

Roy Eberhardt,
sixth grader, uprooted from Montana,
gets acquainted with his new home in Coconut Cove, Florida.

His welcoming committee:
Dana Matherson, bully
Beatrice Leep, soccer jock and bicycle thief
Mullet Fingers, truant

Roy doesn't run from trouble—
not from bullies,
not from aggressive girls with attitudes,
not from boys with poisonous snakes,
and especially
not from the illegal activity
at the future site of another Mother Paula's All-American Pancake House.

Life in Coconut Cove suddenly takes on a new meaning.

It's a *hoot*.



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Hoot
By Carl Hiaasen
A Novel Teaching Pack
By Margaret Whisnant

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An Introduction to **Your Novel Teaching Pack. . .**

Goals

To . . .

- Offer a teaching guide with a full spectrum of learning experiences that flow from **basic knowledge** to **higher-level thinking skills**.
- Provide **classroom-ready** materials that **motivate** and **instruct**.
- Create **novel-specific activities** that require careful reading, help develop comprehension skills, and challenge the thinking process.
- Accommodate a wide variety of student **ability** and **interest**.
- **Support teachers** by providing a practical teaching resource that saves preparation time.
- Include **cross-curricula activities** as an integral part of the novel study.
- Correlate to various state **education standards and requirements** for language arts.

The Seven Components. . .

1. Summaries

Written in present tense, the chapter-by-chapter summaries are more detailed than those found in most teachers' guides or other sources. Important points of the plot, character motivation and development, and story clues are all included. For quick reference, the summaries are presented in bulleted format. These synopses are a valuable resource for

*quickly becoming familiar with a title when time is limited
managing a reading program that involves multiple titles/reading groups
facilitating independent study
refreshing memory when using a novel from year to year.*

2. Before You Read

In this component, the focus is on sparking student interest. Each teaching pack includes both an **independent activity** and a series of **whole-group/small-group discussion** or **research topics**, written as open-ended questions.

At least one **bulletin board idea** is included. In some cases, activities in the **Think, Write, Create** component also involve the creation of a bulletin board or classroom display.

3. Vocabulary

One of the many advantages of literature-based reading instruction is the opportunity to observe vocabulary in action! It is this circumstance that drives the vocabulary portion of the novel teaching packs.

Word Choices. . .

The words lifted from the novel for focused study are chosen based on one or more of the following criteria:

<i>their level of difficulty</i>	<i>their frequency of use in children's literature</i>
<i>their importance in comprehending the story</i>	<i>their value as useful composition vocabulary</i>
<i>the probability that they will be encountered across the curriculum</i>	<i>unique meanings, spellings, pronunciation, etc.</i>

Word Lists and Definitions. . .

For teacher convenience and reference, word lists with definitions are included. The selected words are arranged in story order, complete with page numbers so they can be spotted easily and studied in their "natural habitats." For clarity, the definitions are paraphrased to match the word's tense, number, part of speech, etc. rather than cross referenced as in a standard dictionary. The major resource of this information is www.dictionary.com.

Dictionary Activities. . .

Long word lists are divided into chapter sets of workable numbers and presented as **Dictionary Digs**—sometimes given a slightly different name to correspond with the theme of the novel. In this introductory stage, students use a dictionary to answer a series of multiple choice questions about word meanings, usage, unique characteristics, etc.

Using the Words. . .

Other activities, which pull terms from the lists in random order, lead students through a variety of word studies which include

<i>sentence usage</i>	<i>word types (acronyms, onomatopoeia, etc.)</i>
<i>word forms</i>	<i>scrambled sentences</i>
<i>synonyms and antonyms</i>	<i>analogies</i>
<i>anagrams</i>	<i>whole-class/group games</i>
<i>categories</i>	<i>etymologies</i>
<i>word groups/connections</i>	

4. Assessment

The two sections in this portion of the teaching pack offer a wealth of materials designed to build a strong **foundation** for student progression to higher level thinking skills. The operative phrase is **basic comprehension**.

Short Answer Questions

Short answer questions for each chapter (or groups of chapters) are the first available assessment tools. The items encourage (and check) careful reading. Some require the reader to recognize a major event or idea while others involve finding a minor detail. The questions are in *sequence* with the pages they cover, but they are **not** designed to call attention to plot construction or other story elements.

The short answer questions can be used as

<i>student reading guides</i>	<i>discussion groups guides</i>
<i>pop quizzes</i>	<i>conferencing with individual students</i>

Objective Tests

The objective tests have multiple functions. In addition to their obvious application, they also serve as tools that can *improve **comprehension skills** by providing practice in understanding plot structure and recognizing important story elements.*

Rationale:

Focus on the Plot. . .

