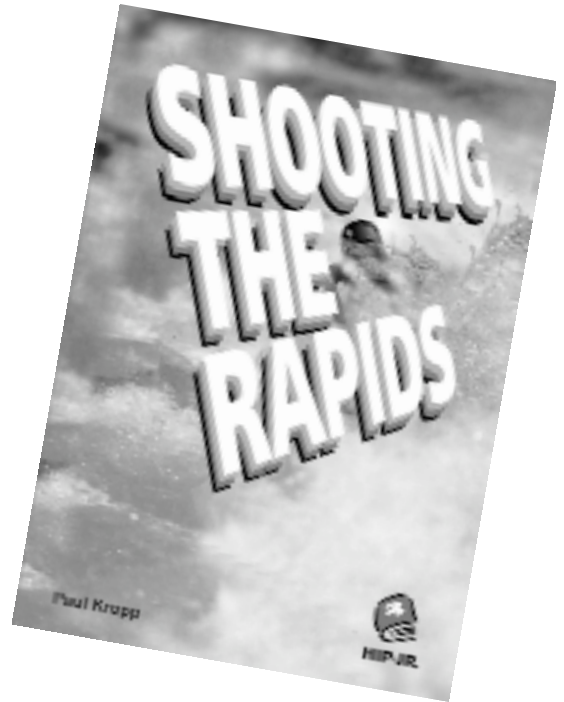


# Shooting the Rapids

## Teacher's Guide

Lori Jamison



### Contents

Sample

The Program .....	9	Chapters 1-2 .....	11
Features of HIP Jr. ....	2	Venn Diagram .....	12
HIP Jr. Novels in Your Reading Program .....	3	Chapters 3-4 .....	13
Literature Circles .....	4	Cause and Effect .....	14
Literature Circle Role Cards .....	5	Chapters 5-6 .....	15
Readability and Vocabulary .....	6	What Would You Do? .....	16
Plot Synopsis .....	7	Chapters 7-8 .....	17
About the Author .....	8	Excitement Graph .....	18
Geographical Notes and Map .....	8	Cliffhangers .....	19
Introducing the Novel .....	9	<i>Shooting the Rapids</i> Quiz .....	20
Answers to the Quiz .....	9	After-Reading Activities .....	21
“Do You Have What It Takes to Survive?” .....	10	Student Assessment Checklist .....	22
		HIP Sr. Novels .....	23
		HIP Jr. Novels .....	24

# The Program

The novels in the HIP Jr. series are suitable for a wide variety of middle-grade students for guided reading instruction, for literature circle discussion and for independent reading. However, these novels have been carefully designed for a specific student – the reluctant reader in grades 4 to 6 who is reading at a grade 2 level.

HIP Jr. stories have been created and edited to hook readers quickly and provide cliffhanger situations to carry the reader from chapter to chapter. To ensure their appeal and accessibility, these books are tested with groups of students and teachers, and then revised to follow their suggestions. (Go to [www.hip-books.com](http://www.hip-books.com) for details on how these books are tested.) HIP Jr. novels are illustrated, not only to help students visualize the story but also to make these 7,500-word books seem longer than they are. We feel that the satisfaction of reading a novel “all the way through” is very important for all readers, and especially for reluctant readers.

The readability of each HIP Jr. novel has been carefully controlled to peak at a grade 2.5 level, and each chapter is leveled so there is little variation in difficulty from page to page. Even the typeface and page designs have been tested and optimized to facilitate reading for struggling readers. There are no end-of-line hyphens and no sudden jumps in reading difficulty in these books. Our editorial and design goals are to make HIP Jr. novels consistently interesting and consistently easy to read.

All this has been accomplished in books that look exactly like the middle-grade novels so often found in classrooms and libraries. We feel it is essential that books for reluctant readers do not stigmatize their readers in the eyes of their peers. Our great pride in creating all HIP novels is that these books are popular with both struggling and proficient readers in classrooms around the world.

## Features of HIP Jr.

### PICTURE SUPPORT

Reluctant readers frequently have difficulty visualizing a story. Illustrations help them to “see” the characters and situations as they read.

### REAL DIALOGUE

The characters in these books talk just like “real” kids. Readers are never aware of our careful readability control.

### SUBTLE ENCOURAGEMENT

Our books begin on page 3 and always have an illustration on page 4 or 5. Students reach page 6 after reading just 300 words. By then the story will have hooked their interest.

### GRIPPING PLOTS

Every chapter builds the problem or adds a new crisis to keep students hooked on reading. These stories are cliffhangers.

Sample



going to need stitches for something like that. And look at that bruise.”

“What about Mrs. D?” I asked.

I think we were all afraid to lift her head. What if her face was smashed? What if she was dead?

It was Lerch who had the guts to check. He lifted her head from the steering wheel. We could see blood coming out of Mrs. D’s nose. That was the bad news. And then we saw the good news – Mrs. D was breathing.

18

### CAREFUL CONTROL OF READING LEVELS

We control technical readability every page so there are no sudden jumps in vocabulary or reading difficulty. If students can read page 1, they can read every page in the book.

### YOUNG CHARACTERS STRAIGHT FROM REAL LIFE

Central characters are 11 to 12 years old, independent and edgy, the perfect kids to interest readers in grades 3–6.

### NO HYPHENS

Reluctant readers have trouble with end-of-line hyphens and the return eye sweep. We rewrite to eliminate this problem.

### TESTED TYPEFACE AND DESIGN

We tested dozens of typefaces and line-spacing combinations to ensure that our books are visually easy to read. This minimizes miscues and enhances fluent reading of the text.

# HIP Jr. Novels in Your Reading Program

## ***Independent Reading***

HIP Jr. novels are an excellent addition to your independent reading program: they are accessible for even the most struggling reader yet engaging to all readers. The quiz and after-reading activities at the back of this teacher's guide provides quick comprehension checks and allow students to select their own follow-up activities.

## ***Guided Reading***

HIP Jr. novels are most appropriate for use with guided reading groups. Use the HIP Three-Minute reading test at [www.hip-books.com](http://www.hip-books.com) to determine a general reading level for each student in your class, and then create small, needs-based groups with texts at their reading level. This teacher's guide provides discussion points and independent activities to guide readers through the novel.

## ***Literature Circles***

Literature circles are small groups of students who have chosen to read and discuss the same book. More information on literature circle discussion groups can be found on the following two pages in this teacher's guide.

