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TIME for Kids Nonfiction Readers— Challenging Plus

This sample includes the following:

Teacher's Guide Cover (1 page)
Table of Contents (1 page)
How to Use This Product (8 pages)
Lesson Plan (15 pages)
Reader (33 pages)

To Create a World ⁱⁿ which
Children Love to Learn!

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TIME
FOR KIDS

Nonfiction

Readers



**Challenging Plus
Teacher's Guide**



Teacher Created Materials

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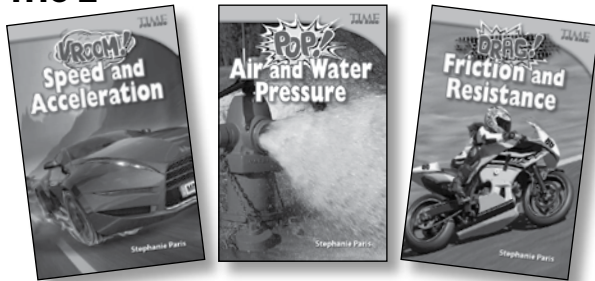
How to Use This Product

Kit Components

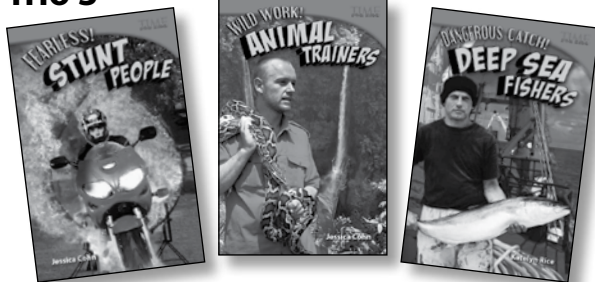
Trio 1



Trio 2



Trio 3



Trio 4



Trio 5



Teacher's Guide

Easy-to-use, standards-based lesson plans

Digital Resource CD

- PDFs of books suitable for whiteboard use
- teacher resources, including graphic organizers
- student activity sheets

Audio CD

Professional recordings of books and poems

Assessment Guide

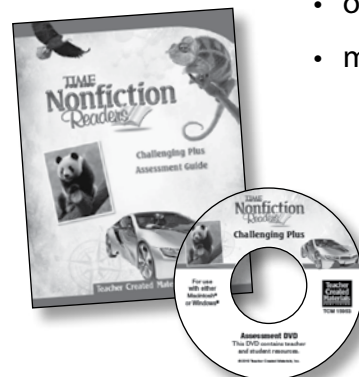
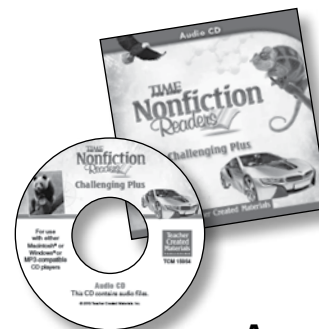
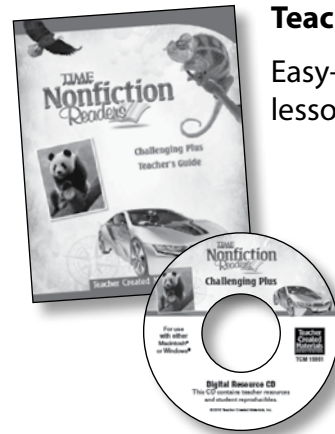
- oral reading records
- multiple-choice tests

Assessment DVD

- placement test
- assessments in both electronic and printable form

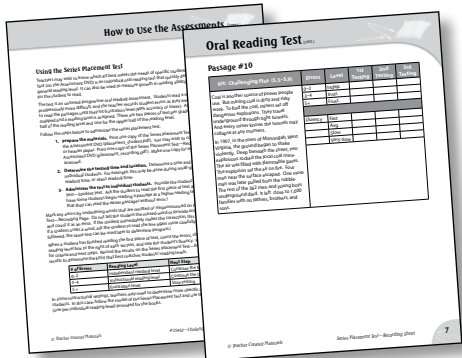
Interactiv-eBooks Single Classroom Site License

Interactiv-ebooks with embedded audio, videos, and activities



Getting Started

1. Use the Series Placement Test. Use the Series Placement Test (on the Assessment DVD) to determine which kit is most appropriate for students. For a complete overview of the placement test and directions for test administration, see page 7 of the Assessment Guide.



