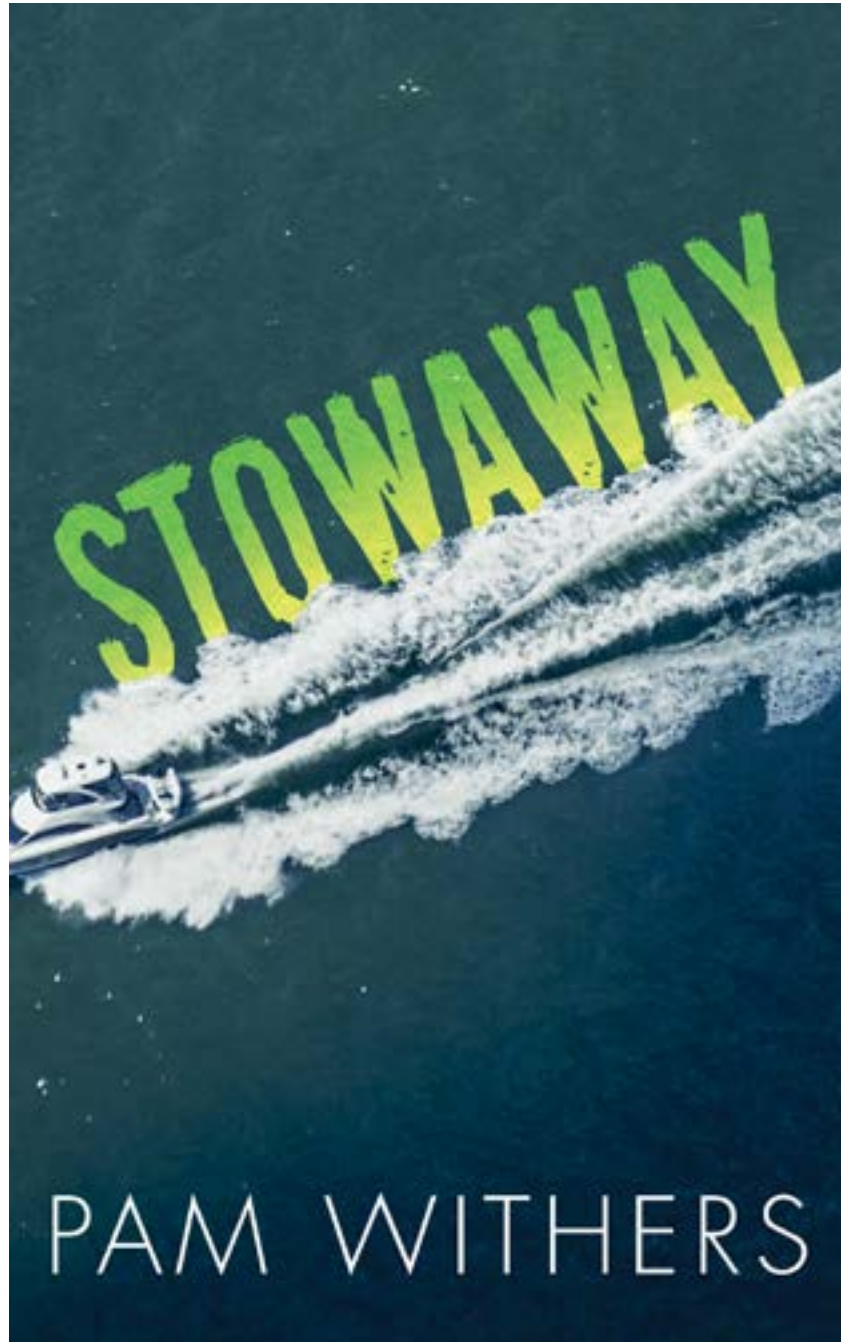


# TEACHER'S GUIDE



By Christopher Buccella








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# I • OVERVIEW

## Summary

Horton Island, British Columbia — or “Dullsville,” as Owen calls it — is a place where nothing exciting ever happens. Originally from Toronto, Owen’s family moved out to the West Coast to escape a memorable and cryptic event that occurred when Owen and his older brother got mixed in with a local gang. Going from a concrete jungle to a small island has taken a toll on Owen, and he longs for the days where he can make friends and just be normal.

Arturo, on the other hand, has had an upbringing that was anything but ordinary. Born in Guatemala, he was abandoned by his family at a young age, growing up on the streets and caring for kids younger than him to help them survive. Now the first mate on a boat, he is looking for a way out as he saves what little money he makes for a brighter future.

Owen’s parents decide to head to the tropical waters of Miami and leave him alone to tend to the marina that they run on the island. Modest in his boat knowledge, Owen is well versed on how to fix and man watercrafts, learning at a young age through his older brother and hoping one day to be a Coast Guard officer.

On a stormy night on the Pacific, Owen is awoken to taps on his window. Standing there is a young Latin boy, Arturo, looking for a place for him and his captain to dock and fuel up to escape the weather. Owen tends to their yacht, *Archimedes*, and the sailors decide to stay the night to weather the storm. The following day, playing nice with the captain and Arturo, he gets himself a tour of the yacht and helps Arturo collect food from the store, though Owen finds it strange how much food he is buying for just two people. The boys spend time around the island and immediately seem to hit it off, despite their differences.

Owen can’t help but think about the boat’s course and being on the open water again, escaping his boring life. He decides to take the risk. What could be the harm in riding up the coast a few stops with the boat and finding land to make it back home, getting everything that he needs in the process? The picture of his brother on the dresser and his inner narrative are coaxing him to get on that boat. That night, knowing the boat is leaving at sunrise, he packs his essentials and, under the guise of night makes his way onto the boat, stows himself into the dinghy.

After his first night on board, he is awoken to the smell of breakfast. Owen makes his presence known to the crew, and they’re all in shock. The captain doesn’t appear to have a problem with Owen tagging along, as Owen has assured him that he’s only looking to sail for a couple of days and jump ship farther up the coast. However, the captain makes sure that Arturo pays the price for their intruder. Owen makes himself available to the crew, and the captain welcomes his expertise.

Arturo and Owen start to build a relationship as Owen does what he can to help out. Curious as to why the captain and Arturo both have whistles, Owen decides to joke around and grab Arturo's whistle. When he blows the whistle, cupboards and bulkheads open to the sight of stowaway boys, who are escaping the dangers of Central America. It's obvious that the captain and Arturo are smuggling the boys into Canada. Learning about their personal stories convinces Owen that these boys deserve a chance at a new life; he, too, feels like he could use one.

Now that Owen is in on the plan, it's clear to the captain that he is a problem. Turning on Owen, they lock him up in a cage in the boat's belly. After being robbed by pirates at sea, the captain has lost all the money he was paid by the boys' families, leaving him nearly broke on the trip and with little food remaining.

The boys, including Owen, travel to a tree-planting camp, where it quickly becomes clear that the camp is enslaving those who owe them debts. Holding them ransom unless their families pay up, the boys are left to work off what was taken from the captain. Living in the filth of a shipping container, the boys become sick, hungry, and worn down. The hardships of the life Arturo grew up with have helped him stay strong. Even though Owen is privileged, he hasn't had it easy, either. Unsure whether to trust Arturo, considering he had betrayed him with the captain, Owen knows his only way home now is escape.

As the boys spend several days planting, Owen knows he's found his chance to make his escape. Tumbling, running, and swimming through the dense Pacific rainforest, Owen finds his way to safety, but not before memories of his brother push him back to save the boys. Using his quick thinking, Owen is able to free the boys from their shipping container prison, pausing for a moment to question if he should also wake up Arturo. Gregor discourages Owen from going back to save the boys, but Owen doesn't listen, Owen and Arturo set to work together and imprison their captors by outsmarting them. Collecting the boys, they hotwire the old truck that sent them out to plant each day and ride off into the morning light. Later, they stumble upon an old cabin and stay the night using what they can to feed themselves and get the ill boys back to health.

Riding a wave of luck, the cabin has an old boat named *Homeward Bound*, and Owen and Arturo collectively have the means to try and get it onto the water. Burning the midnight oil, they complete a string of repairs while the two boys share stories of their past. Owen opens up to Arturo about what happened to his brother, proving the boys aren't as different as they thought. In the morning, they set out to find safe haven with their new repairs. On the open water, Owen decides that, after the ordeal they've had and a night of boat repairs, he needs to get some sleep. He is awoken to taps on the glass, awakening to find the captain aboard the boat. Arturo favours the captain again, and he crosses Owen once more. Setting the stage for Operation Destruction, the captain and Arturo trash the boat beyond repair, leaving Owen and the boys whose parents still haven't paid the captain for dead.

Owen is able to move and steer *Homeward Bound* using the help of the boys and some ingenuity as they chart their way to land. As the weather turns, they find themselves dipping up and down the swells, but with *Archimedes* in sight they navigate their way to run the boat off.

