taken to avoid possible danger.

On a July morning in 1912, Quimby, and a passenger named William P. Willard, set out to break an over-water speed record. When Quimby climbed to five thousand feet, the French-made Blériot monoplane² suddenly nosed down. Both Quimby and Willard were thrown from the plane and plunged to their deaths in the Boston Harbor.

The *New York Sun* used the opportunity to speak out against women fliers:

120 Miss Quimby is the fifth woman in the world killed while operating an aeroplane (three were students) and their number thus far is five too many. The sport is not one for which women are physically qualified. As a rule they lack strength and presence of mind and the courage to excel as aviators. It is essentially a man’s sport and pastime.

Fourteen years later, Bessie Coleman died in a similar accident. With almost enough savings to start her school, Coleman agreed to do an air show in Florida on May Day
130 for the Negro Welfare League of Jacksonville. At 7:30 P.M. the night before, Coleman, accompanied by her publicity agent, William Wills, took her plane up for a test flight. When she reached an altitude of about five thousand feet, her plane flipped over. Coleman was thrown from the plane and

² **monoplane:** an airplane with only one pair of wings.

plunged to her death April 30, 1926. Wills died seconds later when the plane crashed.

140 Once again critics used the tragedy to assert that neither women nor blacks were mentally or physically able to be good pilots. “Women are often penalized by publicity for their every mishap,” said Amelia Earhart, the most famous female pilot in aviation history. “The result is that such emphasis sometimes directly affects [a woman’s] chances for a flying job,” Earhart continued. “I had one manufacturer tell me that he couldn’t risk hiring women pilots because of the way accidents, even minor ones, became headlines in the newspapers.”

Although Bessie Coleman died tragically, her plans to open a flight training school for blacks were continued by those she had inspired.

COLLABORATIVE DISCUSSION What obstacles did Quimby, Coleman, and other early female pilots face that their male counterparts did not face? In a group, share ideas about what motivated these women to achieve in spite of difficulties.

Determine Author's Purpose

An **author's purpose** is the reason the author wrote a particular work. Usually an author writes for one or more purposes, as shown in this chart:

Author's Purpose	Examples of Written Works
To inform or explain	encyclopedia entries, informational articles, how-to articles, biographies, and other factual, real-world examples
To persuade	editorials, opinion essays and blogs, advertisements, and other works in which the author shares an opinion and tries to persuade readers to agree
To entertain	stories, novels, plays, essays, and literary works that engage the reader with qualities such as humor, suspense, and intriguing details
To express thoughts or feelings	poems, personal essays, journals and other texts in which the author shares insights, emotions, and descriptions

To determine an author's purpose in informational texts, examine the facts and quotations. An author may have a main purpose for writing, as well as other purposes. For example, "Women in Aviation" provides facts, so it is written mainly to inform. But the authors have other purposes, too, revealed by their word choices and their examples.

Cite Evidence and Draw Conclusions

When you **draw conclusions**, you make judgments or take a position on a topic. To support conclusions, readers cite **textual evidence**—information from the text in the form of facts and details. To draw conclusions in an informational text, follow these steps:

- Look for statements in the text that support your conclusion.
- Consider your own experience and knowledge about the topic.
- Make a judgment based on evidence and your own knowledge.

Informational texts contain details readers can use as textual evidence. For example, here's a quote from "Women in Aviation" that describes Katherine Wright, the sister of famous aviators Orville and Wilbur Wright:

"When the world speaks of the Wrights, it must include my sister. . . . She inspired much of our effort."

Katherine Wright wasn't a pilot. However, based on this text, what conclusion can you draw about her contribution to the Wright brothers' achievements?



Analyzing the Text

Cite Text Evidence

Support your responses with evidence from the text.