Whether they are aware of their ability or not, all good readers sense the **rhythm** of the **connected** events that compose the plot of a novel, and consequently **comprehend** the story. They are in tune with cause and effect, behavior and consequence, sequence—the heartbeat of the narrative.

This “plot rhythm” forms the framework for the objective tests. The chain of events that tell the story have been pulled from the novel and reformatted into a series of sequential questions, none of which require **interpretation**. They are intended to **draw student attention to the fact that something happened**, not to what the incident means. That comes later.

In addition to their testing function, teachers may use the pages to strengthen their students’ ability to **Summarize**: With only the questions as a guide, have students write a summary of the chapter. For a set of ten questions, limit the number of sentences they may write to seven or fewer. When they work with twenty or more questions, allow no more than twelve sentences.

Report the News: Ask your students to write a newspaper article based on the events identified in a set of questions and the *who, what, when, where, why* elements. Some information needed to complete this assignment may be located in previous chapters.

Twist the Plot: Choose one or two questions from each chapter and change its answer—true to false, no to yes, etc.—to demonstrate how changing a single (or several) events would (or would not) change the story. This process can be used to help students become proficient in distinguishing major plot movers from minor story details.

The Characters. . .

Too often, when they are asked to describe a story character’s personality, the only answer many students can muster is “nice.” This portion of the Novel Teaching Pack, coupled with related activities from **Think, Write, Create**, is a well of opportunities for those teachers who wish to eradicate “nice” from their students’ vocabularies!

Questions that identify a character’s personality and/or motivation are purposely and carefully included with the plot movers. Again, the questions do not require **interpretation**. They simply establish that someone did or said something—knowledge that is invaluable when character analysis is required.

Implied Meaning and Story Clues. . .

The objective tests include items that establish the existence of story components carrying ***implied meaning***. ***Story clues*** that tantalize the reader with hints of future events also appear as question. At this point in the novel study, as before, **interpretation** is not the goal. **Awareness** of the **facts** is the target.

Developing/Improving Listening Skills. . .

Listening skills are rightfully included on every list of state competency requirements. Rather than always requiring students to answer test questions on a printed page, why not surprise them occasionally by doing the test orally and meeting competency goals at the same time?

Discussion Guide Capability. . .

The objective tests are helpful discussion guides. Use individual items on these pages to draw student attention to sequence, cause and effect, story clues (foreshadowing), character traits, recognizing and interpreting implied meanings, etc. These “thinking out loud” sessions are an **important building block** for the next learning phase.

5. Think, Write, Create

In this section, students pack up what they already know about the novel and go exploring into its every nook and cranny. Some activities require the simplest interpretation or application, while others will challenge the most proficient thinkers. There is a high probability that young scholars, even reluctant ones, will label some of the selections as ***fun***.

Rationale:

Guidelines. . .

Most of the items in this section are based on the skills presented in the ***Taxonomy of Educational Objectives (Bloom’s Taxonomy)***. There are two reasons for this choice. First, it mirrors the Novel Teaching Pack’s primary purpose of building a variety of sophisticated thinking skills on a foundation of basic knowledge. Second, in following the taxonomy guidelines, activities that correlate with many state educational standards emerge automatically.

Organization. . .

Chapter-specific activities are grouped and presented according to their corresponding sets of **Short Answer Questions** and **Objective Test** page(s). Having led students through the basics for each chapter (or selected section), teachers may shop in this section for in-depth activities to optimize student understanding and interest. Armed with a firm grasp of each successive chapter, students are more likely to anticipate, embrace, and enjoy the next section. By repeating the process, students are also mastering concepts and intricacies connected to the **whole** novel

The **Whole Book Activities**, as their name indicates, require a grasp of the theme(s), characters, implications, etc. as they apply to the full novel. These pages are a teacher’s smorgasbord of culminating possibilities. In some cases, the choices are outgrowths of concepts that students have dealt with in a previous activity. In others, students are encouraged to look at the novel from a new angle.

Levels of Difficulty. . .

A broad spectrum of **difficulty levels** to accommodate the needs of individual students, including the gifted, is an integral part of **Think, Write, Create**. However, **all** items from this section are intended to **challenge** and **sharpen** thinking abilities.

Activities. . .

Every novel teaching pack includes activities that require students to choose and use precise, appropriate, and meaningful **vocabulary**. These exercises involve choosing a group of words to describe a character’s personality or behavior. The following example is from ***Charlotte’s Web***.

Eight-year-old Fern cried and begged her father not to destroy the runt pig. She sealed the little animal’s fate by asking her father if he would have killed her if she had been born very small.