Flashing back to the night of his brother's death, Owen knows he can't put lives in danger, but he also can't let the captain get away with his crimes. Arturo realizes that the captain won't save him and that his best chance for freedom is to escape while he can. As *Homeward Bound* approaches *Archimedes*, Owen sees Arturo and the captain struggling on board, and the captain wielding his gun, trying to stop Arturo from jumping overboard. Owen needs to act fast in order to save Arturo. Getting close to *Archimedes*, he throws out a life ring and hooks Arturo to safety.

The skies light up as a helicopter overhead steers in, calling for the boats to surrender. It's the Coast Guard, and Owen and the boys find themselves saved just in time. Owen returns home to the comfort of his parents. The secret of his brother's death is revealed, and Owen blames himself for what happened that night and how his brother wouldn't have died if he hadn't gotten involved with the gang, who are to blame for Gregor's death. Owen and his parents have to make peace with their new truth. In the end, Owen learns that being honest has brought peace to their family and that his boring town is a place where exciting things can happen.

## Themes

*Stowaway*'s themes include:

- Loneliness and isolation
- Moving to new places
- Family tragedy
- Developing world struggles and dreams of migrants
- Life on the ocean and boating
- Inequalities and differences between upbringings
- Putting the past behind
- Betrayal and gaining trust

*Stowaway* presents two perspectives, Owen's and Arturo's, and explores topics that may be sensitive for your audience, including course/strong language, family tragedy and death, as well as the plight of newcomers in search of a better life. Be aware that these issues may be present in your classroom as students are discovering their own growth and maturity in a complicated world.

A number of lessons, discussions, laughs, and learning opportunities are present in these pages and will grow organically as you navigate this novel. Your students will relate, understand, question, and experience, at some juncture, a theme embedded in *Stowaway*. It is recommended to read the story out loud with your class, given the way Pam Withers has divided the story arc between the points of view of Owen and Arturo, presenting a great opportunity for your students to read from both perspectives.

## II • READING STRATEGIES

### Student Reading Strategies

A number of reading strategies are used with this novel study. In the event that your students have never completed one before, keep these student strategies in mind to help guide your own teaching, along with the subsequent activities and comprehension.

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#### Monitoring Comprehension

Students who can monitor their comprehension know when they understand what they read and when they do not. Comprehension monitoring includes:

- Being aware of what they understand
  - Identifying what they do not understand
  - Using appropriate strategies to resolve comprehension problems
- 

#### Thinking About Thinking

This is known as metacognition. Good readers use this to think about and have control over their reading.

- Before: clarify purpose and preview the text
  - During: monitor understanding, adjusting to fit difficulty levels and fix any comprehension problems
  - After: check their understanding of what they read
- 

#### Graphic Organizers

These tools have proven to be useful in many classroom activities and are a valuable tool for many learning styles. They illustrate concepts and relationships between concepts in a text. Graphic organizers

- Help focus on text structure, differences/similarities, themes, and meaning
- Provide tools students can use to examine and show relationships
- Help students write well-organized summaries

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## Asking/Answering Questions

Questions give students a purpose for reading and help focus attention on what they learn. They help students think actively as they read and encourage monitoring of comprehension, assisting them with reviewing content and relating what they have learned to what they know. There are several types of questions in this guide:

### ■ **RIGHT THERE:**

Students are asked to find the one right answer located in a specific place, such as a word or a sentence in the passage.

### ■ **THINK AND SEARCH:**

Based on the recall of facts found directly in the text. Answers are typically found in more than one place, requiring students to “think” and “search” through the passage to find the answer.

### ■ **AUTHOR AND YOU:**

Questions require students to use what they already know with what they have learned from reading the text. Understand and relate to prior knowledge before answering.

### ■ **ON YOUR OWN:**

Based on prior knowledge and experiences. These answers aren’t found in the text and serve as reflection or as journal writing.

### ■ **GENERATING QUESTIONS:**

By generating questions, students build awareness and learn to ask themselves questions that require information from different parts of the text.

### ■ **SUMMARIZING:**

Requires students to determine what is important and put it into their own words by identifying or generating main ideas, connecting the main or central ideas, and remembering what they read.

### ■ **VISUALIZING:**

Some chapters in this guide will include questions that allow students to draw on their visual and spatial senses and perspective of this novel and it’s setting. This may include filling in a graphic organizer or modelling something that’s present in the novel through a sketch.



## Before You Start

It's time to dive into *Stowaway* with your students. There are a number of activities you can host in class to encourage your students. We will follow five steps for this procedure: Preview, Identify, Predict, Summarize, and Connect.

### ■ **PREVIEW:**

This gives students a chance to understand what is to come and helps elicit ideas and themes from the novel.

### ■ **IDENTIFY:**

Students focus on the author, title page, and publication date of the text.

Have students examine the front and back covers of the book, noting the front and back cover illustrations and the title.

Look at the book's cover and have students to read the blurb on the back. Starting with boats, draw students together and gather their prior knowledge — if they've been on a boat before, what they know about boating — and allow students to share their knowledge openly with the class.

Have students open the book and skim and scan through the pages.

### ■ **PREDICT:**

Students analyze the genre and organization of the text to predict the book's subject matter and possible plot lines.

Understanding text structure will help students with skills needed to generate original ideas about the novel before they start reading.

Flip through the chapters and look at the titles of each with your students. Illicit what they might mean or how they are connected.

### ■ **SUMMARIZE:**

Have students take a moment to read the back cover blurb or share a summary of your own with the class.

Students can record answers using W5H (Who, What, When, Where, Why, and How), or a KWL Chart (Know, What I Want to Learn, What I Learned).

### ■ **CONNECT:**

Allows students to personally connect with the topic or subject matter. This is completed during the pre-reading, during-reading, and after-reading activities.

## As You Read

As you read the novel with your students, use some of these strategies to help your students understand the story themes, main events, character traits, and important vocabulary.

This can be done in a number of ways, such as dedicating a wall in your classroom to record this information or using an online platform such as Padlet, Google Drawings/Jamboard, or Miro. All of these platforms allow you to visualize information for your students and are easy collaborative tools to use, updating in real time and granting students access from anywhere.

Keep in mind the following text elements to record as you read; this will be important for the after-reading activities:

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### Plot/Story Sequence

Outline the plot of the story as you go. This can be done with graphic organizers (story sequencing), timelines/fishbone style visual, or cue cards. *Stowaway* presents the story from two characters, both intertwined in their actions.

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### Main Events/Sequencing

Understanding the story arc/narrative is crucial for student understanding, sequencing events, and relating themes. Record these events using cue cards, fishbone diagrams, or an online timeline using Padlet or Miro.

Using a beginning/middle/end system helps to group major events together and see how the story follows its course.

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### Characters/Traits

A story's characters provide rich details, insights, and learnings for students. As each new character is introduced, have students record their name, any background information, descriptive words, and character traits. Have them add to these as the story progresses.

This will be connected to the after-reading activities, so keeping track of characters and examples will help your students succeed.

## Reading Comprehension Strategies

If your students are unfamiliar with a novel study, it is important to review reading comprehension strategies before you begin.

Effective comprehension strategies work best through co-operative learning, working together as partners or in small groups on clearly defined tasks. Students work together to understand texts, helping each other learn and apply comprehension strategies. Teachers help students learn to work in groups and provide modelling of the comprehension strategies.

### ■ **BEFORE READING:**

- Use prior knowledge to think about the topic
- Make predictions about the probable meaning of the text
- Preview the text by skimming and scanning to get a sense of the overall meaning

### ■ **DURING READING:**

- Monitor understanding by questioning, thinking about, and reflecting on the ideas and information in the text

#### **Questions are effective because they**

- Allow students a purpose for reading
- Focus attention on what they are to learn
- Help students actively think as they read
- Encourage students to monitor their comprehension
- Help review content and relate what students have learned to what they already know

### ■ **AFTER READING:**

- Reflect on the text's ideas and information
- Relate what they have read to their own experiences and knowledge
- Clarify their understanding of the text
- Extend their understanding in critical and creative ways

# III • PRE-READING ACTIVITIES

## Why Do Children Flee?: Understanding Minors in Migration

### ■ **PURPOSE:**

To determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

### ■ **METHOD:**

Students will identify a range of issues around migrating and why people flee their home countries, and they will communicate the causes and devise strategies to try and mitigate them.

### ■ **MATERIALS:**

- Student journals/notebooks/typed journals
- Technology (for student research)
- Barak Obama YouTube video ([youtu.be/aiXuEk\\_CyWs](https://youtu.be/aiXuEk_CyWs))
- Article: “Why Central American Migrants Are Arriving at the U.S. Border” ([cfr.org/in-brief/why-central-american-migrants-are-arriving-us-border](https://cfr.org/in-brief/why-central-american-migrants-are-arriving-us-border))

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### Instructions

Using Google Draw/whiteboard, use words and pictures to create a visual representation of your understanding of immigration and what it means to your students. Open the floor to discussion and prompt students as you go.

Project Google Earth or Google Maps drop pins or create placemarks of where the families of your students are from.