4. Prepare assessment resources.

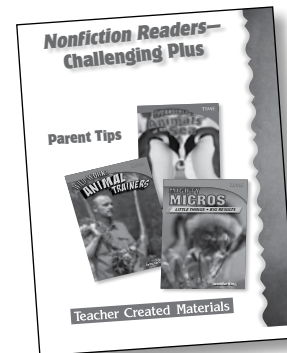
Depending on the amount of regular assessment planned, you may wish to create a simple assessment folder for each student. These folders can hold the student's placement test, oral reading records, multiple-choice tests, activity pages, and anecdotal records taken during the reading lessons.

5. Make a home-school connection.

Send the Parent Tips booklet (found on the Digital Resource CD) home with students. The tips and activities in the booklet provide family members with the necessary tools to promote literacy development at home.

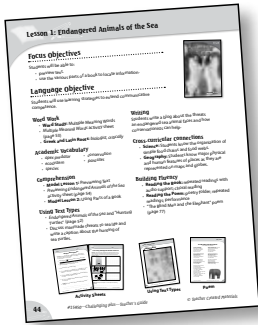
2. Create reading groups. If desired, place students in reading groups based on their reading levels or other instructional needs. See pages 29–30 for tips on using *TIME For Kids Nonfiction Readers* in a guided reading/balanced literacy model.

3. Prepare student resources. As an option, create some student resources, including a personal dictionary and a poetry folder. These can be created with common classroom resources such as lined paper, construction paper, and spiral notebooks. See pages 226–228 (or the Digital Resource CD) for cover templates for these resources.

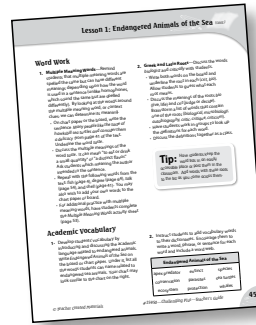


Teaching a Lesson

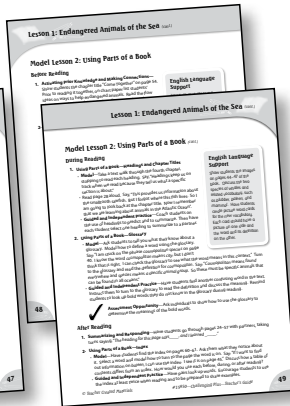
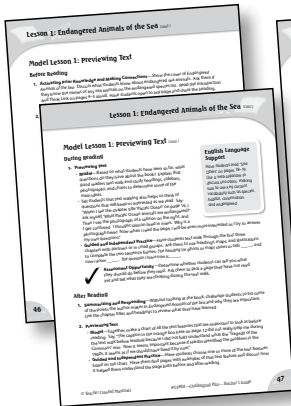
Each 11-page lesson is organized in a consistent format for ease of use. Teachers may choose to complete some or all of the lesson activities in order to best meet the needs of their students. The lesson begins with an overview page that provides key information for planning purposes.



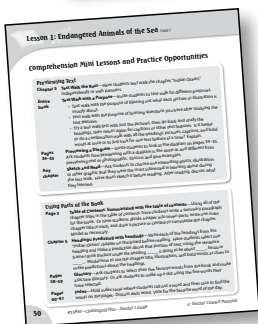
Lesson overview provides lesson objectives and key information for planning purposes.



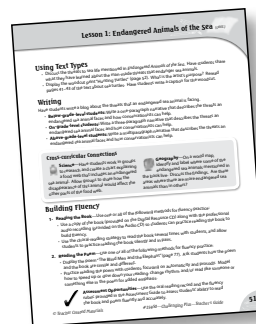
Word Work and Academic Vocabulary sections include activities and suggestions for teaching word patterns, parts of speech, Greek and Latin Roots, and key academic vocabulary.