- Which **two** of the following words do you think **best** describe the way Fern’s father behaved during this episode? Explain your choice. Include the definitions of the words you selected in your answer.

practical *sensitive* *loving* *cruel* *considerate*
realistic *flexible* *callous* *compassionate* *logical*

- Choose **two** words from the list below that you believe **best** describe Fern’s behavior. Explain why they are the appropriate words. Use the definitions of your choices as part of your explanation.

impulsive *compassionate* *assertive* *tender-hearted* *hysterical*
undisciplined *naive* *juvenile* *humane* *empathetic*

In each case students work with a given collection of terms, all of which can be correctly applied to the character(s) in question. However, the individual words have strengths of meaning. It is the student's task to analyze both the character's behavior and the words, make choices, and then cite events from the story to support his/her selection.

Teachers may opt to narrow the choices to fewer words, choose words for individual students, divide the class into groups and offer a specific set of words to each group, or use the assignment as it is written. Whatever the technique, it is here that the word **nice** can be knocked off the shelf, shattered on the floor, and swept out the door. No longer necessary. Useless. Gone!

Other items in this section challenge students to . . .
write for self-expression, for communication, and for entertainment
form opinions and theories
cite "evidence" from the story to support their explanations and opinions
connect personal experience to story situations
become familiar with and identify literary elements
analyze story characters and events
make predictions based on given facts

think about social issues
create drawings, diagrams, photos, maps, models, recordings, films, etc.
imagine
categorize
engage in research and data gathering
recognize and perceive story theme(s)
understand point of view

Cross Curricula. . .

Think, Write, Create takes full advantage of opportunities to connect both major themes and the smallest story detail to other realms of the curriculum. In **Charlotte's Web**, for example, students may apply their calculation skills to a page of "Spider Math." In the **Holes** teaching pack is a challenge to create a game that utilizes a "saved" group of Camp Green Lake's holes.

Options, options, and more options. . .

Think, Write, Create is purposely bulging at the seams to give teachers **pick-and-choose options** for
individualizing assignments
group work
whole class activities
capitalizing on student interest
homework
short-term and long-term projects
differentiating assignments for two or more classes

6. Graphic Organizers

Ideas for the graphic organizers are pulled from the chapter or whole book activities and expanded into a writing assignment. Priority is given to those topics that allow a student to relate personal experiences, make choices, empathize with a story character, and/or imagine.

Structure. . .

The organizers do not repeat a set pattern of circles, squares, lines, etc., prescribed for a particular type of writing. Each one is tailored to a **specific idea** pulled from the novel. **Structured directions** for organizing the topic support the student at this stage of the process so that **writing** is the major focus.

Non-writing Organizers. . .

Sometimes, students are enticed to stretch their imaginations by filling out "forms" or writing "diary entries." One graphic organizer from **Hatchet**, for example, allows students to assume the persona of the pilot who rescued Brian by writing three entries into his log—the day before the rescue, the day of the rescue, and the day after the rescue. In the **Holes** Novel Teaching Pack, students become detectives and conduct a "background check" on Mr. Sir, recording their findings on the provided "official form." In these cases, composition skills take a back seat to **imagination, empathy, and pure enjoyment**. Teachers may wish to capitalize on student enthusiasm by asking for a written "report" based on the information entered on the forms.

7. Answer Keys

Keys for **all items that require a specific answer** are included in this section.

A final note from the author. . .

It is my personal wish that when the last page has been read, the last activity completed, and the last idea discussed, at least one of your students will ask, "What are we going to read next?"



Margaret Whisnant

Table of Contents

	Page
Chapter Summaries	1-18
Before You Read	19-20
Vocabulary	
Definitions	21-25
Dictionary Digs.	26-33
Word Construction	34-35
Stealth Words.	36
Anagrams to Decipher.	37-38
Reading Assessment	
Short Answer	39-44
Objective Tests	45-77
Think, Write, Create	
Chapter Activities	78-91
Whole Book Activities	92-95
Graphic Organizers	96-106
Keys	107-116