## ***Teaching with HIP Jr. Novels***

### **BEFORE READING**

Before reading, it is important to activate students' background knowledge, establish a context for the reading and engage the readers' interest. This teacher's guide contains an easy-to-read informational article related to the content of the novel. You might want to read the article aloud and use it as a springboard for pre-reading discussion. Page 9 offers some additional pre-reading ideas for introducing the novel and its theme.

### **WHILE STUDENTS ARE READING**

Most students will be able to read the text of this novel independently, with only a little strategic support from the teacher. This teacher's guide breaks down the novel into meaningful – and manageable – chunks. The discussion points and activities are designed to help support comprehension, build strategies and maintain student engagement in the story.

### **AFTER READING**

Discussion points at the end of each section are intended for guided discussion to help students improve comprehension and extend their thinking. Independent learning activities, usually

accompanied by a graphic organizer, reinforce reading strategies and extend students' experience with the text. The collection of after-reading activities and the assessment checklist at the end of this teacher's guide can provide even more useful information about higher level comprehension, personal response and strategy use.

## ***English Language Learners***

The engaging content and colloquial language in HIP Jr. novels make them ideal for students who are learning to speak English. Students will enjoy the contemporary, action-packed stories, but it may be necessary to introduce themes and vocabulary with which they might be unfamiliar. Note: ELL language lists for selected titles are posted on the HIP website: [www.hip-books.com](http://www.hip-books.com).

## ***Vocabulary***

In these readability-controlled books, 99% of the words are easily recognizable or easily decodable. However, some stories and topics demand vocabulary words that will offer students a challenge. These words are identified in later sections of this guide.

Generally speaking, vocabulary is most effectively taught within the context of reading. However, teachers will sometimes need to make a professional decision about whether to pre-teach certain vocabulary words for particular students. If a word is essential to the understanding of the novel and if it is unlikely the students will be able to "solve" that word on their own, then that word should be taught before the reading.

Some effective vocabulary activities include

**WORD SORTS:** Students work in pairs or small groups to sort and categorize words. Sometimes the categories are provided for them; sometimes the students choose their own categories.

**"CHUNKING:"** Students look for "chunks" of meaning, such as prefixes, suffixes and root words.

**PHONICS AND CONTEXT:** Neither phonics nor context is enough on its own, but combined, these two cueing strategies help readers determine how a word sounds and what it means.

**CONNECTING TO WHAT WE ALREADY KNOW:**

Students look for familiar patterns or chunks and relate new words to existing knowledge.

**WORD PLAY AND MEMORY TRICKS:** Games and puzzles can generate interest in words and their origins.

# Literature Circles

Literature circles are a means of organizing students' discussion about reading. Generally speaking, students select what they want to read and form discussion groups based on their book choice.

Ideally, the literature circle discussions are self-directed. Realistically, especially for struggling readers, students don't always know what to talk about or how to respond to one another. For this reason, it's important to teach and practice literature discussions before expecting students to engage in the discussions independently.

In addition, such supports as "Role Cards" or sticky notes can help student readers focus on specific aspects of the text as they read individually. These areas of focus can then be springboards for discussion when the group comes together.

## Role Cards

Based on cooperative learning theory, roles are one way to introduce literature circle discussions. Each group member is assigned a specific "job," or area of focus for the reading. These roles may include such things as Discussion Director, Summarizer, Word Whiz or Artist. When the group comes together for discussion, each member presents his or her ideas, and then the others are expected to join in discussing these ideas. Group members take turns rotating through various roles during the course of the reading.

Unless your students are already very experienced with literature circles, it will be essential to teach and practice each role separately before expecting students to engage in it independently.

Six role cards are provided on the next page. Choose the roles that are most appropriate to the strategies you are teaching. The cards can be laminated and distributed to the students for use as guidelines in their reading and discussion.

The ultimate goal is for all students to be able to discuss various aspects of a given text. Role cards support struggling readers by enabling them to focus on only one aspect at a time.

There are many different approaches to literature circles but common features include the following:

1. Students **select** their own reading materials, based on a range of choices provided by the teacher.
2. **Small, temporary groups** (three to six students) are created, based on book choice. Different groups read different books.
3. Groups meet on a **regular, predictable schedule** to discuss their reading. The group must plan how much to read for each session to complete the book in the time allotted.
4. Students use **written notes, role sheets and sticky notes** to guide both their reading and discussion.
5. Group meetings should be **open, natural conversations about books**. In this way, personal connections, text-to-text connections, text-to-world connections and open-ended discussions related to the book are encouraged.
6. Ideally, the teacher serves as a **facilitator**, supporting the group's independent discussion.

## Sticky Notes

As an alternative to role cards, students can be given a collection of sticky notes to tab discussion points as they read. It is useful to limit the number of sticky notes readers can use (4-6 work well for a chapter or two of text) and require students to use all of them. At first, you may want to focus their reading on specific strategies, such as asking questions as they read, making connections or visualizing. Again, it is essential to model and practice before expecting students to work independently.

"Roles" and sticky notes are just aids for discussion. The main purpose of literature circles is to engage students in reading and talking about their reading. More information about literature circles can be found at [www.literaturecircles.com](http://www.literaturecircles.com) and [www.lorijamison.com](http://www.lorijamison.com).

# Literature Circle Role Cards

## DISCUSSION DIRECTOR

Your job is to organize discussion in your group. From your reading, think of three or four “big idea” questions for your group to discuss. You will be in charge of inviting everyone to share. You must also make sure your group stays on task during the discussion.

## SUMMARIZER

Your job is to prepare a summary of the reading. Take some notes ahead of time. Don't re-tell the whole section, just focus on the important parts. The other members of your group will be counting on you to give them a quick statement that tells about the story and its key points.

## WORD FINDER

Your job is to look for five interesting or important words in your reading. If you come across words that are difficult or important or very cool, use sticky notes to mark them in the book. You may need to look up some words in a dictionary and write down their definitions. When your literature circle meets, help members find and discuss the words.

## CHARACTER GUIDE

Characters are the most important part of a novel. Your job is to keep track of the characters in this section of the story. What have you learned about the characters? What important things have they said or done? Have they changed in any way from earlier in the book? Keep some notes to guide you.

## ILLUSTRATOR

Your job is to draw a picture based on what you read in this part of the book. Your picture can be a sketch, cartoon, diagram or stick-figure scene. It can be about something that you read or something that the reading reminded you about. You will need to explain your picture to the group.