Share the speech from the Barak Obama YouTube video. Though this is speech is geared toward an American audience, it applies well to the themes in the story.

### Ask questions such as:

- What have immigrants done to help build Canada?
- What are some reasons President Obama gives for the large numbers of people who immigrate to the United States? Could these reasons be the same in Canada?
- Do you agree or disagree that anyone from anywhere can write the next great chapter of our story?

Record students’ responses on the whiteboard/projector.

Inform students that they will be exploring reasons why people flee Central America, and the crisis currently taking place along the southern American border.

Pair students and share the link to read the short article together (“Why Central American Migrants”).

**Share these discussion questions for post-reading and to open discussion with the class:**

- What motivated the person (or the family) to come to the United States?
- How did they get there?
- What is important to the story?
- Do you have any personal connections to their story?
- What commonalities did you notice in the interviews you read?
- What are the most important pieces of information from the article?
- What are two different perspectives from the article?

Go around the room, ensuring student’s questions are answered.

**Note:** This activity is great to connect with data management in mathematics, and having students interpret and understand different types of graphs/charts and seeing the numbers of people migrating from certain countries. They can explore sites that detail the numbers of people migrating to different places around the world.

**Extension:** Using the statistics the students explore and curate, have them try and represent them in a chart/graph using technology such as Google Sheets/Microsoft Excel.

## Understanding Similes, Metaphors, and Comparatives

### ■ **PURPOSE:**

To allow students to understand and consolidate their knowledge of similes, metaphors, and comparatives. *Stowaway* presents these literary devices throughout the story, which will be collected and analyzed in the after-reading activities.

### ■ **METHOD:**

Identify and differentiate between similes and metaphors, and interpret the meaning behind them.

### ■ **MATERIALS:**

- Computer/internet access
- Projector
- Padlet
- “*Forrest Gump* – ‘Life is Like a Box of Chocolate’” YouTube video ([youtu.be/CJh59vZ8ccc](https://youtu.be/CJh59vZ8ccc))

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## Instructions

Display a virtual Padlet wall on a smartboard with the title “Comparisons.”

Ask students to compare a member of their family to a type of food, object, animal, or thing and explain why in one sentence. Provide examples to scaffold instruction.

Provide students with five minutes to compose their sentences and share them on the Padlet virtual wall.

Discuss responses. Draw attention to ways in which different comparisons are similar (use of “like” or “as”)

Explain two specific types of comparisons used in figurative writing: similes and metaphors.

Elicit prior knowledge about these topics.

Show students the *Forrest Gump* YouTube video.

Ask students to share if they think the “life is like a box of chocolates” comparison is a simile or metaphor and discuss the meaning of this comparison.

Present students with multiple examples of both similes and metaphors, highlighting that an easy way to remember the difference is to think of the word “similar” when you think of similes. Similes use the words “like” or “as” to compare things because they are saying that the subject is similar to something else. Metaphors say the subject is something else.

Brainstorm examples of possible topics for writing similes/metaphors.

Ask students to compose a simile and a metaphor based on a topic(s) that the class previously generated.

Encourage students to share, and go around the room and ensure understanding and completion of tasks.

Communicate and have students share their writings with classmates so they can provide feedback to each other.

Inform students that they will be mining for these literary devices throughout the novel and should highlight as they read.

## IV • DURING-READING ACTIVITIES

### Character Files/Story Sequencing

There are a number of activities from the after-reading section that can be completed while you read. These include:

- Character Profile Organizer
- Three-Act Structure
- Word Map, which can be used on an ad hoc basis (Appendix)

When completed, these activities will provide students with a map of the story, an outline of the main characters, and their details. Character analysis can also be completed, and an example is provided on the following page. This can be used as a guide for each of the main characters in the story. Main characters to use with this chart include: Owen, Arturo, any one of the boys on the boat, and the captain.

# Character Analysis

<b>CHARACTER'S NAME:</b>
<b>What does the character say and do?</b> <i>(Use examples from the text.)</i>
<b>How does the character change?</b> <i>(Use examples from the text.)</i>
<b>List positive and negative character traits.</b> <i>(Use examples from the text.)</i>
<b>How do others feel about this character?</b> <i>(Use examples from the text.)</i>
<b>How does this character feel about themselves?</b> <i>(Use examples from the text.)</i>
<b>What do they do to help others?</b> <i>(Use examples from the text.)</i>



## Making Connections

While reading, make connections between the text and your own experiences, experiences of someone you know, or other texts/media that are related to *Stowaway*.

<b>TEXT TO SELF:</b>	<b>TEXT TO TEXT/MEDIA:</b>	<b>TEXT TO WORLD:</b>

## Collaborative Word Wall

The Collaborative Word Wall activity continues in the after-reading activities. This works very well with sticky notes in a physical space or with a number of collaborative tools listed in the section above, including Miro and Padlet.

Give students/groups sticky notes and have them write information, keywords, character information, plot, and setting on them. Surrender a wall in your classroom and divide it as you please (see example in the after-reading section).

Padlet and Miro allow you to virtually display this information for students to collaborate with in real time from anywhere, making it easy to save for assessment purposes.

## Comprehension Questions

The following questions can be used as guiding questions as you read, or they can be assigned to students at the end of each chapter to check for understanding.

Each chapter includes a vocabulary word to explore. Students can complete these questions in notebooks/journals.

The questions have been divided based on the perspectives of Owen and Arturo. You may want to split up your students and have them answer one of each section, which will allow them to conference together to teach/test their peers on the other half of the comprehension.

## PROLOGUE (p. 7–9)

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### Vocabulary

**Contingent** (adjective): subject to change, depending on events that occur

**Unwieldy** (adjective): difficult to move because of size and shape

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### Questions: Arturo

1. How many eyes are looking at Arturo when the story starts?
2. Where does Arturo plan to have the kids spend the night?
3. Who is after them? Do we know why?
4. What does Arturo do to distract the people after them?
5. What do you think “fish in a barrel” means?
6. Who saves Arturo? What does he do?

## CHAPTER 1 (p. 10–18)

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### Vocabulary

**Anticipate** (verb): to regard as probable; expect or predict

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### Questions: Owen

1. How does Owen describe the place he lives from the start of the story?
2. What punishment has he created for parents who move their children away?
3. What does Owen hope to be one day?
4. List the chores that Owen needs to complete.
5. Describe the town Owen lives in.
6. Why do people mistake Owen for being older?
7. Owen’s dad talks about a ghost ship. List the details that he shares with Owen.
8. How long are Owen’s parents leaving for and where are they going?
9. How does Owen take his coffee?
10. What does the word “storm” do to Owen’s family?

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**Questions: Arturo**

1. We met Arturo in the prologue. Where is he now?
2. What does “Red sky at night, sailor’s delight. Red sky at morning, sailor’s warning” mean?
3. What was Arturo’s former job?
4. What does Arturo imagine himself as?
5. How old is Arturo? Does he know his real age? How does he estimate it?
6. Who are the customers on the captain’s ship? What is Arturo’s job?

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**CHAPTER 2 (p. 19–28)**

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**Vocabulary**

**Swaths** (noun): a large area of land

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**Questions: Owen**

1. What is Channel 16?
  2. What does Officer Olsen tell Owen about pirates? Does Owen believe him?
  3. Why does Owen want to join the Coast Guard?
  4. What advice does Officer Olsen give to Owen?
  5. What is approaching the island as Owen says goodbye to Officer Olsen?
  6. What does Owen see as he’s falling asleep?
  7. What does Owen awake to?
  8. Describe Arturo from Owen’s perspective.
  9. What happens when Owen offers him food?
- 

**Questions: Arturo**

1. What does “gringo” mean?
2. What do we learn about Owen as Arturo asks him questions?
3. Where does Owen offer to take Arturo in the morning?
4. What questions does Owen ask Arturo? How does he describe them?
5. What does Arturo steal from Owen?

## CHAPTER 3 (p. 29–40)

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### Vocabulary

**Clobber** (verb): to hit something hard

**Gullet** (noun): passage where food passes from the mouth to the stomach

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### Questions: Owen

1. Where does Owen think the boat is from?
  2. Who is Owen talking to in his bedroom? Are they there with him?
  3. What does Gregor tell Owen to do?
  4. Describe the captain.
  5. What is the name of the boat? Where is this name from?
  6. What course does the captain tell Owen they are on? What’s his explanation for stopping in?
  7. Why is Owen excited to have met Arturo? What does he propose they do?
- 

### Questions: Arturo

1. What does Owen use his BB gun for?
  2. What does Arturo tell Owen about the captain’s gun?
  3. The talk of guns flashes us back in time. List what we learn about Arturo’s upbringing in this part of the chapter.
  4. What does Arturo mean by “pinprick memory of my mother”?
  5. What does Owen say are the most dangerous things on the island? Conduct a quick search of what these are.
  6. How does Arturo feel riding around the island with Owen? Do you think he’s ever felt this way before?
  7. Why does Arturo feel like the store is “too clean to be real”?
  8. How long has Arturo been on *Archimedes*? What does he call the island?
- 

## CHAPTER 4 (p. 41–51)

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### Vocabulary

**Alibi** (noun): a claim or piece of evidence that someone was somewhere else when an act, typically a criminal one, is alleged to have taken place

**Ballast** (noun): heavy material put in the bottom of a boat to ensure it’s stable

**Dinghy** (noun): a small inflatable rubber boat

**Davit** (noun): a small crane on a ship that is used to lower a lifeboat

**Stench** (noun): a strong and unpleasant smell

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### Questions: Owen

1. What alibi does Arturo give to the grocery clerk?
2. What favour does Owen ask of Arturo? What is his response?
3. Who is pushing Owen to go on the boat?
4. What information does Owen share with Arturo about turkey vultures?
5. What memories does being on the boat bring back to Owen?
6. Why do you think they won't let Owen tour the boat?
7. Where is the boat headed?
8. List the items that Owen packs to stow away.
9. Where does Owen hide?