- Cite Evidence** Based on the first sentence in “Women in Aviation,” what do you think the author’s purpose might be? Which words or phrases indicate this purpose?
- Interpret** Reread lines 26–33. What impression do the authors create of Harriet Quimby by using facts and quotations?
- Draw Conclusions** Reread lines 69–82. What conclusion can you draw about Bessie Coleman’s personality, based on the information in these paragraphs? Fill out a chart to show how you came to your conclusion. Use chart headings like these:

Textual Evidence	My Experience	Conclusion

- Compare** In what ways were Harriet Quimby and Bessie Coleman probably most alike? Explain.
- Analyze** You’ve learned that authors may have more than one purpose in mind for a text. For “Woman in Aviation,” it’s clear that the authors’ main purpose is to inform. What secondary purpose do you think is evident in the text?
- Evaluate** What do you think is the most important idea the authors want to convey about the efforts of women aviators in the early 20th century? Support your view with evidence from “Women in Aviation.”

PERFORMANCE TASK



Writing Activity: Informative

Report Do further research on one of the figures from “Women in Aviation.” Then present your research in the form of a report.

- Use text, online, and digital resources such as encyclopedias, web searches, and other texts to find facts and details.
- Include details about the pilot’s achievements and their importance.
- Be sure to include additional quotes either directly from or about the aviator you chose.

Critical Vocabulary

ELA L.7.4a, L.7.5c
ELD PI.7.6, PI.7.8

inundate

restrictive

exhibition

precaution

Practice and Apply Which of the two situations best matches the meaning of the vocabulary word? Explain your choice.

1. inundate

- a. More than 400 customers call the hot line one morning.
- b. One or two visitors come to a museum.

2. restrictive

- a. The gate to the park is locked at six o'clock.
- b. The gate to the park has a rusty lock.

3. exhibition

- a. A crowd gathered at a store advertising a one-day sale.
- b. The crowd watched a holiday cooking demonstration.

4. precaution

- a. The state lets voters send in their ballots before Election Day.
- b. The state requires motorcyclists to wear safety helmets.

Vocabulary Strategy: Connotations and Denotations

A word's **denotation** is its literal dictionary meaning. A word's **connotation** comes from the ideas and feelings associated with the word. The authors of "Women in Aviation" chose words based on connotation and denotation.

On August 1, 1911, Quimby, who was described as a "real beauty" with "haunting blue-green eyes," strolled off the field after passing her pilot's test easily.

Notice how the specific word choice of *strolled* suggests an easy, confident way of walking. This paints a picture of an accomplished young pilot. Words can have a positive or a negative connotation. The context of a phrase, sentence, or paragraph can help you determine the connotation of a word.

Practice and Apply For each item that follows, choose the word you think better expresses the meaning of the sentence. Use a print or online dictionary to help you with unfamiliar words. Then write the reason for your choice.

- 1. Bessie Coleman refused to give up. She was (**stubborn, determined**).
- 2. Early pilots performed stunts. The pilots were (**daring, reckless**).
- 3. Women had barriers. Yet female pilots (**followed, pursued**) their dreams.
- 4. Coleman died as a pioneer. Her efforts (**inspired, helped**) future generations.

Language Conventions: Subordinate Clauses

Think of clauses as building blocks for sentences. A sentence is an **independent clause** because it can stand alone and express a complete thought. A **subordinate clause** cannot stand alone in a sentence because it is subordinate to, or dependent on, a main clause. Subordinate clauses are also called **dependent clauses**.

Subordinate Clause	Independent Clause
Because it's stormy,	the flight is delayed.
When the skies are clear,	we'll take off.

You can recognize a subordinate clause because it begins with a **subordinating conjunction**. Common subordinating conjunctions are *after, although, as, because, before, even though, if, since, so that, though, unless, until, when, where, and while*.

The subordinating conjunction *even though* introduces the subordinating clause in this sentence from "Women in Aviation":

Even though the United States was the birthplace of flight, it was slower than other countries to develop an organized aviation program.

When you write, be careful not to confuse a subordinate clause with a complete sentence; a subordinate clause cannot stand alone. A subordinate clause can appear anywhere in a sentence. If you position it before the independent clause, set it off with a comma.

Practice and Apply Write a complete sentence, using each of these subordinate clauses. You can review the text of "Women in Aviation" for details to include.