## CONNECTOR

Your job is to find connections between the section of the book you are reading and your own background knowledge. This means you relate what you read with your own life, to books you have read or to something you have learned. Be prepared to tell how your connections helped you better understand the book.

# Readability and Vocabulary

## Matching Readers and Books

Matching a student with a book that will spur his or her reading is both an art and a science. The **art** is a teacher using her or his own understanding of a student's interests and past reading experience to select a book that will hook a child by its topic or style or theme. The **science** of matching books and readers integrates reading ability, readability measures and the nature of supports available to the student. Teachers will find a handy three-minute reading assessment at [www.hip-books.com/resources](http://www.hip-books.com/resources).

- For independent reading without teacher or tutor assistance, the readability of a novel should be at least a grade level below the tested ability level of the student. The HIP Jr. novels peak at a grade 2.5 readability level, so they can be read independently by students who test at a standard grade 4 level or higher.
- For students whose reading abilities test at the grade 3 level, some support by the teacher is needed. We strongly recommend that the first chapter be read aloud. In addition, the introductory article and teacher-led discussion in this teacher's guide will often help students understand the key issues in the book before they begin to read.
- For readers with serious reading difficulties, or general learning disabilities, extensive and on-going support is needed during the reading. Our goal for these students, as for all students,

is to eventually develop their independent reading ability so they no longer need teacher or tutor assistance.

## Readability

There are many different formulas and approaches to determining the **readability** of text. At HIP, we begin with an adjusted Flesch-Kincaid formula to check readability for every 100 words of text. We do this to ensure that no particular section of text is more difficult to read than any other since variations in reading difficulty can be a serious problem for struggling readers.

We then examine every **word** used in the book. To do so, we feed each chapter into a computer and then disregard a basic list of 800 high-frequency and easily decodable words (the HIP 800 – developed from Pacemaker, Dale-Chall and Fry lists). The words that remain are then examined one by one to see if they are (a) decodable and (b) important to the story. Difficult words or special words related to the theme of the story are listed in this teacher's guide.

### SHOOTING THE RAPIDS: HIP READING LEVEL 2.3

Flesch Kincaid range: grade 2.0-2.7

Flesch Grade Level: 1.6

Fry Graph: 2.0

Spache Grade Level: 2.2

Words of three or more syllables: 1.6% of all words

Monosyllabic words: 82% of all words

## Camping and Canoeing Vocabulary

Student will encounter these basic camping and canoeing words in reading the book. Not all of them are difficult to decode, but you may want to introduce them before beginning reading.

canoe	sleeping bag	bark
paddle	tent	current (water)
narrows	compass	shelter
rapids	map	portage
first aid kit	birch	whitewater
barrel (for storage)	pine	

# Plot Synopsis

## CHAPTER 1: AN EASY START

Every summer, 12-year-old Connor, his 8-year-old brother, Timmy, and their father go off on a week-long canoe trip. This year, their dad chooses the Churchill River, so the boys get an earful of history about the location in Northern Saskatchewan. Timmy is upset that he can't bring his Gameboy; Connor misses his friends. All they get are their father's jokes and some history of the area. Whitewater rafting would have made the trip exciting, but Dad would have none of it until the boys had more experience.

## CHAPTER 2: "DAD, DAD, ARE YOU OKAY?"

Having survived the first day and night, the family prepares to break camp. As Dad collects water to put out the campfire, he can't resist the impulse to pretend he's the Statue of Liberty. His joke might have worked if he hadn't been standing on a slippery rock. Dad falls into the water, hits his head on a rock and loses consciousness. Now it's up to the traumatized boys to find some bandages and stop the bleeding.

## CHAPTER 3: WHICH WAY?

The boys have no luck trying to get help. The cell phone doesn't work. There's no one else on the lake. And they had never tried getting a limp man into a canoe before. Connor suggests that they simply retrace their path back to the town of Pinehouse, but the wind is against them and the boys are unsure how to use the compass and the map. Connor assures his scared little brother that they will be in La Ronge by sunset, but Connor has his doubts.

## CHAPTER 4: TO BUILD A FIRE

Connor's doubts are confirmed and La Ronge will have to wait. The boys make plans to set up camp for the night. With great difficulty they haul their unconscious father ashore, light a fire, and prepare for a very long night. The bugs and mosquitoes are a minor nuisance, but when they hear the sounds of scratching from a dark form nearby, they decide to vacate, fast.

## CHAPTER 5: ANOTHER DAY

As the boys push off from the shore, they can see a baby bear playing with their food and then the mother bear moving in to check out what they left behind. Glad as they were to put some distance between them and the bears, their spirits are beginning to falter. Some fresh berries provide a quick pick-me-up but as they continued to paddle both fear the awful truth – they're lost.

## CHAPTER 6: GIVE ME SHELTER

The rainy night starts badly and then gets worse. The boys can't get a fire going, there's no food, no tent, and then the boys begin vomiting. The cause is the berries, of course! Now Connor is discouraged. While Timmy attempts to comfort his older brother, Dad regains consciousness long enough to suggest to his sons that they look at the path of the airplanes. The boys wonder why they hadn't thought of that. The next morning they paddle out into the center of the lake by using the flight paths of the small planes as their guide. Hope turns to panic when they come to a portage and some killer rapids, the aptly named "Bus Cruncher Rapids."

## CHAPTER 7: THE BUS CRUNCHER RAPIDS

The boys don't intend to shoot the rapids, but the current soon takes control of the canoe. With Timmy shouting out the location of the possible killer rocks up ahead, Connor tries to steer their way through the rapids. Then, just as Timmy shouts "We made it," they hit a large rock.

## CHAPTER 8: INTO THE WATER

Connor goes under, swallowing water, trying to keep his head from hitting a rock. Fortunately their luck changes and the sorry-looking threesome are rescued by some campers. Much the worse for wear is the boys' dad, but the quick response and good care of the rescuers pays off. Soon the entire family, Mom included, begins to plan next year's trip, possibly including a whitewater instruction course.