Chapter Summaries

One

- Roy Eberhardt notices the strange boy running along beside the school bus because Dana Matherson grabs his head from behind, presses his thumbs into Roy's temple, and smashes his face against the window.
 - The running boy is not wearing shoes. Instead of boarding the bus as Roy expects, the boy turns off the sidewalk and runs across private yards until he disappears from view.
 - No one helps Roy, the new kid, against Dana, a well-known idiot whose two main hobbies are smoking and beating up smaller kids. Dana outweighs Roy by at least fifty pounds.
-
- The same morning, police officer David Delinko is called to the construction site of another Mother Paula's All-American Pancake House. Leroy Branitt, the supervising engineer, introduces himself as Curly. He complains that all the survey stakes have been pulled from the ground, thrown around, and the holes filled in.
 - Returning to his patrol car, Officer Delinko steps in a hole and falls down. Curly explains that an owl about as tall as a beer can lives in it.
 - Officer Delinko has difficulty filing his report because there has been no monetary damage and technically no vandalism. Curly says that moving the survey stakes has screwed up the whole construction schedule. Both men think the mischief is the work of kids, though they don't know why and have no suspects.
 - Officer Delinko asks about the fate of the owls once the bulldozing starts. Curly answers, "What owls?"
-
- Roy, who has moved to Florida from Montana and is new at Trace Middle, does not see the running boy at school.
 - Roy's father works for the government. He is good at his job, he gets promoted, and the family moves around a lot. Trace Middle is the sixth school Roy has attended. Coconut Cove is the tenth town he can remember.
 - Garrett, whose mother is a guidance counselor at Trace Middle, is a D student, goofs around in class, and is the school's king of phony farts. He talks to Roy about skateboarding.
 - Roy asks Garrett about the barefoot boy he saw, but Garrett's only explanation is that the boy is either skipping class or he is a psycho.
 - Roy suggests that maybe the boy is an outlaw. Garrett laughs. Roy is thinking about a plan to find the strange boy.

Two

- The next morning on the bus, Roy sits close to the front door to watch for the boy. For three days there is no sign of the barefoot boy.
 - By Friday, Roy is sitting ten rows from the door when the running boy reappears. Roy rises to run for the door as the bus approaches the intersection, but Dana grabs him by the throat from behind and begins choking him.
 - In desperation, Roy clenches his right fist and brings it up over his shoulder as hard as he can. Dana's hands fall away from his neck.
 - Roy bolts from the bus, edging past a tall girl with curly blond hair and red-framed eyeglasses.
 - Roy exhausts himself chasing the running boy for several blocks, through a construction site, and onto a golf course. The boy disappears into the pine trees on the edge of the golf course. Roy continues his pursuit but is hit in the head with a golf ball and knocked out.
-
- Though he was born in Detroit, Michigan, Roy tells everyone at Trace Middle School he is from Bozeman, Montana, where his family had lived for two years, seven months, and eleven days. It is Roy's favorite of all the places his family has lived.

Word Lists with Definitions

(Arranged in Story Order)

(Some words may appear on more than one page.)

Set One: Chapters 1-6

- malicious** Full of, characterized by, or showing a desire to inflict harm, injury, or suffering on another, either because of hostile impulse or deep-seated meanness; spiteful; malevolent; hateful; wicked; baleful. (p. 7)
- sarcastically** Spoken as a sneering or cutting remark, often tending to wound; in the manner of wit intended to make its victim the butt of contempt or ridicule; caustically; brusquely; mockingly. (p. 11)
- skeptical** Having or showing doubt; questioning; disbelieving; agnostic; suspicious. (p. 12)
- chortled** Gave a snorting, gleeful laugh or chuckle; guffawed; snickered. (p. 14)
- gout** A spurt; a mass or splash, as of blood; an acute, recurrent disease characterized by painful inflammation of the joints, chiefly those in the hands and feet. (p. 16)
- perpetually** In a continuous, endless manner; happening for an indefinitely long period of time; continuing or continued without interruption; endlessly; unceasingly; repeatedly. (p. 18)
- unprovoked** Occurred without cause or motivation; unnecessary; groundless; unjustified. (p. 18)
- menace** Something that threatens to cause evil, harm, injury, etc.; a person whose actions, attitudes, or ideas are considered dangerous or harmful; nuisance; threat; danger. (p. 19)
- consternation** A sudden, alarming amazement or dread that results in utter confusion; dismay; bewilderment; terror; fright; panic. (p. 20)
- intimidated** Filled with fear; coerced, as if by threats; fearful; alarmed; terrified; frightened. (p. 22)
- snidely** Done in a derogatory, nasty, insinuating manner; spoken in a maliciously superior way; hatefully; hurtfully; spitefully; **sarcastically**. (p. 22)
- reproachfully** In a fault-finding, blaming, or censuring manner; in a manner expressing disapproval; in a scolding manner. (p. 23)
- methodically** Performed, disposed, or acted in a systematic way; orderly; exactly; systematically; carefully. (p. 24)
- indignation** Strong displeasure at something considered unjust, offensive, insulting, or base; righteous anger; resentment; exasperation. (p. 25)
- flabbergasted** Overcome with astonishment; dumbfounded; astounded; befuddled; baffled. (p. 27)
- leniency** The quality or state of being agreeably tolerant, permissive, or indulgent; the lack of harshness or strictness; clemency; forgiveness. (p. 28)
- deciphered** Made out the meaning of, such as poor or partially obliterated handwriting; discovered the meaning of, as something difficult to trace or understand; understood; decoded; deduced; unraveled. (p. 29)
- ferocious** Savagely fierce, as a wild beast, person, action, or aspect; violently cruel; brutal. (p. 30)
- sinewy** Having vigorous strength or muscular power; muscular; athletic; stalwart. (p. 30)
- contemplated** Thought fully or thoroughly about; observed or studied thoughtfully; considered; pondered. (p. 32)
- intrigued** Felt curiosity and interest, as in something unusual, new, fascinating, or with compelling qualities; captivated; attracted; charmed. (p. 40)
- culprit** A person or other agent responsible for or guilty of an offense or fault; criminal; offender; transgressor. (p. 40)
- mused** Thought or meditated in silence; **contemplated**; ruminated; pondered. (p. 41)
- despondently** In a manner expressing profound hopelessness, dejection, discouragement, or gloom; despairingly; downheartedly; forlornly. (p. 43)
- seething** In a state of agitation or excitement; surging or foaming as if boiling; furious; livid. (p. 44)
- errant** Straying from the regular or proper course; erring; journeying or traveling, as a medieval knight in search of adventure; wayward. (p. 49)
- debris** Trash; rubble; the remains of anything broken down or destroyed; *Geology*: an accumulation of loose fragments of rock. (p. 52)