1. because flying was a new and exciting sport
2. until aviation was regulated
3. when World War I ended
4. although Bessie Coleman died tragically

Write a Fictional Narrative

Use the texts in the collection as models for writing your own story in which the characters take bold actions in the face of a seemingly overwhelming challenge.

A successful fictional narrative

- introduces and develops characters and a setting
- contains a plot with a well-structured and logical sequence
- establishes, develops, and resolves a conflict
- uses dialogue, pacing, and relevant descriptive details
- utilizes transitions to convey sequence
- provides a conclusion that reflects a message about life

Mentor Text See how this example from “Rogue Wave” uses descriptive details to introduce a character and the setting.

“Sullivan Atkins, Scoot’s oldest brother, was steering the cutter-rigged boat on a northerly course about fifteen miles off the desolate Cabo Colnett, south of Ensenada. Under a brilliant sun, the glittering blue Pacific rose and fell in long, slick swells . . .”

PLAN

Establish Story Elements A fictional narrative describes experiences and events that you imagine.

- Brainstorm ideas for your characters. How do the characters act, speak, and relate to each other?
- Determine the setting—the time and place the narrative occurs. How will the setting cause your character to confront his or her fear?
- Establish the conflict. How does this challenge give your main character the opportunity to take bold actions?

ELA W.7.3a–e, W.7.4, W.7.5, W.7.10, L.7.3a
ELD PI.7.4, PI.7.10, PI.7.12, PII.7.1, PII.7.3

myNotebook

Use the annotation tools in your eBook to mark up key details that you might want to include. Save each detail to your notebook.

ACADEMIC VOCABULARY

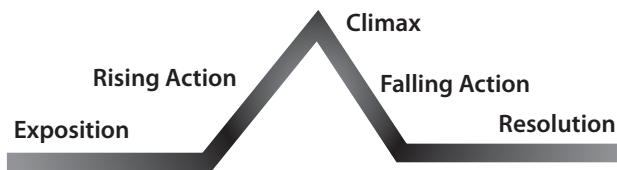
As you plan, write, and review your draft, try to use the academic vocabulary words.

aspect
cultural
evaluate
resource
text

List Plot Events

Fill out a plot diagram to plan your story.

- Use the exposition to introduce the characters, setting, and conflict.
- Introduce obstacles for the characters in the rising action.
- At the climax, tell the most important or exciting event. This is where your character is about to overcome the challenge.
- End with the falling action and resolution to show how the conflict is resolved.
- As you plan, keep pacing in mind. In a well-paced story, the action transitions smoothly from one event to the next.



Consider Your Purpose and Audience Who will read or listen to your story? What effect do you want the story to have on readers? Do you want simply to entertain them?

PRODUCE

Write Your Narrative Review your plot diagram as you begin your draft.

- Establish your point of view by introducing a narrator.
- Create the sequence of events, building suspense with transition words and phrases that clearly show the order of events and signal any shifts in setting.
- Leave the audience with a message to reflect on.

Language Conventions: Active and Passive Voice

A verb in the **active voice** describes an action performed by the subject. A verb in the **passive voice** describes an action received by its subject, using a form of the verb *be*.

Passive Voice "Scoot **was hurled** upward, legs and arms flying. . . ."

Active Voice "Scoot **dove** twice for the boxy flashlight. . . ."

Notice how the passive voice verb "was hurled" emphasizes that Scoot was not in control of her body, while the active voice verb "dove" emphasizes that Scoot is working to escape. Consider how you can use verbs to achieve a particular effect.

Interactive Lessons

To help you plot out your narrative, use:

- [Writing Narratives: Narrative Structure](#)



Write your rough draft in *myWriteSmart*. Focus on getting your ideas down, rather than perfecting your choice of language.

REVISE



Review Your Draft Have your partner or group of peers review your draft. Use the following chart to revise your draft.

Have your partner or a group of peers review your draft in myWriteSmart. Ask your reviewers to note any scenes that do not help build suspense.