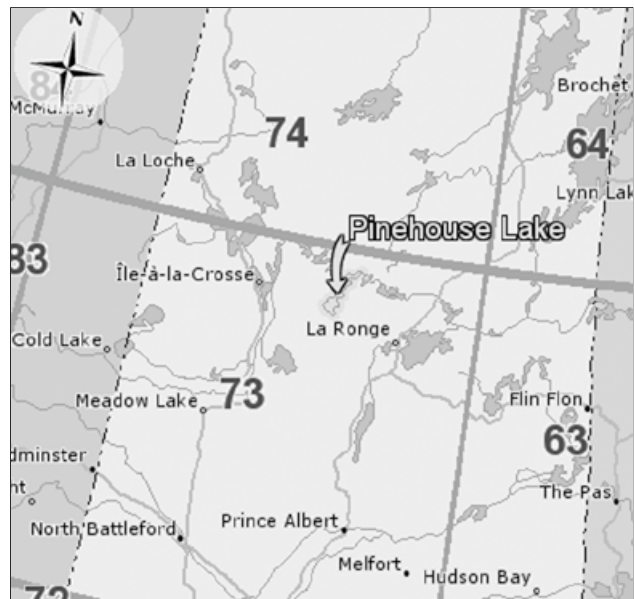
## About the Author

**Paul Kropp** is the author of many novels for young people. His work includes eight award-winning young-adult novels, more than thirty novels for reluctant readers, three nonfiction books for parents and a number of picture books for younger readers.

Mr. Kropp's novels for young adults, including his books *Running the Bases*, *Homerun*, *The Countess and Me*, *Moonkid and Prometheus*, *Ellen/Elena/Luna* and *Moonkid and Liberty*, have been translated into German, Danish, French, Portuguese and two dialects of Spanish. They have won awards both in Canada and abroad.

Paul Kropp's has long had a professional interest in reading development. His nonfiction book *How to Make Your Child a Reader for Life* covers a wide range of reading issues for the general reader. As well, Mr. Kropp has a lifelong interest in the special needs of reluctant readers. He created the first series of Canadian books for reluctant readers in 1978 and continues that work today as editorial director and lead writer for High Interest Publishing.

Paul Kropp has a B.A. from Columbia College in New York City and an M.A. from the University of Western Ontario in London, Ontario. He taught high-school English in Ontario for more than twenty years but now devotes his time to writing, editing and delivering professional talks to teachers. There is more information on his website: [www.paulkropp.com](http://www.paulkropp.com).



Courtesy of *The Atlas of Canada*, <http://atlas.nrcan.gc.ca/>

## Geographical Notes on *Shooting the Rapids*

*Shooting the Rapids* is a mixture of real and fictional geography. Pinehouse Lake is an actual lake in northern Saskatchewan, Canada, about 80 kilometres from La Ronge. Connor, Timmy and their father would have begun at the south end of Pinehouse Lake, just north of Route 165. On their first day, they pass the town of Pinehouse and camp overnight. After the accident, the kids paddle in a circle at the east end of Pinehouse Lake and never reach the town. Ultimately they paddle north to where Pinehouse Lake empties into the Churchill River.

Here, the geography becomes fictional. There is no “Trapper River” at this location and no “Bus Cruncher Rapids.” In fiction, we can add excitement to real-life geography.

### BEHIND THE STORY

*Shooting the Rapids* began with an idea from Tim Caleval of Regina, Saskatchewan. Tim takes his kids, Connor and Emma, on a canoe trip in Northern Saskatchewan each summer. After we talked about the book, Tim's son Connor kept a journal of the family's canoe trip and had many ideas for the finished novel.



# Introducing the Novel

1. **Have a discussion before reading the article.** *Shooting the Rapids* is mostly focused on survival in the wilderness. One good opening is to give students the following list of items and ask them to choose which five would most enhance their chance of survival in an emergency situation.

matches	waterproof tarp
water bottle	CD player
propane stove	compass and map
electric heater	walkie-talkie
frozen hamburgers	cell phone
chocolate bars	toilet paper
mirror	mess kit
large knife	first-aid kit
blankets	magnifying glass

The best answers are matches (essentials for fire), a large knife (to create a shelter, chop wood and cook), chocolate bars (for quick energy), blankets (for warmth), and a water bottle (unless there is abundant water nearby). Your students might also make a case for the map and compass or the first-aid kit. Some items like the electric heater and CD player are obviously useless. Other camping items listed are too bulky or impractical for survival situations.

2. **Brainstorm possible events in the novel.** Another approach to beginning the book is to brainstorm a list of “ingredients” in an adventure novel about canoeing and wilderness survival. What events might happen in such a book? Encourage the students to look at the cover (but not at the illustrations) for clues.

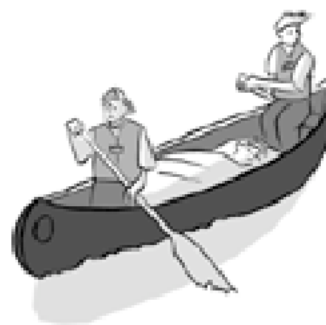
3. **Read the article together.** A third approach is to read the article on page 10 together. The reading level of the article is grade 6. Depending on the ability of your students, you may want to read it along with them or ask them to read it independently.

How did students’ answers compare with the advice given in the article?

4. **Then read the first chapter aloud.**

## Answers to the Quiz on page 20

1. d, 2. c, 3. a, 4. a, 5. d. 6. Answers will vary. 7. They did not have a GPS locator, a satellite phone or even good emergency equipment. Their food was stored in a vulnerable location. They did not tell anyone their route in advance. (Additional points are very possible.) 8. The boys realize that they have paddled for two days only to arrive back at their own camp. The peanut butter and ripped sleeping bags are their own. 9. Blue water is clear and usually peaceful water, suitable for easy canoeing. Whitewater is water full of air, bubbled up from submerged rocks. These rapids can be navigated only by skilled canoeists and whitewater rafters.



## Do You Have What It Takes to Survive?

Do you have what it takes to survive in the wilderness? What would you do if you were lost in the woods, or if your canoe turned over in a strong current? Whether or not you survive can depend on the smallest things.

A knowledge of camping basics will always help. To survive in the wilderness for any length of time, you need shelter. To stay alive for more than a few days, you need food and water. To stay warm at night or in the winter, you need fire. All of these are available in the wild. Without these basics, a person will quickly end up wet, cold and hungry. Even worse, eating the wrong plant or drinking tainted water can kill you.

Even with proper knowledge, people sometimes end up losing control of their emotions. Being stranded in the wild would make anyone feel afraid. Fear is normal, but it can lead to

dangerous choices. Long-term fear leads to stress, and that causes fatigue. Fatigue dulls the mind, but survival will often depend on quick wits. In many cases, a clear mind is as important as shelter, food and fire.