Dictionary Digs

(Set One: Chapters 1-6)

Dig into a dictionary to answer the following questions about some challenging words from the first six chapters of *Hoot*. Write the **letter** of the correct answer in the blank before each item.

- _____ 1. Something that would probably need to be **deciphered** is (A) gas flowing from a pump into a vehicle, (B) very poor handwriting, (C) a list of suspects in a criminal investigation.
- _____ 2. In addition to the definition of a *mass or splash, as of blood*, **gout** also names (A) a type of landform, (B) an ancient architectural form, (C) a painful disease of the joints.
- _____ 3. A **synonym** for **altercation** is (A) fight, (B) metamorphosis, (C) variation.
- _____ 4. Which phrase can be substituted for **illuminated** in the following sentence without changing its meaning? *A lightning streak **illuminated** the night sky.*
(A) lit up, (B) split open, (C) suddenly appeared
- _____ 5. The word **sinewy** is often used to describe (A) the contours of a geographic region, (B) a person's physical build, (C) the tense atmosphere preceding an argument.
- _____ 6. A **malicious** remark is one that is (A) humorous, (B) unclear, (C) hateful.
- _____ 7. Which of the following could be the cause of **consternation**? (A) receiving an unexpected bad grade on a test, (B) learning that a scheduled test has been postponed, (C) studying for a test and making a 100.
- _____ 8. What explanation is the **best** interpretation of the following sentence?
*A fan was almost hit by an **errant** throw from an outfielder.*
The outfielder's throw (A) had an amazing amount of power behind it, (B) went the wrong way, (C) was an expression of frustration.
- _____ 9. The **best** example of a **commendable** act is (A) finding a five dollar bill, (B) selling a valuable coin at a reduced price to a friend, (C) finding a lost wallet and returning it.
- _____ 10. An **antonym** of **chortled** is (A) wailed, (B) guffawed, (C) snickered.
- _____ 11. Which of the words below can be substituted for **reproachfully** in the following sentence so that it is changed to an opposite meaning?
*Mrs. DeLair listened to Dillon's question and then answered **reproachfully**.*
(A) disapprovingly, (B) scathingly, (C) respectfully.
- _____ 12. The word **indignation** is a noun that *names* a strong feeling of anger toward something thought to be unjust. Which of the following words is an **adjective** that *describes* the same strong feeling? (A) indignantly, (B) indignant, (C) indignatious
- _____ 13. Which of the following phrases **best** illustrates the correct use of **intrigued**? (A) an **intrigued** missing masterpiece, (B) **intrigued** by his scenario of the crime, (C) fully **intrigued** in thought.
- _____ 14. The correct pronunciation of **debris** is (A) də.brē', (B) dī.brē', (C) dū.brē.
- _____ 15. Another way to describe someone who is **flabbergasted** is (A) anticipating, (B) amused, (C) dumbfounded.
- _____ 16. Is it OK to answer a teacher's question **sarcastically**? (A) Certainly. It indicates that you know the correct answer. (B) No. Showing contempt will probably lead to trouble, (C) Sure. Teachers appreciate that sort of humor.
- _____ 17. A good example of something that is **inevitable** is (A) getting older each year, (B) buying a car, (C) riding a school bus, though not every day.

Short Answer Questions

One

1. Where was Roy when he first saw the running boy?
2. What was the odd thing about the boy?
3. Why did Roy think that fighting back against Dana Matherson would be a waste of time?
4. What problem brought Officer Delinko to the construction site of another Mother Paula's All-American Pancake House the same morning Roy saw the running boy?
5. What problem had the trespasser created for the construction site?
6. How did Officer Delinko learn that there were owls living in holes in the ground on the property?
7. Why did Roy's family move a lot?
8. Where had Roy lived before his family moved to Florida?
9. What was ironic about the fact that Garrett's mother was a guidance counselor at Trace Middle School?
10. When he was unable to find the strange boy at school and Garrett had no information about him, what was Roy determined to do?