Questions	Tips	Revision Techniques
Does the narrative have a well-developed plot?	Underline each element: conflict, rising action, climax, and resolution.	Add or elaborate on plot elements. Delete events that do not help move the story to its climax.
Are the characters well-developed and convincing? Does the story establish a specific setting?	Underline the descriptive details and dialogue that reveal character. Highlight details that describe the setting.	Add descriptive details, dialogue, and actions that develop characters. Elaborate on the setting by adding details.
Are events arranged in a logical sequence? Are transitions used to show order?	Highlight the main events. Underline transitional words and phrases.	Rearrange events that are out of order. Add a variety of transitions to show the order of events.
Is the point of view established and maintained throughout the narrative?	Underline pronouns that show whether the point of view is first or third person.	Change pronouns or details that shift point of view.
Does the story reveal a theme or message?	Underline clues that suggest an important idea about life or human nature.	Add details or sentences that clarify and reflect on the theme.

Interactive Lessons

To help you revise your draft, use:
• [Writing Narratives: Narrative Techniques](#)

PRESENT

Create a Finished Copy Finalize your story and choose a way to share it with your audience. You might submit your story to the school literary magazine or other online or print literary magazines.

PERFORMANCE TASK A RUBRIC

FICTIONAL NARRATIVE

Ideas and Evidence

Organization

Language

4

- An engaging conflict is clearly established, developed, and resolved.
- The setting is skillfully established and developed and helps shape the conflict.
- Characters are compelling and believable.
- Dialogue and description are used effectively.

- Event sequence is smooth, is well structured, and creates suspense.
- The plot builds to a strong, satisfying conclusion.
- Pacing is clear and effective.
- Transitions convey sequence and indicate shifts in setting.
- The conclusion clearly reflects a theme.

- The story has a consistent and effective point of view.
- Words, phrases, and verbs are precise and vivid.
- Sensory language reveals the setting and characters.
- Spelling, capitalization, and punctuation are correct.
- Grammar and usage are correct.

3

- A conflict is introduced, developed, and resolved, but it could better engage the readers.
- The setting is established but could be more developed to shape the characters and conflict.
- Characters have some believable traits but may need development.
- Dialogue and description could be more interesting.

- Event sequence is generally well structured but includes some extraneous events.
- The plot builds to a conclusion.
- Pacing is somewhat uneven and confusing.
- Transitions convey sequence but don't indicate shifts in setting.
- The conclusion could more clearly reflect a theme.

- The story has a consistent point of view.
- Words, phrases, sensory language, and verbs could be more vivid.
- Few spelling, capitalization, and punctuation errors occur.
- Some grammatical and usage errors are repeated in the story.

2

- A conflict is introduced but not developed or resolved; it does not engage the reader.
- The setting is unclear and does not affect the characters or conflict.
- Characters are somewhat clear but undeveloped.
- Dialogue and description are insufficient or uninteresting.

- Events are not well structured, are too numerous, or distract from the plot.
- The conclusion is unsatisfying, with little suspense, and does not follow from the events.
- Pacing is distracting or choppy.
- Few transitions are used.
- The conclusion does not reflect a theme.

- The story's point of view is inconsistent.
- Precise words, sensory language, and effective verbs are mostly lacking.
- Spelling, capitalization, and punctuation errors make reading the story difficult.
- Grammar and usage are incorrect in many places, but the writer's ideas are still clear.

1

- A conflict is not identifiable.
- The setting is not described.
- Characters are unclear and underdeveloped.
- Dialogue and descriptions are not included.

- Event sequence is not evident.
- There is no clear conclusion.
- There is no evidence of pacing.
- No transitions are used.

- The story's point of view is never clearly established.
- Precise words, sensory language, and effective verbs are lacking.
- Spelling, capitalization, and punctuation are incorrect throughout.
- Many grammatical and usage errors change the meaning of the writer's ideas.