If there is any chance you might face a survival situation, some basic equipment will help. Bring a compass to avoid walking in circles. Bring a flashlight to signal for help and to see at night. Bring extra water and food, extra clothes and some rain gear. Waterproof matches or a good lighter will help you make a fire. A knife and a first aid kit can sometimes save your life.

Above all, you have to control your own fear. If you panic, you might become your own worst enemy. Your best chance for survival is to be alert and prepared. Are you ready?



# Chapters 1-2

*We recommend that teachers read Chapter 1 aloud to establish the setting for the novel and generate interest in the book. After reading Chapter 1 together, students should be engaged enough to move right into independent reading of Chapter 2.*

## Synopsis

*Shooting the Rapids* opens at the beginning of a canoe trip with Connor (the narrator), his little brother, Timmy, and their dad, a history teacher who likes to make jokes. Twice in this chapter, Connor comments that his dad’s joking is going to get him into trouble. These examples of foreshadowing should be explicitly noted for the students.

## Discussion Points

### Before Reading

- ▶ Read the background piece on camping.
- ▶ Invite students to predict what kinds of problems might occur on a camping trip.
- ▶ As you read aloud, stop after the sentence, “*It was my dad goofing around that made all the trouble, later on.*” Explain to the students that this is a technique called “foreshadowing,” which gives a hint of something that is to come.
- ▶ Ask students to listen for another example of foreshadowing in this chapter. (It is the last sentence in the chapter.)
- ▶ Invite students to predict what might happen in Chapter 2, based on the last sentence of Chapter 1

### After Reading

- ▶ Ask students to figure out what the difference is between “whitewater” and “blue water” – and how they got their names. Ask students to look for a clue word in the text that helps them figure out what “whitewater” is (*rapids*).
- ▶ What are float planes? (Tell students to watch for these to be important to the plot later.)
- ▶ What would you do if you were the boys?

**AFTER READING CHAPTER 1 ALOUD, HAVE STUDENTS READ CHAPTER 2 ON THEIR OWN.**

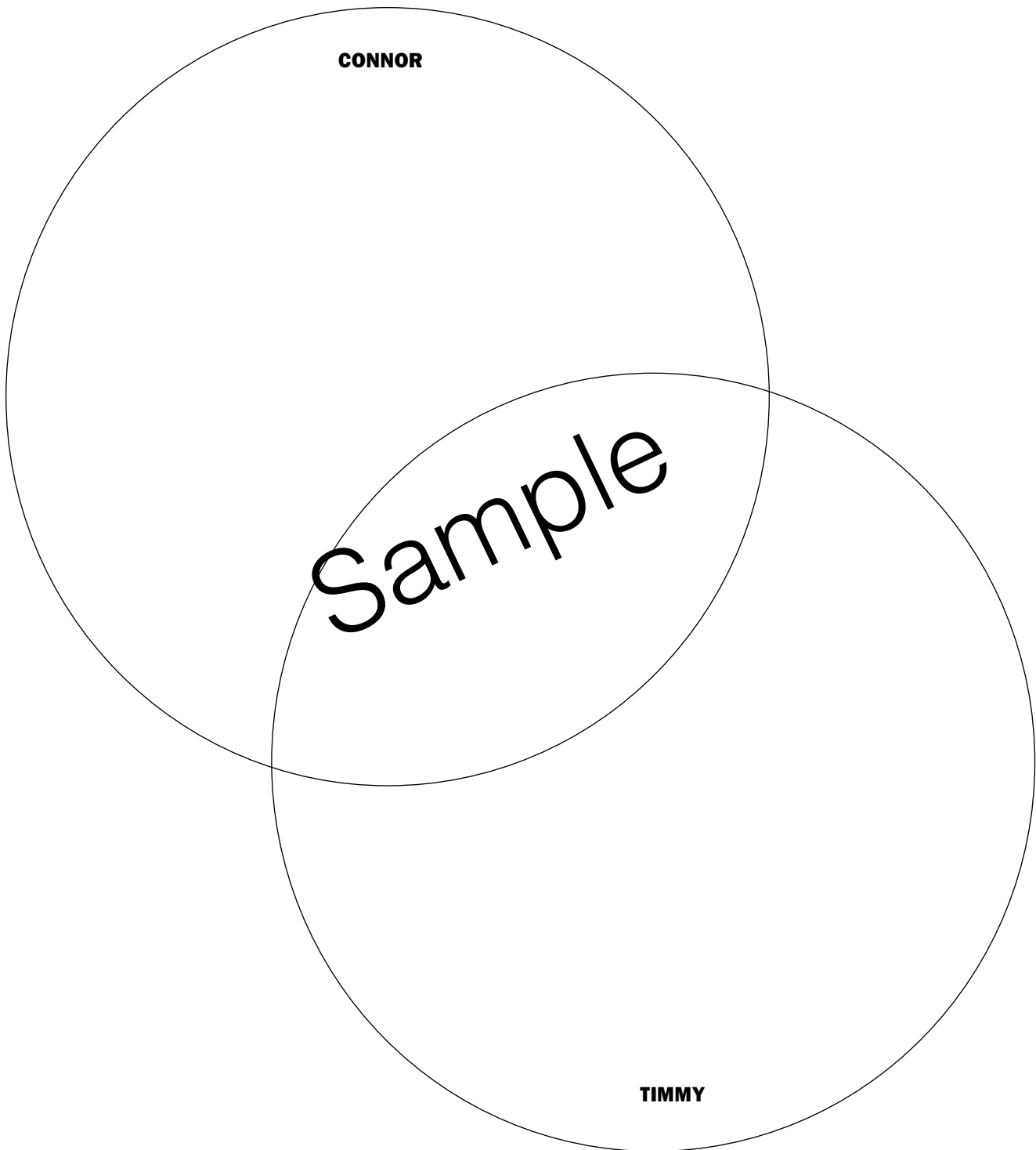
## Activity: Character Comparisons

Use the Venn Diagram on the next page to compare and contrast the characters of Connor and Timmy.

Name: \_\_\_\_\_

## Venn Diagram

Use this organizer to compare the characters of Connor and Timmy. In the overlapping section, note characteristics that are the same for both. In the separate sections, note aspects that are different. In the space beside each circle, sketch what you think each character would look like.