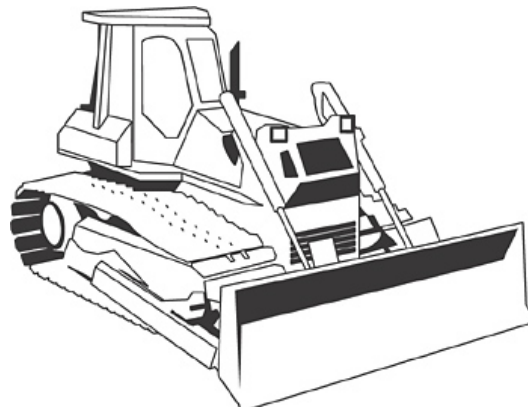
Two

1. What did Dana Matherson do when Roy rose to leave the bus and follow the barefoot boy?
2. How did Roy get away from Dana?
3. Why did Roy stop chasing the running boy?
4. Of all the places where Roy and his family had lived, which one was his favorite?
5. What did Roy say when his father reminded him that their move to Florida meant being close to Disney World?
6. Why didn't Miss Hennepin believe Roy when he said Dana had tried to strangle him?
7. Why did Miss Hennepin warn that Roy's parents might get a hospital bill in the mail?
8. How did Miss Hennepin punish Roy for fighting on the bus?
9. What did Miss Hennepin see when she looked at Roy's neck?
10. What did the tall blond girl with the red-rimmed glasses say to Roy about chasing the barefoot boy?

One
Pages 1-12

Write the **letter** of the correct answer in the blank.

- _____ 1. Why did Roy Eberhardt notice the strange boy running along side the school bus? (A) Dana Matherson was smashing his face against the window. (B) He was staring out the window trying to ignore Dana Matherson. (C) The other kids on the bus were laughing and pointing at him.
- _____ 2. In addition to his straw-blond hair, his tanned skin, and his clothes, what odd thing did Roy notice about the boy? He (A) was running with a limp, (B) didn't seem to know where he was going, (C) was not wearing shoes.
- _____ 3. Which of the following was **not** true of Dana Matherson? He (A) was a well-known idiot who outweighed Roy by at least fifty pounds, (B) smoked cigarettes and beat up smaller kids, (C) was a new kid on the bus, just like Roy.
- _____ 4. Why was Officer David Delinko called to the construction site of another Mother Paula's All-American Pancake House the same morning Roy saw the strange boy? Someone had (A) vandalized one of the bulldozers with spray paint, (B) pulled up all the survey stakes, thrown them around, and filled in the holes, (C) stolen a box of tools.
- _____ 5. Officer Delinko thought Leroy Branitt, who introduced himself as Curly, must have a good sense of humor because (A) he was as bald as a beach ball, (B) had a twinkle in his eye, (C) didn't seem to be upset by the condition of the construction site.
- _____ 6. Why did Officer Delinko have difficulty writing a report about what had happened at the construction site? (A) Neither man could determine the actual cost of the vandalism. (B) Because there was no monetary damage, the damage was not officially vandalism. (C) Whoever had been on the property had not taken anything.
- _____ 7. According to Curly, what problem had been caused by the trespasser? (A) The whole construction schedule had been screwed up. (B) The construction company would have to pay a fine. (C) The work crew would have to miss a day's pay.
- _____ 8. How did Officer Delinko discover that there were owls living in holes in the lot where the pancake house was going to be constructed? (A) Curly started complaining about them. (B) He saw one of them flying into a hole. (C) He stepped into one of the holes and fell.
- _____ 9. How big were the owls that lived in the holes? They were (A) about as large as a cat, (B) about as tall as a beer can, (C) between eighteen and twenty inches high.
- _____ 10. Before he left the construction site, what did Officer Delinko want to know about the owls? (A) how many of them lived in the lot, (B) why no one ever saw them, (C) what would happen to them once the bulldozing started.