To help you complete this task, use:

- Writing Arguments
- Giving a Presentation
- Using Media in a Presentation

Present an Argument

This collection depicts the bold actions of daring individuals. The myth “The Flight of Icarus” presents a clear message about the risks and rewards of taking those actions. In the following activity, you will draw from “The Flight of Icarus” and other texts in the collection to prepare and present an argument, either for taking bold actions or for avoiding them.

A successful argument

- provides an introduction that clearly states your **claim**—the point your argument is making
- includes quotations or examples from the texts to support or illustrate central ideas
- uses good eye contact, volume, and pronunciation
- includes visuals to emphasize salient points
- concludes by restating the claim

ELA W.7.1a–e, W.7.8, W.7.9, W.7.10, SL.7.4, SL.7.4a, SL.7.5, SL.7.6, L.7.3

ELD PI.7.4, PI.7.9, PI.7.12, PII.7.2, PII.7.4



Visit hmfyi.com to explore your topic and enhance your research.

PLAN

Clarify Understanding Review the selections in this collection about people and characters that took bold actions.

- Determine the various opinions or messages expressed about the rewards and risks associated with bold actions.
- Identify the reasons and evidence given to support these opinions and messages.

Make Your Claim Decide whether you think the rewards of bold actions are worth the risks. Make a list of the reasons for your opinion. This will help you determine your claim.

Do Research Gain a better understanding of the topic.

- Search for solid, credible evidence for both sides of the argument.
- Find supporting facts, details, and examples.
- Understand the **counterclaim**, or opposing view, that might keep your audience from agreeing with you.
- Identify any visuals that illustrate your ideas.



Use the annotation tools in your eBook to find evidence to support your ideas. Save each piece of evidence to your notebook.

ACADEMIC VOCABULARY

As you plan and present your argument, be sure to use the academic vocabulary words.

aspect
cultural
evaluate
resource
text

Consider Your Purpose and Audience Who will listen to your report? What do you think your audience will think? Think about that audience as you prepare your commentary. Keep your audience in mind as you determine your tone and word choices.

PRODUCE

Draft Your Argument Although you will be presenting your argument orally, you will need to write it out as a full draft.

- Begin by introducing the topic and stating your claim.
- Express your reasons and support them with credible sources.
- Recognize opposing claims, and use a counterargument to show you've anticipated other viewpoints.
- Use words and phrases such as *because*, *therefore*, and *for that reason* to make your argument clearer and more cohesive.
- Conclude by summarizing your argument.

Language Conventions: Noun Phrases

A **noun phrase** consists of a noun and all the words that modify the noun. The modifiers in noun phrases add details. Read the following passage from the editorial "Ship of Fools."

“A massive storm in the Indian Ocean knocked out her mast, launching a massive international rescue effort.”

Notice how the modifier *massive* adds emphasis in the two noun phrases in the sentence. Look for places in your argument in which you can add details for emphasis or to make point more vivid.

Prepare Visuals Consider using multimedia and visual displays to emphasize your key points.

- Be sure each visual has a purpose and is interesting.
- Check that all visuals are large and clearly readable.



Write your rough draft in myWriteSmart. Focus on getting your ideas down, rather than perfecting your choice of language.

Interactive Lessons

For help in writing your draft, use:

- [Writing Arguments: Creating a Coherent Argument](#)

Interactive Lessons

For help with visuals, use:

- [Using Media in a Presentation](#)

REVISE



Practice Your Argument Use your draft to practice on your own. Then practice with a partner, keeping these suggestions in mind.

- Speak loudly, varying your pitch and tone.
- Look directly at individuals in your audience.
- Use gestures and facial expressions to emphasize ideas.

Have your partner or a group of peers review your draft in myWriteSmart. Ask your reviewers to note any reasons that do not support your argument or lack sufficient evidence.

Evaluate Your Argument Work with your partner to determine whether your presentation is effective. Use this chart to make adjustments to the draft based on your evaluation.