## Chapters 3–4

### Synopsis

Dad is alive but injured, and the boys have to find a way to get him to safety. They remove all their gear and get Dad into the canoe. After a day of paddling, they have to sleep under the stars because they have left their tent behind. The boys are awakened early in the morning by a bear eating their food supplies.

### Discussion Points

#### Before Reading

- ▶ What important equipment would you want to have in this emergency?
- ▶ What could go wrong in any camping trip?

#### After Reading

- ▶ Skim to find the section of the text that explains what *kindling* is.
- ▶ Would a cell phone really be useful in the bush? (Only if there was a tower nearby. Otherwise they would be better with a satellite phone.)
- ▶ Why does Connor lie to Timmy at the end of Chapter 3?
- ▶ Why had the boys left their tent behind? What problems did this cause?  
What was Connor's other big mistake? (not putting the food up in the tree)

Sample

#### VOCABULARY — words in threes...

bandages, swollen, victim – What do these three words have in common?

What do each of these three slang words mean: “dead beat,” “ditch” (as in “ditch the tent”), “conked out”?

What does the author mean when he says, “There were *creeks* and *cricks* and scratching sounds”?

### Activity: Cause and Effect Organizer

Understanding cause and effect relationships can help students make sense of text. Have students complete the following graphic organizer by filling in the cause or effect, as appropriate. It is a good idea to do one or two examples together. When students work in pairs or small groups to complete the rest of the piece, the discussion and process help them articulate their thinking.

Name: \_\_\_\_\_

## Cause and Effect

If you touch a hot stove, you will burn yourself. Touching a hot stove is the cause; burning yourself is the effect. Touching the hot stove *causes* you to burn yourself.

*Because* Dad was goofing around on the rocks, he fell and hit his head. Many things in these chapters happened *because* of other things. Complete the chart by filling in the missing causes or effects.

<b>CAUSE</b>	<b>EFFECT</b>
Dad was goofing around on the rocks.	He fell and hit his head.
Dad was too heavy to lift into the canoe.	
The cell phone was dead.	
	The boys had to sleep outside, without shelter.
	The bear got into the boys' food supplies.

Sample

# Chapters 5–6

## Synopsis

For two days the boys paddle on the lake, lost, with little to eat but berries. At last they realize that they have been rowing in circles and are back to their original camp. Dad slips in and out of consciousness but tells them to follow the float planes.

## Discussion Points

### Before Reading

- ▶ Do you know the answer to the question at the end of Chapter 4? Can bears swim?
- ▶ What do you think the boys will do next? What would you do?
- ▶ What dangers do you think the boys still might encounter?

### After Reading

- ▶ Why didn't the bears attack the boys?
- ▶ Why did Connor describe the next night as the worst night of their lives?
- ▶ What important advice did Dad give the boys when he came to?
- ▶ What problem are the boys going to encounter next?

**VOCABULARY** — Sometimes writers use language that isn't meant to be taken literally but represents certain ideas. What does the author mean by each of these expressions?

“*In a flash*, we jumped from our sleeping bag.”

“The rain kept falling and our hopes seemed to *wash away*.”

“So I *snapped* at him and that made him shut up.”

“Dad was still *out cold*.”

“How can a guy sleep when a million bugs are *dive-bombing* him?”

### BLOOPER PATROL

What's wrong with the illustration on page 32?

The boys no longer  
have a tent.

## Activity: What Would You Do?

This creative problem-solving activity engages students in a discussion of what they need for survival. If they could only bring three items from their pack, what would they be? Have students work in small groups of two or three for this activity. The process of discussing, sorting and eliminating is more important than the choices students finally make, as long as they can justify their decisions.

Name: \_\_\_\_\_

## What Would You Do?

Connor and Timmy have to leave behind some of the supplies in their canoe. If you were Connor and could only pick **three** things to take along, what would you pick? Be sure to explain your answers.

### CAMPING SUPPLIES

tent	matches	dry clothes	cell phone
rope	sleeping bags	first-aid kit	games
jackets	bug spray	water bottle	fishing pole
compass	cookies	map	knife

I would take . . . because/so/to . . .

1) \_\_\_\_\_

Sample

2) \_\_\_\_\_

3) \_\_\_\_\_



## Chapters 7–8

### **Synopsis**

The boys come to the Bus Cruncher Rapids where the current soon takes control of the canoe. With Timmy shouting out the location of the possible killer rocks up ahead, Connor tries to steer their way through the rapids. The boys are almost through when the canoe hits a rock and everyone goes flying. In Chapter 8, the boys are rescued by some campers and face some lecturing from their mother.

### **Discussion Points**

#### **Before Reading**

- ▶ How do you think the Bus Cruncher Rapids got their name?
- ▶ What do you think is going to happen at the end of the book? Will the boys be rescued?
- ▶ How will they be rescued?

#### **After Reading**

- ▶ Skim to find the section of the story that explains what a *portage* is.
- ▶ It helps us understand what we read when we make connections to our own experiences or things we have read or seen. This chapter refers to the log ride at a local theme park. How does this help you imagine what the boys were experiencing?
- ▶ What is the “blue water”? How (and why) is it different from white water.
- ▶ How does the ending of this book circle back to the beginning? (*Timmy is talking about whitewater rafting.*)
- ▶ What might be a good headline for a news article about the boys’ experience?
- ▶ If you were the author, how would you have ended the book?

### **Activity: Excitement Graph**

This activity requires students to re-tell the key events in the story and chart them by level of “excitement.” This helps readers synthesize the information and supports them in understanding narrative plot structure. This type of activity should be modeled before students are expected to complete it on their own.

Name: \_\_\_\_\_

## Excitement Graph

List seven key events in the story. Write them in the numbered boxes under the Events heading, in the order in which they happened. Then decide the level of excitement for each event. Give it a score of one to ten. Create a bar graph to show that level of excitement.

Events	1	2	3	4	5	6	7	8	9	10
1. Dad falls off the rock										
2.										
3.										
4.										
5.										
6.										
7.										

Sample

Name: \_\_\_\_\_

## Cliffhangers

Many of the chapters in this novel end with a “cliffhanger,” a plot device that usually leaves the main character in a precarious or difficult situation. The word comes from the idea of ending an episode with the character hanging from the edge of a cliff. The reader will have to read on to see whether or not the character falls.

Sometimes the chapters end with “foreshadowing,” a writer’s technique that gives you a hint of something that is going to come.