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### Questions: Arturo

1. What is Arturo's job when the customers have a night swim?
2. Do you think Arturo really loves his job? What does he daydream about?
3. What does Danillo call Arturo? What does that mean?
4. Who is the Artful Dodger?
5. What is the sound that Arturo hears before he falls asleep?

## CHAPTER 5 (p. 52–58)

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### Vocabulary

**Wince** (verb): to make a slight involuntary grimace or shrinking movement of the body out of pain or distress

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### Questions: Owen

1. What happens when the captain learns that Owen is on board?
  2. What does the captain call Owen?
  3. Do Owen's parents know he is on the boat?
- 

### Questions: Arturo

1. What do you think the boat looks like from a bird's-eye view? Draw a rough bird's-eye view of *Archimedes*.
2. What does Owen want for breakfast?
3. List some of the names that Arturo mentions in this chapter. What does he say about each one?
4. How long did it take Arturo to learn how to navigate the boat?
5. What is the reason for naming *Archimedes*?

6. Describe what we learn about owls. Are these the first birds we've seen in the story?
7. What reason does Arturo give for the whistle around his neck?
8. What does Owen do at the end of the chapter?

## CHAPTER 6 (p. 59–66)

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### Vocabulary

**Squelching** (verb): a sucking sound that is heard when walking through the mud

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### Questions: Owen

1. What is the meaning of the whistle, and what happens when Owen blows it?
  2. How do the boys react when they see Owen?
  3. Describe the boys who are on the boat. What do we learn about them?
  4. Why do the boys say Arturo is the Artful Dodger?
  5. What are some of the questions about Canada the boys ask Owen?
  6. Why are the boys on this boat? Do you think Owen believes them?
  7. What is a deadhead?
- 

### Questions: Arturo

1. What does Arturo regret?
  2. How do the boys on the boat treat Arturo? How does he feel about this? Would you feel the same?
  3. Which of the boys is missing? What does Arturo tell us about this boy?
- 

## CHAPTER 7 (p. 67–76)

---

### Vocabulary

**Huskily** (adverb): big and strong

**Guffaw** (noun): a loud and hardy laugh

---

### Questions: Owen

1. What are the other boys doing while Danillo and Owen are playing chess?
2. Do a quick internet search and note who Kasparov is.
3. What does *Madre de Dios* mean?
4. What does Owen see when he hides below deck with the boys?

5. Where do they hide?
  6. What is the first thing that Pequeño tells Owen?
  7. What information does Pequeño surrender to Owen?
  8. What does Owen discover when the commotion is gone? What does he do?
- 

### Questions: Arturo

1. What did Arturo do when the boat was being robbed?
2. Describe what the captain does to Arturo. How does he feel? Is he used to it?
3. Who stopped Arturo from being beaten further by the captain?
4. What does Arturo say are the three things worth celebrating?
5. What haunts Arturo as he falls asleep? Do you think he trusts Owen?

## CHAPTER 8 (p. 77–85)

---

### Vocabulary

**Gnarly** (adjective): difficult, dangerous, challenging

**Glower** (verb): to have an angry look on one's face; to scowl

---

### Questions: Owen

1. How does Owen think the captain will perceive him?
  2. What do you think being between a “rock and a riptide” means?
  3. What had Officer Olsen warned Owen of previously?
  4. How does Owen describe the shyster coyotes?
  5. What options does Owen give himself to escape?
  6. Why do you think the boys follow Owen? How might that make Arturo feel?
  7. What plan do the boys hatch?
  8. What do the boys do to Owen?
  9. How big do St. Bernards and Great Danes get? Search for this information and estimate how big a cage you think Owen has been trapped in.
- 

### Questions: Arturo

1. What does Owen remind Arturo of?
2. What does being “one year on the beat” mean?
3. How does the man who helped Arturo propose to “break the chain of violence”?



## CHAPTER 9 (p. 86–93)

---

### Vocabulary

**Din** (noun): a long and unpleasant noise

**Grimace** (noun): an ugly and twisted expression on someone's face

**Sarcastic** (adjective): using irony to mock contempt for someone

---

### Questions: Owen

1. Why does Pequeño help Owen?
  2. Why does Pequeño and the boys want to move to Canada? What reasons does he give?
  3. How does Owen feel when he hears these reasons?
  4. What happens to those who don't choose the gang in Guatemala?
  5. Why does Pequeño tell Owen and the boys they're the lucky ones?
  6. What did Owen's brother do for him?
  7. Why does the captain have a soft spot for Pequeño?
  8. According to Owen, what problem does the boat have?
- 

### Questions: Arturo

1. Why do you think the captain blames Arturo for the boat's problems?
  2. How has Arturo's behaviour changed toward Owen? Why might he be acting this way? Is he jealous of what Owen knows?
- 

## CHAPTER 10 (p. 94–104)

---

### Vocabulary

**Inadvertently** (adverb): without intention

**Lackey** (noun): a servant

---

### Questions: Owen

1. What does the captain tell Owen as they have coffee together?
2. What are the boys and the captain doing after their conversation?
3. Who does Owen blame for what's going on? Is he blaming the wrong person?
4. What is a typical field trip in Owen's experience?
5. What was Owen's life like in Toronto?

6. What are we learning about Owen's struggles with a particular event?
  7. Owen believes that Arturo is becoming someone else. How does Owen describe him?
  8. The boys hear birds overhead. List the birds the boys think they are and their actions.
  9. What are the proper names for flocks of different birds according to Owen?
- 

### Questions: Arturo

1. What would have happened if the ship was not robbed?
2. The captain asks Arturo to put Owen back in the cage. What scenario and its consequences plays out in Arturo's head?
3. Describe the flashback that Arturo has when he thinks about locking Owen up.
4. Where do the captain and Arturo paddle the boys and Owen to? What's the man's name they meet there?
5. What do the boys need to do to escape the place they are in? Why are they there?
6. What punishment does Arturo get?
7. What has Arturo learned about working with the captain? What does this mean? Have you felt this way before in a situation?

## CHAPTER 11 (p. 105–19)

---

### Vocabulary

**Amnesty** (noun): an official pardon for someone convicted of political offences

**Parched** (adjective): dried out from the heat

**Pretence** (noun): an attempt to make something that is not the case appear true

---

### Questions: Owen

1. Describe how the day starts from Owen's perspective.
2. What does Owen take as they're preparing for their day?
3. What does Owen use to clean the water? What might happen to the others?
4. When Owen sees Arturo, how does he describe him?
5. Describe the camp the boys are staying at. Who else is there? What do they look like?
6. What steps are the boys instructed to take for their work?
7. What punishments are there for those who can't comply with the rules? What's the reward for complying with the rules?
8. What did the boys have for dinner? What does Owen say to try and have them look on the bright side?

---

### Questions: Arturo

1. What is the shipping container like inside?
2. How does Arturo get more air into the container for the group?
3. How many trees do Arturo and Owen plant? What does he think of how Owen works?
4. What has happened to the other boys?
5. Why does Arturo think the captain sent him to the work camp?
6. What does Arturo notice about Owen? Is he surprised?
7. By the fourth morning, what's wrong with Pequeño?
8. What advice does Owen offer Arturo?
9. What do Owen and Arturo do with their reward for the day? Is their relationship changing?

## CHAPTER 12 (p. 120–28)

---

### Vocabulary

**Excruciating** (adjective): intensely painful

**Taut** (adjective): stretched or pulled tight

---

### Questions: Owen

1. How would you use mind over matter if you were in the situation the boys are in?
  2. Owen evaluates the boys' conditions. What do we learn about what he thinks they have?
  3. What equipment does Owen have in his pack compared to the others?
  4. What is Gabriel's attitude in this situation? What does he see? Has this happened before?
  5. What happens to give Owen the opportunity to escape? What happens?
  6. How does Owen tell the men apart when he is hiding from them?
  7. How does Owen know what direction he is going? What tools does he have on him?
  8. What happens to change Owen's mind during his escape? What advice does Gregor give him?
  9. What instructions does Owen give the boys when he wakes them? Why?
  10. How does Owen convince Arturo to leave? Do you think Owen trusts him again? Should he?
- 

### Questions: Arturo

1. What is the boys' plan?
2. How do they trap the men in the container?
3. What do they take from the camp?
4. Sequence the boys' escape from beginning to end.