- _____ 11. In Roy's eyes, how were Montana and Florida different? (A) Florida was hot and steamy. Montana was cool and down right cold, (B) Montana had steep craggy mountains that rose into the clouds. Florida was the flattest place he had ever seen. (C) Florida was crowded. Montana was wide open spaces.
- _____ 12. How many schools had Roy attended since he had been going to school? (A) Trace Middle was the sixth school. (B) He had been in twelve schools not counting Trace. (C) He had been at three schools before Trace.
- _____ 13. Roy's father worked for (A) a construction company, (B) the government, (C) the city of Coconut Cove.
- _____ 14. What happened every time Roy's father got a promotion? (A) He bought a bigger house for his family. (B) He was transferred. (C) He went to work for another company.
- _____ 15. Where were Roy and Garrett when they talked about skateboards and the strange boy? They were (A) on the bus, (B) on the playground before classes began, (C) in the school cafeteria.
- _____ 16. Which of the following was **not** true of Garrett? He (A) was a D student, (B) goofed around in class and was the king of phony farts, (C) was not popular at all.
- _____ 17. What was the ironic thing about Garrett? (A) He was probably one of the most intelligent people in Roy's class. (B) His mother was a guidance counselor at Trace. (C) Most of the teachers liked him in spite of his bad behavior.
- _____ 18. Where did Garrett and his friends like to ride skateboards? (A) at malls, (B) on sidewalks and vacant lots, (C) on the paved playground after school was dismissed.



- _____ 19. What thought did Roy add to Garrett's suggestion that the strange kid was either skipping school or he was a psycho? The boy was (A) a runaway, (B) a dropout, (C) an outlaw.
- _____ 20. Roy was determined to (A) find the running boy, (B) get a skateboard, (C) find someone who knew the strange boy.

Think, Write, Create

Chapter Activities

One

Suppose you, like Roy, looked out the window of your bus as you rode to school one morning and saw a barefoot boy running past.

- Would the presence of such a boy be considered a strange circumstance where you live? Why or why not?
- Would you talk to somebody about what you saw? Would you look at the incident as something really important or simply something interesting to talk about? Explain.
- Predict **two** facts that you believe Roy will later uncover about the running boy.

On the first morning he was called to the Mother Paula's construction site, Officer David Delinko and Curly had the following conversation:

"It's about those owls."

"Sure."

"What's gonna happen to them?" Officer Delinko asked. "Once you start bulldozing, I mean." Curly the foreman chuckled. He thought the policeman must be kidding. "What owls?" he said.

- Based on this short exchange, identify the person who cares about the owls.
 - Which person doesn't seem to get it?
 - What motivation do you think might be driving the vandal into action? Explain how you reached your conclusion.
-

Two

The running boy managed to stay well ahead of Roy, who began *gulping like a beached trout* in his efforts to keep up.

- As runners, how would you classify Roy and the barefoot boy? Fair, Good, Excellent, Superior? Explain your thinking.
- Use the author's description of the chase to draw a map of the route you imagine the runner took.
- What distance do you estimate Roy had run when he was hit by the golf ball?

Roy told the kids at Trace Middle he was from Montana, although he had been born in Detroit, Michigan. To his way of thinking, he really didn't have a hometown, but Bozeman, Montana, was his favorite of all the places he had lived. He had locked himself in his bedroom and cried the night his father announced they would be moving to Florida.

- How long have you lived in your town? Were you born there? How does your residency compare to the two years, seven months, and eleven days that Roy lived in Bozeman, Montana?
- What do you think of Roy's statement about Disney World? What would be your attitude if your family moved close to the famous amusement park? What emotion do you imagine Roy was feeling when he lambasted the popular vacation destination?
- Could it be possible that it was the amount of time Roy had spent in Bozeman, Montana, rather than the place itself that Roy loved? Could it have been a combination of both? Explain.
- Find the definition for the word **homesick**. Was this Roy's problem? Did Roy actually have a home to miss? Explain your thinking.

Think, Write, Create

Whole Book Activities

Garrett was the first student at Trace Middle School who talked to Roy. He seemed to keep popping in and out of Roy's life with just the needed information in tow. At the Mother Paula's groundbreaking ceremony, he again proved his worthiness as a friend.

- Which **three** words from the list below would you choose to describe Garrett's personality? Use Garrett's actions, his conversations, and the definitions of the terms you choose as part of your explanation.

<i>friendly</i>	<i>empathetic</i>	<i>impish</i>	<i>disruptive</i>	<i>boisterous</i>
<i>undisciplined</i>	<i>humorous</i>	<i>enthusiastic</i>	<i>supportive</i>	<i>naughty</i>
<i>daredevil</i>	<i>lawless</i>	<i>happy</i>	<i>immature</i>	<i>disrespectful</i>
<i>troublemaker</i>	<i>likeable</i>	<i>devious</i>	<i>entertaining</i>	<i>loveable</i>

- Which **three** words do you think Garrett's **teachers** would use to describe him? Explain your choices.
 - Identify the **three** words Garrett's **mother** would most likely attach to his personality and behavior. Support your choices.
-

Kimberly Lou Dixon, a former Miss America runner-up, was an actress who dressed up like an old lady and did commercials for Mother Paula's. She also made personal appearances for the company's special occasions, such as the groundbreaking ceremony in Coconut Cove.