Both techniques are intended to make the reader want to read on and find out what’s going to happen.

Choose three chapter endings that were intended to make the reader curious and want to read on. In the left column, write the words from the book. In the right column, write what happened in the following chapter.

<b>WORDS FROM THE NOVEL</b>	<b>WHAT HAPPENED IN THE NEXT CHAPTER?</b>
Chapter 1: And when Dad tried to be funny, he almost got himself killed.	Dad falls off a rock, smashes his head and has to be rescued by the boys.

Sample

Name: \_\_\_\_\_

## Shooting the Rapids Quiz

Choose the best answer from the four choices for each question:

- Neither Connor nor Timmy look forward to the canoe trip. Why not?
  - Connor will miss his friends.
  - Timmy can't take his Gameboy.
  - There will be bugs.
  - All of the above.
- What led up to Dad's fall from the rock?
  - He was running from a bear.
  - He was telling a joke about bears.
  - He was pretending to be the Statue of Liberty.
  - He was trying to make a fire.
- What happens when a bear comes into the camp?
  - The boys have to leave behind their tent.
  - The bear eats all of their food.
  - Connor has to fight off the bear with a stick.
  - All of the above.
- Why do the boys become sick?
  - They ate some berries in the woods.
  - They catch a cold from the damp weather.
  - They drink water from the lake.
  - The boys never become sick.
- How did the boys get rescued?
  - They were seen by a float plane.
  - They made it to a pay phone by the highway.
  - They were found by a game warden.
  - Some campers saw them in the rapids.



Use another sheet of paper to answer these questions in a few sentences.

- Connor and Timmy are brothers but very different people. Explain two ways they are different. Give an example for each.
- Neither the boys nor their father was ready for the wilderness. What should they have packed before they started?
- After two days paddling, the boys find a camp. Timmy says: "And look over there. A jar of peanut butter. And some ripped up sleeping bags." What do the boys realize at that moment?
- Explain the difference between blue water and whitewater. Give examples from the book.

# After-Reading Activities

Any after-reading activity should reflect your goals for the unit. Do you want to encourage greater accuracy in reading, more comprehension or more enjoyment? Do your goals include writing or media studies? Any of the following activities could well serve as a summative activity following completion of the novel.

## CHARACTER INTERVIEW

Using a talk-show format, a host interviews the key characters in the novel after the events of the story. This group project will require one student to play the host and three students to portray Dad, Connor and Timmy.

## READERS' THEATER

Similar to a dramatization, this is essentially a reading – with sound effects – of a chapter or two from the book. Students should select a section of reasonable size, rehearse the reading and then tape-record their work. Chapter 3 of *Shooting the Rapids* works well for this. **Many readers' theater scripts are available for free download at [www.hip-books.com](http://www.hip-books.com) and in our new professional book: *HIP Readers' Theater Plays*.**

## CREATIVE WRITING

Suppose Timmy were telling the story instead of Connor. Ask students to write an account in his voice, explaining what happened as he saw it.

## CAMPING MANUAL

Using the material in the book and their own ideas, ask the students to prepare an illustrated manual for canoe-trip campers. They will need to include equipment needed, safety precautions and perhaps some vocabulary.

## RESEARCH

Students can find information about whitewater canoeing and rafting in books, magazines and on many websites. The results can be presented as a written report, a bulletin board, a web page or a PowerPoint presentation.

## CROSSWORD PUZZLES AND WORD-SEARCH GAMES

A number of Internet programs will create crossword puzzles and word-search games. First, students need to select words for the puzzle and then make up clues for each of them. Let the computer do the rest.



# Student Assessment Checklist

<b><i>Students' Names or Initials</i></b>					
<b><i>READING – DECODING AND FLUENCY</i></b>					
Reads silently without loss of attention					
Reads orally with fluency					
Reads orally with expression					
Reads sight vocabulary with ease					
Shows varied modes of word attack					
Varies reading rate					
Other notes					
<b><i>READING – COMPREHENSION</i></b>					
Displays good story comprehension					
Re-reads for better understanding					
Makes predictions before reading					
Makes links to his or her own life					
Self-monitors and repairs comprehension					
Makes inferences when reading					
Other notes					
<b><i>OTHER LANGUAGE ARTS</i></b>					
Can re-tell the story or sections of it					
Can complete graphic organizers					
Can write responses as required					
Can respond visually, as required					
Other notes					
<b><i>BEHAVIOR</i></b>					
Remains on-task					
Cooperates with other students					
Demonstrates good motivation to read					
Participates in discussions					

# HIP Sr. Novels

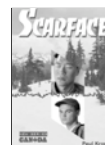
READING LEVEL: 3.0–4.0 INTEREST LEVELS: Grades 4–12



**AGAINST ALL ODDS** by Paul Kropp. A special student risks his life to gain the respect of his older brother. Reading level: grade 3.4, Interest level: grades 6–10



**HITTING THE ROAD** by Paul Kropp. A young teen and his best friend run away from home. Reading level: grade 3.2, Interest level: grades 6–12



**SCARFACE** by Paul Kropp. A new Canadian learns that the rich boy who picks on him has his own set of problems. Reading level: grade 3.5, Interest level: grades 5–10



**AVALANCHE** by Paul Kropp. A group of teens is trapped by an avalanche in British Columbia. Not all of them survive. Reading level: grade 3.4, Interest level: grades 5–10



**JUVIE** by Paul Kropp. A dramatic story of attempted escape from a juvenile detention center. Reading level: grade 2.8, Interest level: grades 5–10



**SHOLA'S GAME** by Shawn Durkin. A recent immigrant finds that hockey helps him fit into his new country. Reading level: grade 3.4, Interest level: grades 4–9



**THE BULLY** by Liz Brown. A teenage girl struggles against lies and rumors spread by a girl at her school. Reading level: grade 3.2, Interest level: grades 4–9



**THE KID IS LOST!** by Paul Kropp. A missing child forces two teens to a search with ATVs through a deadly swamp. Reading level: grade 3.6, Interest level: grades 6–10



**SHOW OFF** by Paul Kropp. A teenage girl finally rejects the crazy vandalism of her friends. Reading level: grade 3.8, Interest level: grades 5–10



**CAUGHT IN THE BLIZZARD** by Paul Kropp. Three teenagers in the Arctic deal with rivalry and crime, and then must survive a winter storm. Reading level: grade 4.0, Interest level: grades 5–12