Questions	Tips	Revision Techniques
Does the introduction clearly state my claim?	Highlight the claim.	Revise the existing claim to make it clear and focused.
Are my reasons supported by effective examples?	Underline each reason. Highlight your evidence.	Add additional quotes or examples to support your reasons.
Have I included noun phrases to enrich sentences?	Highlight sensory details.	Insert adjectives in order to add details to your ideas.
Did I anticipate a counterargument?	Underline opposing claims.	Add any opposing claim that may not have been addressed.
Does my conclusion restate my claim and sum up my position?	Underline the conclusion.	Add a restatement, if needed, to clarify.

Interactive Lessons

For help in practicing your presentation, use:
• [Giving a Presentation: Delivering Your Presentation](#)

PRESENT

Deliver Your Argument Finalize your argument and present it to the class. You might also want to use these additional formats to present it:

- Use a computer presentation program to create an interactive version of your argument.
- Make a video recording of yourself presenting your argument, and share it on your class or school website.

PERFORMANCE TASK B RUBRIC

ARGUMENT

	Ideas and Evidence	Organization	Language
4	<ul style="list-style-type: none"> • The introduction immediately grabs the audience’s attention; the speaker clearly states his or her claim. • Logical reasons and relevant evidence from the texts and multiple, credible sources convincingly support the speaker’s claim. • The opposing claim is anticipated and effectively addressed. • The conclusion effectively sums up the argument and leaves a lasting impression. 	<ul style="list-style-type: none"> • The reasons and evidence are organized consistently and logically throughout. • Uses words and phrases in a cohesive manner to connect reasons and evidence. • Visuals and graphic aids are visible, well organized, and support key points. 	<ul style="list-style-type: none"> • The argument reflects a formal speaking style. • The speaker uses precise and concise language. • Sentence beginnings, lengths, and structures vary and have a rhythmic flow. • Expands on noun phrases to enrich sentence meanings.
3	<ul style="list-style-type: none"> • The introduction could do more to grab the reader’s attention; the speaker states a claim. • Most reasons support the speaker’s claim but could be more convincing; most reasons are supported with evidence from the texts and research sources. • The opposing claim is anticipated but could be better refuted. • The conclusion restates the claim. 	<ul style="list-style-type: none"> • The organization of reasons and evidence is confusing in some places. • A few more words and phrases are needed to connect the ideas cohesively. • Visuals and graphic aids could be clearer and more complete; they don’t always support important points. 	<ul style="list-style-type: none"> • The style becomes informal in a few places. • The speaker’s use of language could be more precise and concise. • Sentence beginnings, lengths, and structures vary somewhat. • Misses one or two opportunities to expand on noun phrases.
2	<ul style="list-style-type: none"> • The introduction is ordinary; the speaker’s claim is unclearly stated. • The reasons are not always logical or relevant. • The speaker uses poor, unclear evidence from just a few sources. • The opposing claim is anticipated but not logically addressed. • The conclusion provides an incomplete or unclear summary of the argument. 	<ul style="list-style-type: none"> • The organization of reasons and evidence is logical in some places, but it often doesn’t follow a pattern. • Many more words and phrases are needed to connect reasons and evidence cohesively. • Few visuals or graphic aids are used; those used are unclear, poorly organized, and don’t support important points. 	<ul style="list-style-type: none"> • The style frequently becomes informal. • Language used is vague, unnecessarily wordy, and unclear in many places. • Sentence structures barely vary, and some fragments or run-on sentences are present. • Grammar and usage are incorrect in many places, but the ideas are clear.
1	<ul style="list-style-type: none"> • The introduction is confusing and contains no claim. • Supporting reasons are missing. • The speech contains no evidence from the texts or research sources. • The opposing claim is neither anticipated nor addressed. • The concluding section is missing. 	<ul style="list-style-type: none"> • There is no logical organization; reasons and evidence are presented randomly. • No cohesive words or phrases are used, making the argument difficult to understand. • No visuals or graphic aids are used. 	<ul style="list-style-type: none"> • The style is inappropriate. • Language used makes the argument confusing. • Repetitive sentence structure, fragments, and run-on sentences make the argument hard to follow. • Many grammatical and usage errors change the meaning of ideas.