## CHAPTER 13 (p. 129–41)

---

### Vocabulary

**Contemplate** (verb): to look thoughtfully for a long time; to think profoundly and at length

**Exuberant** (adjective): full of energy and excitement

**Ricochet** (verb): to rebound off a surface

---

### Questions: Owen

1. What turnoff does Owen take?
  2. Where do they end up?
  3. What was in the tree-planting bag?
  4. What do the boys find in the cupboards of the cabin?
  5. When Owen heads down to the water, what makes him feel like he's at home?
  6. How does Owen rationalize the decision to go ahead and take the boat?
  7. What is the name of the boat they find?
  8. What are some of the repairs that they complete?
  9. What do the boys talk about as they complete the repairs?
  10. What did Owen do when he started out with the gangs? Who did he do it with?
  11. Summarize the story that Owen shares with Arturo as if you were retelling it yourself.
  12. What do Owen's parents think happened that night in the storm?
  13. How can Arturo relate to Owen?
  14. Who does Arturo talk to when he needs advice? What is Owen's reaction?
  15. What does Owen tell Arturo about vultures?
- 

### Questions: Arturo

1. What does Arturo find the boys doing when he returns to the cabin?
2. Why do you think Arturo doesn't trust anyone?
3. What calms Arturo down after he feels like he's being pulled in two directions?
4. How do the boys leave the cabin? What does Owen do?

## CHAPTER 14 (p. 142–51)

---

### Vocabulary

**Contented** (adjective): expressing happiness or satisfaction

**Solenoid** (noun): a coil of wire that carries an electrical current

---

### Questions: Owen

1. Why do they decide to go to Powell River?
  2. For the second time in the story, Owen is awoken while he is sleeping. What wakes him up this time?
  3. Where have we seen this “red sky” phrase before?
  4. When Owen reaches the deck of the boat, what does he find? What are the boys doing?
  5. Do you think Owen suspects anything when he first sees all the boys? Why or why not?
  6. As the captain comes up to see Owen, Danilo calls out checkmate. What do you think that means?
  7. The captain plays nice with Owen. What is the outcomes of the boys escaping the camp?
  8. How did the boys find the captain?
  9. What is Arturo’s punishment for the escape?
  10. What is made for Owen’s breakfast?
  11. What reasons do the boys give for contacting the captain?
- 

### Questions: Arturo

1. What did Danilo give to Owen and Arturo back at the cabin? Why did he do this?
  2. How does Arturo feels as he’s going in to meet with the captain before bed?
- 

## CHAPTER 15 (p.152–61)

---

### Vocabulary

**Clamber** (verb): to climb or move in an awkward way

**Haphazardly** (adjective): lacking organization

**Retch** (verb): to make the sound of vomiting

---

### Questions: Owen

1. What does Owen think is approaching them in the water? What does the captain tell him to do?
2. How did the boys start the boat when the captain asked?

3. The captain plays a trick on Owen. What does he do?
  4. What does Owen hear as he is hiding in the boat? Who is with him?
- 

### Questions: Arturo

1. What is Operation Destruction?
2. What do Arturo and the captain do to *Homeward Bound*? Who is on board the ship?
3. Where do they lock the boys up?
4. What are Arturo's feelings as he leaves the boat with the captain? Do you think he regrets his decision? Use examples in your answer.
5. What do the eagles and the ravens in the sky symbolize?
6. Is this the first time that the captain has done this to his customers?
7. What does the captain tell Arturo to do when opportunity strikes? Is this what Arturo is doing?

## CHAPTER 16 (p. 162–67)

---

### Vocabulary

**Capsize** (verb): to overturn in the water (usually in reference to a boat)

**Tremulous** (adjective): shaking and quivering

---

### Questions: Owen

1. How do the boys get out of the engine room?
  2. What does Pequeno do to help the escape? What is the twins' role?
  3. What does Owen discovered has happened in the main control room?
  4. What tasks does Owen direct the boys to complete for them to find a way to safety?
  5. Why does Owen need Sergio and Sebastian?
  6. What is the plan for how to steer the boat? What must they do?
  7. What positions and names does Owen give the twins when they set up inside the boat?
  8. What does Owen find in the drawer? Who put it there?
- 

### Questions: Arturo

1. What would make Arturo happy?
2. What does Arturo dream about as he falls asleep?

## CHAPTER 17 (p. 168–81)

---

### Vocabulary

**Aft** (adverb/adjective): near the stern of a boat

**Concede** (verb): to admit defeat

**Doggedly** (adverb): showing persistence

---

### Questions: Owen

1. What do the boys on *Homeward Bound* eat?
  2. How do the boys start to steer the boat?
  3. What is Pequeño doing below in the boat?
  4. What does Owen find in the stateroom of the boat? What does Owen suspect?
  5. How does Gabriel describe their ride?
  6. Why did Owen turn the boys around? What does Danillo see in the binoculars?
  7. What does Owen mean when he says “it’s the size of the talons” that count?
  8. How does Owen plan to bump *Archimedes*?
  9. What else does Owen inform the boys of why they are returning?
  10. What does Danillo say that Arturo will do?
  11. How does Owen convince the boys that it’s worth saving Arturo?
- 

### Questions: Arturo

1. What happens when Arturo wakes up?
2. Why does the captain call the boys liabilities?
3. How does Arturo feel about what is happening?
4. What does Arturo tell himself as they try to make their getaway? What does he say to the captain?
5. What story comes rushing back to Arturo as he sees *Homeward Bound* approaching?
6. What does Arturo collect when he goes down to reset the circuit? What is he going to do?

## CHAPTER 18 (p. 182–88)

---

### Vocabulary

**Cacophony** (noun): a harsh mixture of sounds

---

### Questions: Owen

1. If Owen was in a Hollywood chase scene, what would he have done?
  2. What does Owen do that he thinks would impress the captain?
  3. What are Gregor’s last words to Owen?
  4. What is the secret that Owen has been keeping?
  5. Owen thinks he heard thunder above, but what does it turn out to be?
  6. Describe Owen’s “ring toss throw of my life.”
  7. What happens when the boats collide?
  8. Does saving Arturo bring closure for Owen and the event with his brother? How do you know?
- 

### Questions: Arturo

1. What “electricity” is Arturo referring to as he comes to on the deck?
  2. What do the boys do that makes them impulsive?
  3. How have the tables turned on the captain?
- 

## CHAPTER 19 (p. 189–92)

---

### Vocabulary

**Cahoots** (noun): partnership, league

---

### Questions: Owen

1. Where have we heard about Channel 16?
2. Who is Officer Olsen looking for? Why are they under arrest?
3. How does everyone change Officer Olsen’s mind?
4. In your opinion, was Arturo in cahoots with the captain or was he being used for the operation? Why?
5. What will Arturo do if he’s allowed to stay in Canada?
6. What plans do the boys see in their future once they hit land?



## CHAPTER 20 (p. 193–97)

---

### Vocabulary

**Sauntering** (verb): to walk in a slow, relaxed manner

**Warily** (adverb): cautious, carefully

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### Questions: Owen

1. What is Owen wearing as the Coast Guard are taking him home?
2. How many steps does Owen have to wait until he can share his news?
3. What does Owen tell his parents? Whose boat hit Gregor's head?
4. How does Owen's parents react to his story?
5. Do you think it was Owen's fault for what happened to Gregor? Unlike the boys from Central America, Owen chose to join the gang. What would you do?
6. Why has the ruffian been demoted?
7. Who also thinks the island is "paradise"?
8. What changes Owens's perception of the island he lives on? Why has that changed from the beginning of the story?

## V • AFTER-READING ACTIVITIES

### Plot: Three-Act Structure

The three-act structure works as a straightforward linear (left to right) visualization of the story, where events appear chronologically as they do in the text in three acts. Students record the sub-elements of plot — such as exposition, rising action, conflict, and resolution — as they occur with the three main phases of the story (beginning, middle, end).

On the horizontal plane are the various plot events. The vertical plane represents space where events are listed from top down, as you move chronologically from left to right.

Students should plot at least eight points in the three-act structure. Mark each of these with a number or letter. This gives you the opportunity to judge how students have understood the main events in the story and those that they've ranked in each act/section of their structure, the story, and their take on the importance of events.

Once students have outlined the plot, have them move around the room and compare with their peers. *Stowaway* offers a narrative that moves with the tides and offers opportunities to explore subplots based around Owen and Arturo's relationship.