**MY BROKEN FAMILY** by Paul Kropp. A girl learns that her parents' divorce is not quite as terrible as she had thought. Reading level: grade 3.8, Interest level: grades 5–10



**STEALING HOME** by Shawn Durkin. Baseball is the one thing Josh does really well, but his best friend on the school team is leading him into dangerous territory. Reading level: grade 3.2, Interest level: grades 4–10



**DARK RYDER** by Liz Brown. A teenage girl must train and ride a wild horse in order to keep him. Reading level: grade 4.0, Interest level: grades 4–9



**ONE CRAZY NIGHT** by Paul Kropp. Adventures and misadventures of a teenage boy working at a small town deli-gas station. Reading level: grade 3.8, Interest level: grades 6–10



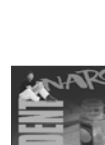
**STREET SCENE** by Paul Kropp. A group of black teens in Toronto defend themselves against harassment from a gang, with tragic results. Reading level: grade 4.0, Interest level: grades 6–12



**FOUL SHOT** by Paul Kropp. Luther sees a way to break the Cougars' losing streak in a big kid named Frank, who turns them into a dream team. But not quite for the whole season. Reading level: grade 3.0, Interest level: grades 4–10



**OUR PLANE IS DOWN!** by Doug Paton. A small plane goes down in the bush, hours from anywhere, and two teens must fight to survive and rescue the pilot. Reading level: grade 4.0, Interest level: grades 4–10



**STUDENT NARC** by Paul Kropp. A student goes undercover to avenge his best friend's death. Reading level: grade 3.8, Interest level: grades 5–10



**GHOST HOUSE** by Paul Kropp. Three boys spend a night in a haunted house. Reading level: grade 3.2, Interest level: grades 4–10



**PLAYING CHICKEN** by Paul Kropp. Drinking, driving and drugs lead to tragedy when a group of teenagers try to run a rail crossing. Reading level: grade 3.6, Interest level: grades 6–12



**TAG TEAM** by Paul Kropp. A small high school student goes out for his school's wrestling team and finds that size doesn't matter. Reading level: grade 3.5, Interest level: grades 4–10



**HACKER** by Alex Kropp. A computer whiz and a football player fight computer crime at their school. Reading level: grade 3.6, Interest level: grades 4–9.



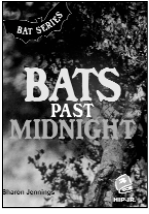
**RUNNING FOR DAVE** by Lori Jamison. When a track star gets cancer, his best friend finds new meaning for his own life. Reading level: grade 3.2, Interest level: grades 6–10



**TERROR 9/11** by Doug Paton. A teenage boy and his sister survive the collapse of the World Trade Center. Reading level: grade 3.5, Interest level: grades 5–10

# HIP Jr. Novels

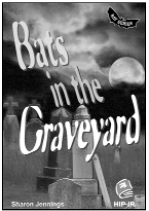
READING LEVEL: 2.0–2.5 INTEREST LEVELS: Grades 3–6



## **BATS PAST MIDNIGHT**

by Sharon Jennings

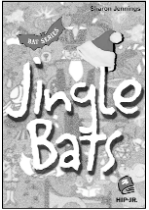
First book in the Bat series: Sam and Simon wonder about a fancy car that hangs around their school late at night. When they try to find out more, they end up in real trouble.



## **BATS IN THE GRAVEYARD**

by Sharon Jennings

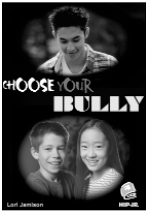
Second book in the Bat series: Sam and Simon have to look after Sam's little sister on Halloween night. Soon the Bats end up in the graveyard, chased by a ghoul and falling into an open grave.



## **JINGLE BATS**

by Sharon Jennings

Third book in the Bat series: Sam and Simon get holiday jobs at the local mall working as Santa's elves. But when toys start to disappear from the donation box, the Bat Gang has to find the thief!



## **CHOOSE YOUR BULLY**

by Lori Jamison

Ling and Richard have a great idea to deal with their school bully – hire a bodyguard. But when their bodyguard starts to bully them too, they have to get even smarter.



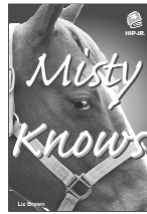
## **THE CRASH** by Paul Kropp

A school bus slides down a steep hill in a snowstorm. The bus driver is out cold. One of the guys is badly hurt. Can Craig, Rory and Lerch find help in time?



## **I DIDN'T DO IT!** by Paul Kropp

Tom has just moved to the big city and left all his old friends behind him. Now he's getting blamed for strange things that take place at his new school. Somebody is trying to make him look guilty.



## **MISTY KNOWS** by Liz Brown

Someone is putting poison in the feed at the stable. Jen and Keisha have an idea who's behind it, but finding proof gets them in serious trouble.



## **PUMP!** by Sharon Jennings

Pat's tired of getting hassled by neighbors about his skateboarding. He wants a skateboard park so he can work on his skills. But Pat learns that getting a park is harder than he ever expected.



## **SHOOTING THE RAPIDS**

by Paul Kropp

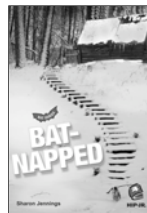
When Dad gets hurt on a canoe trip, it's up to his two sons to get him back to town. But Connor and Timmy soon get lost in the wilderness. Can they reach help in time to save their father?



## **THREE FEET UNDER**

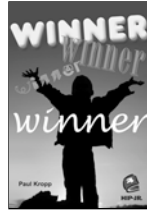
by Paul Kropp

Scott and Rico find a map to long-lost treasure. There's \$250,000 buried in Bolton's mine. But when the school bully steals their map and tries to beat them to it, the race is on.



## **BATNAPPED** by Sharon Jennings

Fourth book in the Bat Gang series: Simon's new girlfriend, Carla, gets kidnapped just before the Valentine's Day dance. Sam joins in the search, but then gets kidnapped himself!



## **WINNER** by Paul Kropp

Ryan's mom just won a million dollar lottery, but then every scam artist in town comes knocking at their door. Can Ryan stop his mom from giving money away before every dollar is gone?



**High Interest Publishing – Publishers of H•I•P Books**

407 Wellesley Street East | Toronto, Ontario M4X 1H5

www.hip-books.com | 416.323.3710 | hip-books@sympatico.ca