- If you were offered the chance to make commercials and special appearances for a company of your choice, what famous organization would you like to represent?
 - What character do you think you could portray for the company?
 - Do you have an idea for a commercial? Plan your acting career by making some notes and write a composition about **A Commercial Star**. (Note: This activity would definitely be more fun with a writing partner.)
 - If you have access to the right electronic equipment, record your commercial and share it with your classmates.
-

Curly Branitt did his best to do his job at the Mother Paula's construction site. He took on alligators, snakes, rats, and Chuck Muckle. He left the comfort of his home to guard the property through the night. Things did not always go as Curly planned.

Which of the following phrases do you think *best* applies to Curly's efforts? Use story events to explain your choice.

nervous Nellie
bumbling idiot
Inspector Jacques Clouseau clone
Barney Fife wanna-be
Superman under the influence of kryptonite
Batty Batman
(character or phrase of your choice)

The Mother Paula's Vandal

Officer David Delinko's Story (A Group Project)

To tell his story, Mr. Hiaasen used the point of view known as *third-person omniscient*, which allows the reader to stand outside the action and watch it unfold through the eyes and thoughts of the main character, Roy Eberhardt. The reader has access to information not available to all characters—Officer David Delinko, for instance.

Imagine that Officer Delinko decided to write the same story from his point of view as a **narrative in first person**. His version of the events, of course, would be based on **his experiences only**.

Using the outline below as a "chapter guide," write another version of *Hoot* as seen through the eyes of Officer David Delinko. Include his observations, his thoughts, and conversations.

If **one group** is to complete the whole project, choose a leader and then decide who will write which chapter. Share and compare your account of *The Mother Paula's Vandal* with other class groups.

If you are part of a group assigned to **write one chapter**, determine the writers, the editors, proofreaders, illustrators, etc. Then combine your chapter with the other six written by your classmates to form a complete story.

I. Chapter One: Mother Paula's

- A. The first two visits to the site
 - 1. The foreman and the damage
 - 2. The owls
 - 3. The alligators
- B. The police chief gets involved
- C. I volunteer for patrol
 - 1. Career goals/detective
 - 2. The vandal strikes
 - 3. The aftermath

II. Chapter Two: Roy Eberhardt

- A. I meet Roy Eberhardt
 - 1. The missing boy
 - 2. The rain
 - 3. The bicycle
 - 4. I enlist his help
- B. Mr. and Mrs. Eberhardt
 - 1. The letter
 - 2. Mrs. Eberhardt's comments
- C. I Check the construction site
 - 1. The Rottweilers
 - 2. The owls
 - 3. The green cloth on the fence
 - 4. The three kids and the bicycle

III. Chapter Three: The Runaway

- A. I visit the Eberhardts
 - 1. The kids
 - 2. The bicycle
- B. The phone call
- C. At the Emergency Room
 - 1. Roy
 - 2. The missing kid
 - 3. The green shirt on my antenna
- D. My interpretation of the events

IV. Chapter Four: I Capture the Vandal

- A. The arrest
 - 1. Circumstances
 - 2. Curly
 - 3. The kid
- B. I am taken off desk duty
- C. My suspicions
 - 1. Dana's intelligence/lack of humor
 - 2. The green shirt
- D. A visit to juvenile detention
 - 1. The rubber alligator
 - 2. My suspicions are confirmed

V. Chapter Five: The Groundbreaking Ceremony

- A. The night before
 - 1. The owls
 - 2. The white flashes
- B. Roy Eberhardt and the boy in the owl hole
 - 1. I refuse to arrest the boy
 - a. I meet the real vandal
 - b. The bucket of snakes
- C. The owls are saved
 - 1. Chuck Muckle crumbles
 - 2. Mother Paula gives up

VI. Chapter Six: Detective Delinko

- A. Dana Matherson Escapes
 - 1. The arrest
 - 2. The boy who got away
- B. Another commendation
- C. A bright future in Coconut Cove
 - 1. Looking back
 - 2. Detective Delinko

Will the Real Beatrice Please Stand Up?

Some of her classmates knew her as "Beatrice the Bear." With her stepbrother, Roy, and the owls, she was "Beatrice the Teddy Bear." Somewhere inside the bundle of contradictions was the real Beatrice.

In one of the owl eyes below, write **Beatrice the Bear**. On the radiating lines, list behaviors that indicate her aggressive nature. In the second eye, write **Beatrice the Teddy Bear**. Use the connecting lines to enter facts that substantiate the soft side of Beatrice's personality. Use your notes to write a composition entitled **Will the Real Beatrice Please Stand Up?** In the last paragraph, identify the authentic Beatrice.