Example events include: setup of Arturo's life; Owen's introduction; Owen's day with Officer Olsen and his family's situation; Owen and Arturo's meet and day in town; Owen stowing away, settling in for the ride, and the whistle blow; the appearance of the school boys; the ship being robbed by pirates; the labour camp and tree planting; the boys' escape; finding the cabin and Owen's vulnerability with Arturo; navigating the open waters; Owen's surprise meeting with the captain; sabotage on *Homeward Bound*; Owen's revenge and rescue; and Owen's secret.

## Describing the Setting

A story's setting refers not only to the physical location, but also to the time the action takes place. It is the *where* and *when* of the story.

The Setting Graphic Organizer allows students to note numerous elements from this story, starting with Horton Island, British Columbia, and including elements of flashbacks set in Guatemala City, Guatemala. This activity should be completed during or after reading, and students can note this information as they read.

This is a great opportunity to explore Guatemala and build context for the readers. This can be in the form of eliciting prior knowledge; exploring a country profile with information; sharing media, pictures, and video; and building discussion around these elements.

Horton Island is located on the southern rim of British Columbia along the Strait of Georgia, bordering close to Washington State. Owen doesn't exaggerate when he says there is nothing to do on the island — with few services, it is quite a remote place that boats frequently pass.

### While reading consider:

1. Identifying words, images, and details that construct setting
2. Explaining multiple significances of setting in a literary piece
3. Analyzing the significance in a shift from one setting to another
4. Guiding students through a reading of the text, asking them to focus on details related to setting
5. Asking students to describe the atmosphere each setting establishes both on land and on the water

## Setting Graphic Organizer

<b>PHYSICAL LOCATIONS:</b>	<b>PLACES:</b>	<b>COLOURS:</b>
<b>DESCRIPTIVE WORDS:</b>	<b>WILDLIFE SPOTTED:</b>	<b>TIME/WEATHER:</b>
<b>LOCATION MAP:</b>	<b>ADDITIONAL INFORMATION:</b>	

## Character Profile

The novel follows Owen and Arturo and their perspective of the events in the story. We see their stories weave together as they drive the narrative forward.

With both Owen and Arturo, students can complete a character profile during or after reading the story. This is a great opportunity for students to provide character descriptions using direct examples from the story. This can also be completed during reading.

In the subsequent section, we'll look at comparing and contrasting Owen and Arturo.

Characters who can be used for this profile are Owen, Arturo, the captain, or the other stowaway boys.

# Character Profile Organizer

<b>CHARACTER NAME:</b>
<b>Appearance:</b>
<b>Character traits/personality:</b>
<b>What are some things that this character does in the story?</b>
<b>How do they change/grow?</b>

## Comparing and Contrasting Characters

The ups and downs of Owen and Arturo’s relationship help students understand the meanings of new friendships, being open minded, and the traits each character possesses in the struggles they face with themselves. There are numerous opportunities for self-reflection in this story, as we see two contrasting characters who have come from different upbringings but are in the same situation.

As students read, have them record examples of what we learn about Owen and Arturo as they first meet, their time on *Archimedes*, the labour camp, and *Homeward Bound*. Graphic organizers to consider using include a Venn diagram or a cluster web (see appendix).

## Themes

### ■ **PURPOSE:**

The novel explores a number of themes that are listed in the first section of this guide. You can choose any number of the following themes to explore. In this activity, students are looking for examples of where these themes are present in the novel.

### ■ **METHOD:**

You can choose any number of the following themes to explore. As you’re reading, take note of these and have students mark examples in their book.

### ■ **MATERIALS:**

- Cue cards
- Adhesive (tape/sticky tack)

---

## Instructions

List any or all of the themes below and place them around the classroom using adhesive:

- Loneliness and isolation
- Moving to new places
- Family tragedy
- Developing world struggles and dreams of migrants
- Life on the ocean and boating
- Inequalities and differences between upbringings
- Leaving the past behind
- Gaining trust and being betrayed

Provide students with blank cue cards. Have them work individually or in pairs to list examples of the themes taken from the notations during reading.

Ask students to try and find one example of each to start. They should include page numbers to back up their evidence.

Students then place their cards under each example as they are displayed around the room.

Culminate and gather the class to complete a gallery walk. Move around the room and have students discuss the collective findings under each theme.

Collaborate with questions as a group, including

1. What similarities do we see in the examples we've presented?
2. Why did we choose these themes?
3. Why are these themes important to our class? The characters in the story? The world around us?
4. Is there anything missing? Are there themes we missed?

Communicate and allow students to share themes that they feel are evident to them in the story and what they have taken away from the narrative.



## Symbols/Meanings

There are examples in the story of objects/items that play an important role in the story. Think about the following items and find examples to answer the questions in each column.

<b>WHERE DO WE SEE THIS?</b>	<b>WHAT DOES IT MEAN?</b>	<b>WHAT LESSON CAN THIS TEACH US?</b>	<b>EVIDENCE FROM THE TEXT</b>
<b>GREGOR</b>			
<b>BIRDS</b>			
<b>LIFE RING</b>			
<b>BOATS</b>			
<b>CHESS</b>			
<b>STORMS</b>			

# Collaborative Gallery Wall

As referenced in the during-reading activities, giving students the opportunity to actively note important details, vocabulary, and themes will help consolidate the information in the book, as well as provide building blocks for assessment and activities outside this guide that fit your students' learning profiles.

Your gallery wall could include details such as:

<b>VOCABULARY:</b>	<b>CHARACTER INFORMATION:</b>	<b>WHAT WE DIDN'T LIKE:</b>
<b>WORDS WE LEARNED:</b>	<b>IMPORTANT THEMES:</b>	<b>WHAT WE WANT TO EXPLORE FURTHER:</b>
<b>IMPORTANT WORDS/QUOTES FROM THE TEXT:</b>		

# Gist Chapter Summaries

## ■ **PURPOSE:**

Students will summarize the chapters of *Stowaway* within the bounds of a certain number of highlights, sentences, and key points. This can be done for all or select chapters in the novel.

## ■ **METHOD:**

Students focus on the most important information in the chapter and fill in information given the parameters set by you.

## ■ **MATERIALS:**

- Student notebooks/journals
- Strips of paper/pencils

---

## Instructions

Explain to students that they will write down the most important highlights from the chapter and can only pick and present the number given by you.

Explain to students that they must be aware that they are looking for the most important information to share for this chapter summary.

Provide an example to the class using the prologue, giving them five sentences to summarize. Make this a whole class activity.

Provide students with their notebooks/journals and have each group summarize a particular chapter of the book. They can also write their key points down on strips of paper to be presented to the class.

Display all of the sentences in chronological order based on chapter on the board/wall space. Alternately, they can be typed up and posted on a Jamboard/Padlet/Miro.

Go around the room and allow students to read out their group's summary and allow others to provide constructive feedback to their peers.

Use this as a tool to gauge students' understanding of each chapter, if they've highlighted the main ideas, themes, and events present in the novel, as well as adding a flair of their own creativity.

## Simile/Metaphor Comparative Organizer

As referenced in the pre-reading activities, *Stowaway* is littered with similes and metaphors that are used to describe setting, actions, and feelings. As you read, have students mark down the similes, metaphors, and comparatives that they find, as well as the page number for reference.

Use the Text to Self, Text to World, Text to Text Organizer in the appendix as your guide.

## Communities of Central America: Creating Awareness

### ■ **PURPOSE:**

Students will identify the struggles many people in the developing world are facing and how they can help as global citizens.

### ■ **METHOD:**

Students will identify communities in Central America, write inquiry questions and create solutions to guide their research on a group of migrants looking for safe haven, and then present their findings to the class.

### ■ **MATERIALS:**

- Student notebooks/journals
- Computer/projector
- Student internet access
- Map of the world

---

## Instructions

Share the question “What might force you or your family to abandon your home in Canada and leave the country?”

Ensure students also note the reason why people flee their country to find life somewhere else, such as political corruption, famine, poverty, crime, and natural disaster.

Elicit if students have heard about refugee crises currently going on around the world and why people are leaving.

Brainstorm all regions of the world, including the Middle East, Africa, Europe, and Central/South America.

Allow students to explore the topic by browsing the web and collecting any information that they come across.

Providing video/images is a good way to spark curiosity within the classroom and put faces to the plight of people around the world.

List student answers and add to what they’re missing.

Provide a map of the world for your students, or present one live in the classroom, and pin all the locations students have identified to show the scope of what's happening with this issue.

Divide students into six groups and have each define one of the following to share: migrant, refugee, internally displaced people (IDP), host country, asylum, and asylum seeker.

Ensure students understand the difference between a refugee, an internally displaced person, and a migrant. Review what it means for a person to apply for asylum in a country.

Call to action, giving students time to decide how they think they can help individuals escaping corruption, crime, and poverty. The UN Refugee Agency, UNICEF, and Amnesty International have a variety of ways that students can help.

Allow students to explore some of these resources and note what can be done.

Collaborate as a class, decide on a method that might be feasible for your classroom/student population, and help support your chosen social justice cause.

Have students create awareness in the form of written text, posters, infographics, and digital media to consolidate their learning. They can create digital or hand-drawn posters.

Ensure they are using information collected from their research, as well as connections to the novel.

Gallery walk so that students can share their vision and empathy with peers, as well as students in the school community.

# Design and Build a Boat

## ■ **PURPOSE:**

Working without criteria and a given set of materials, students are to design and build a boat. *Stowaway* is largely set on boats, between *Archimedes* and *Homeward Bound*. Providing students with boat vocabulary will help them visualize as they read.

## ■ **METHOD:**

Design a watercraft that will support a determined amount of weight and build it using a pre-determined budget.

## ■ **MATERIALS:**

- Building materials: popsicle sticks, aluminium foil, corks, plastic straws, masking tape, cardboard, etc.
- Pencils, rulers, paper
- Tub with water to test boats
- Create a Boat Challenge (next page)

---

## Instructions

Explain to students that they will participate in a boat-building challenge.

Present the Create a Boat Challenge to them.

Set a budget for the class and divide your students. Use an online team generator to mix up your students.

Groups will prepare an explanation for the rationale behind their boat design before testing.

Allow enough time for them to brainstorm, design, build, and test their models. Set a limit for your students to complete.

Encourage them to draft materials to scale using rulers and allowing them to measure the physical materials.

Once testing and improvements are made, host a classroom boat-design competition.

## Create a Boat Challenge

A representative from the Canadian government has contacted you to design a model boat that will be used to support the Coast Guard on the Pacific and Atlantic coasts.

Construct a model boat using popsicle sticks, aluminum foil, plastic straws, corks, and cardboard.

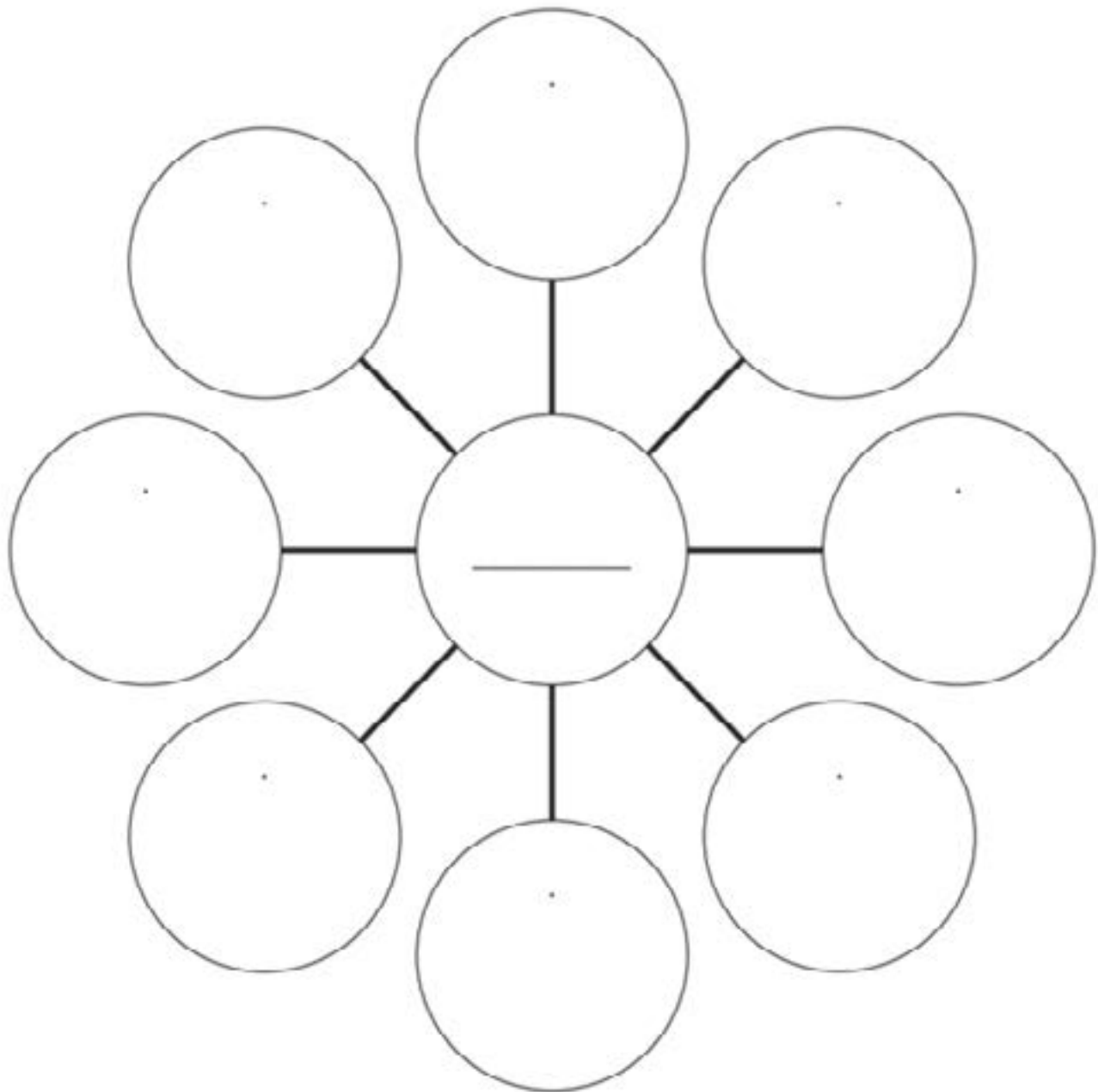
- Your boat must be cost efficient to build.
- You have a budget of \$ \_\_\_\_\_.
- Calculate the total cost using the cost of materials below:

<b>Lumber</b> (popsicle sticks)	\$50 each
<b>Sheet metal</b> (aluminum foil)	\$20/sheet
<b>Welding materials</b> (tape/adhesive)	\$50/bottle
<b>Reinforcements</b> (plastic straws)	\$25/each
<b>Buoys</b> (corks)	\$50/each
<b>Cable/rope</b> (masking tape)	\$5/cm

- Sketch your boat design before you start.
- Consider your budget and what you will need.
- Work together and be creative.
- Let everyone in your group have a voice before you commence your build.
- Good luck!

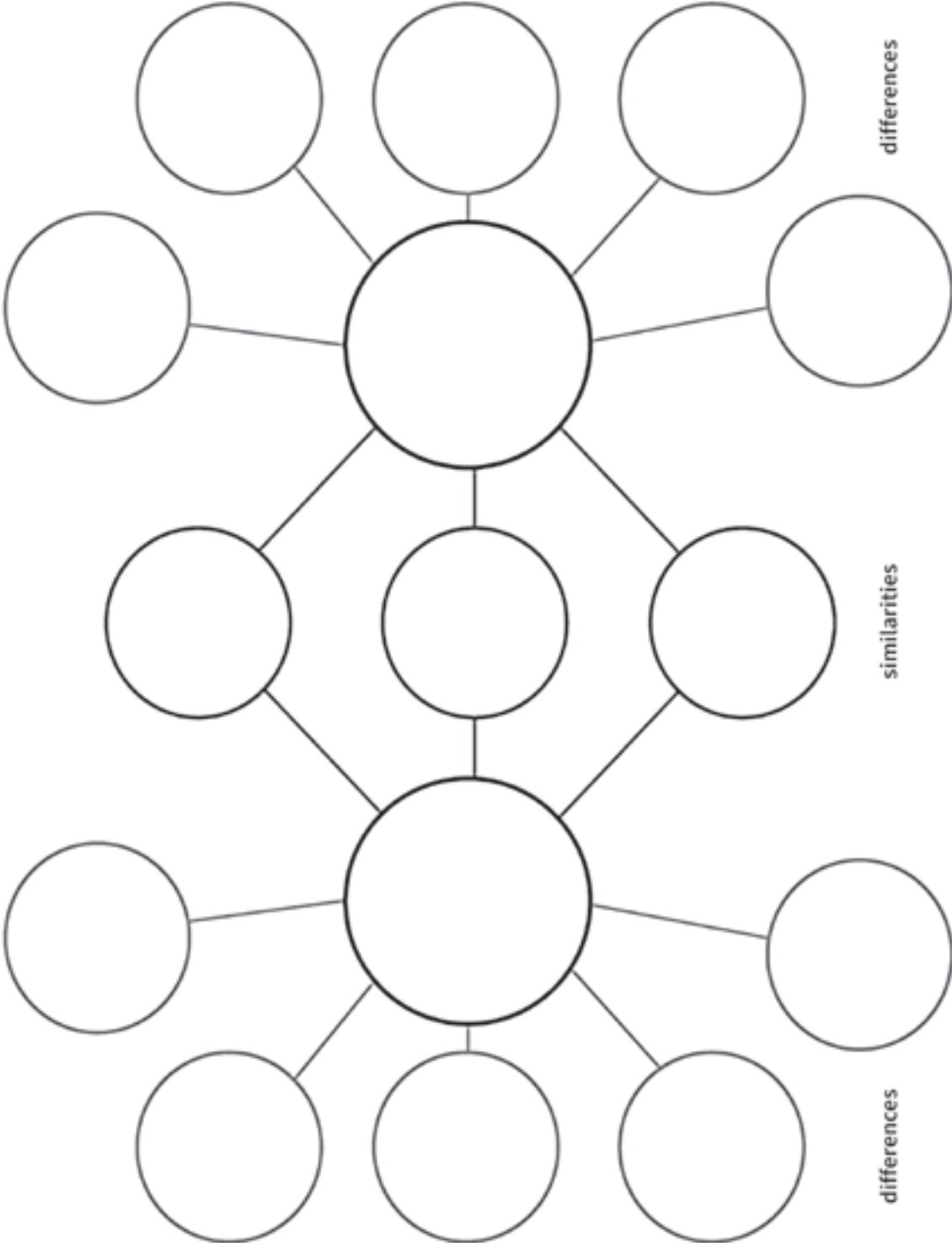
# VI • APPENDIX: ACTIVITY GRAPHIC ORGANIZERS

## Concept Web





# Cluster Web



## Text to Self, Text to World, Text to Text Organizer

<b>TEXT TO SELF:</b>	<b>TEXT TO WORLD:</b>	<b>TEXT TO TEXT:</b>
<b>NOW I KNOW:</b>	<b>NOW I KNOW:</b>	<b>NOW I KNOW:</b>

# Word Map

<b>DEFINITION AND SYNONYM:</b>	<b>ANTONYM:</b>
<b>USE IT:</b>	<b>SKETCH IT:</b>

**WORD:**

# VII • CURRICULUM CONNECTIONS

## English: Grade 8 Curriculum Expectations

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### Reading

#### ■ **OVERALL EXPECTATIONS**

1. Read and demonstrate an understanding of a variety of literary, graphic, and informational texts, using a range of strategies to construct meaning.
2. Reflect on and identify their strengths as readers, areas for improvement, and the strategies they found most helpful before, during, and after reading.

**Applies to:** Character Analysis Chart; Comprehension Questions; Making Connections; Collaborative Word Wall; Three-Act Structure; Describe the Setting; Character Profile; Themes; Symbols/Meanings; Comparing and Contrasting Characters; Collaborative Gallery Walk; Gist Chapter Summaries; Simile/Metaphor Comparative Organizer; Communities of Central America

#### ■ **SPECIFIC EXPECTATIONS**

1. Analyze a variety of complex or challenging oral texts in order to identify the strategies that have been used to inform, persuade, or entertain, and evaluate the effectiveness of those strategies.
2. Identify a variety of purposes for reading and choose increasingly complex or difficult reading materials appropriate for those purposes.
3. Identify a variety of reading comprehension strategies and use them appropriately before, during, and after reading to understand increasingly complex text.
4. Demonstrate understanding of increasingly complex and difficult texts by summarizing important ideas and explaining how the details support the main idea.
5. Develop and explain interpretations of increasingly complex or difficult texts using stated and implied ideas from the texts to support their interpretations.
6. Identify a range of elements of style including symbolism, irony, analogy, metaphor, and other rhetorical devices and explain how they help communicate meaning and enhance the effectiveness of texts.
7. Predict the meaning of and rapidly solve unfamiliar words using different types of cues.
8. Read appropriate texts with expression and confidence, adjusting reading strategies and reading rate to match the form and purpose.
9. Identify the point of view presented in texts, including increasingly complex or difficult texts; give evidence of any biases they may contain; and suggest other possible perspectives.
10. Identify various elements of style — including foreshadowing, metaphor, and symbolism — and explain how they help communicate meaning and enhance the effectiveness of texts.

**Applies to:** Character Analysis Chart; Comprehension Questions; Making Connections; Collaborative Word Wall; Three-Act Structure; Describe the Setting; Character Profile; Themes; Symbols/Meanings; Comparing and Contrasting Characters; Collaborative Gallery Walk; Gist Chapter Summaries; Simile/Metaphor Comparative Organizer; Communities of Central America

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## Writing

### ■ **OVERALL EXPECTATIONS**

1. Generate, gather, and organize ideas and information to write for an intended purpose and audience.
2. Use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions to correct errors, refine expression, and present their work effectively.

**Applies to:** Character Analysis Chart; Comprehension Questions; Making Connections; Collaborative Word Wall; Three-Act Structure; Describe the Setting; Character Profile; Themes; Symbols/Meanings; Comparing and Contrasting Characters; Collaborative Gallery Walk; Gist Chapter Summaries; Simile/Metaphor Comparative Organizer; Communities of Central America

### ■ **SPECIFIC EXPECTATIONS**

1. Gather information to support ideas for writing, using a variety of strategies and a wide range of print and electronic sources.
2. Identify and order main ideas and supporting details and group them into units that could be used to develop a summary, a debate, or a report of several paragraphs, using a variety of strategies.
3. Identify their point of view and other possible points of view, evaluate other points of view, and find ways to respond to other points of view.
4. Sort and classify ideas and information for their writing in a variety of ways that allow them to manipulate information and see different combinations and relationships in their data.
5. Write complex texts of a variety of lengths using a wide range of forms.

**Applies to:** Character Analysis Chart; Comprehension Questions; Making Connections; Collaborative Word Wall; Three-Act Structure; Describe the Setting; Character Profile; Themes; Symbols/Meanings; Comparing and Contrasting Characters; Collaborative Gallery Walk; Gist Chapter Summaries; Simile/Metaphor Comparative Organizer; Communities of Central America

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## Oral Communication

### ■ **OVERALL EXPECTATIONS**

1. Use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes.

**Applies to:** Character Analysis Chart; Comprehension Questions; Making Connections; Collaborative Word Wall; Three-Act Structure; Describe the Setting; Character Profile; Themes; Symbols/Meanings; Comparing and Contrasting Characters; Collaborative Gallery Walk; Gist Chapter Summaries; Simile/Metaphor Comparative Organizer; Communities of Central America

### ■ **SPECIFIC EXPECTATIONS**

1. Demonstrate an understanding of the information and ideas in increasingly complex and difficult oral texts in a variety of ways.
2. Develop and explain interpretations of oral texts using the language of the text and oral and visual cues to support their interpretations.
3. Identify a variety of listening comprehension strategies and use them appropriately before, during, and after listening in order to understand and clarify the meaning of increasingly complex and challenging oral texts.

**Applies to:** Character Analysis Chart; Comprehension Questions; Three-Act Structure; Describe the Setting; Character Profile; Themes; Symbols/Meanings; Comparing and Contrasting Characters; Collaborative Gallery Walk; Gist Chapter Summaries; Simile/Metaphor Comparative Organizer; Communities of Central America

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## Media Literacy

### ■ **SPECIFIC EXPECTATIONS**

1. Demonstrate understanding that different media texts reflect different points of view and that some texts reflect multiple points of view.

**Applies to:** Why Do Children Flee?; Introduction to Similes/Metaphors; Communities of Central America

## Mathematics: Grade 8 Curriculum Expectations

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### Data Literacy

#### ■ **OVERALL EXPECTATIONS**

1. Manage, analyze, and use data to make convincing arguments and informed decisions, in various contexts drawn from real life.
2. Solve problems involving the perimeter, circumference, area, volume, and surface area of composite two-dimensional shapes and three-dimensional objects.

**Applies to:** Communities of Central America; Design a Boat Challenge

## Science: Grade 8 Curriculum Expectations

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### Understanding Structures and Mechanisms: Systems in Action

#### ■ **OVERALL EXPECTATIONS**

1. Investigate a working system and the ways in which components of the system contribute to its desired function.
2. Demonstrate an understanding of different types of systems and the factors that contribute to their safe and efficient operation.

**Applies to:** Design a Boat Challenge

#### ■ **SPECIFIC EXPECTATIONS**

1. Assess the impact on individuals, society, and the environment of alternative ways of meeting needs that are currently met by existing systems, taking different points of view into consideration.

**Applies to:** Why Do Children Flee?; Communities of Central America

# Geography: Grade 8 Curriculum Expectations

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## Global Settlement: Patterns and Sustainability

### ■ **OVERALL EXPECTATIONS**

1. Analyze some significant interrelationships between Earth’s physical features and processes and human settlement patterns, and some ways in which the physical environment and issues of sustainability may affect settlement in the future.

Applies to: Why do Children Flee?; Communities of Central America

### ■ **SPECIFIC EXPECTATIONS**

1. Identify and describe some ways in which the physical environment can influence the general location and patterns of human settlements.
2. Identify significant spatial patterns in human settlement on a global scale
3. Identify and describe significant current trends in human settlement.

**Applies to:** Why Do Children Flee?; Communities of Central America

# Visual Art: Grade 8 Curriculum Expectations

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## Creating and Presenting

### ■ **SPECIFIC EXPECTATIONS**

1. Use a variety of materials, tools, techniques, and technologies to determine solutions to increasingly complex design challenges.

**Applies to:** Design a Boat Challenge; Communities of Central America