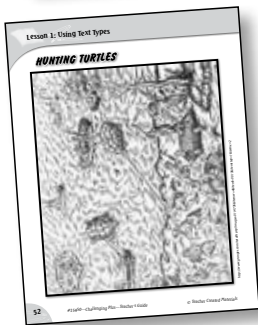
Two Comprehension Model Lessons are carefully scaffolded and provide teacher modeling through think alouds as well as guided and independent practice opportunities for before, during, and after reading.



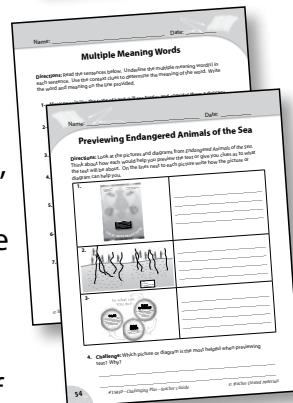
Comprehension Mini Lessons and Practice Opportunities provide teachers with simple and engaging activities that reinforce the comprehension skill addressed in the lesson.



Using Text Types, Writing, Cross-curricular Connections, and Building Fluency sections offer additional activities for building comprehension and making connections.



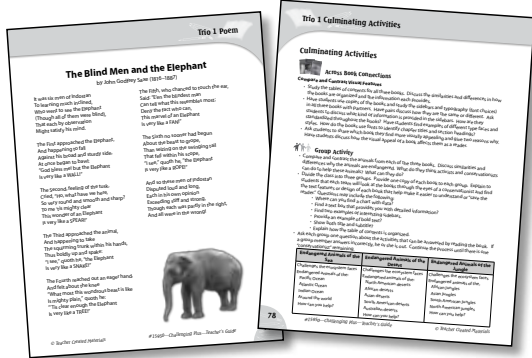
Each lesson includes an **additional content-related text piece** (step-by-step instructions, primary sources, advertisements, magazine articles, etc.) to support comprehension. This text piece is used with the Using Text Type section of the lesson.



Student activity sheets can be used in a variety of ways to meet student's needs. They offer additional opportunities for practicing the skills addressed in the lesson.

How to Use This Product (cont.)

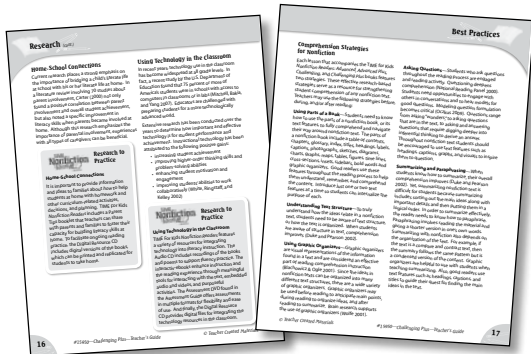
Using the Trio Resources



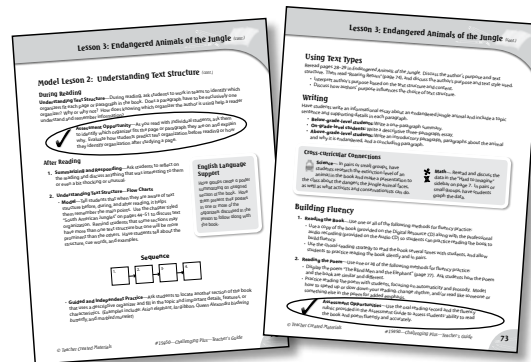
The fluency poem provided at the end of each trio provides a thematic connection to the book and can be used as a tool for building both content-area vocabulary and fluency. The Culminating Activities provide students with the opportunity to make across book connections and can be used as a tool for small-group interaction and for building comprehension.

Using Assessment Options

1. **Use formal assessments at the end of each lesson.** The oral reading record and multiple-choice comprehension test provided for each book offer opportunities to assess student learning and can be used to drive instruction. An overview of these assessments and the assessments themselves can be found in the Assessment Guide. The accompanying Assessment DVD offers two versions of the multiple-choice assessments: printable PDF form and electronic form, giving students the opportunity to take the test on the computer and print their results.



2. **Use informal assessments during each lesson.** Refer to the assessment tips embedded throughout the lessons to gather information about students' reading skills. Record anecdotal records as they meet the needs of your classroom.



Using Technology Options

1. **Use the Audio CD as a model of fluent reading.** The Audio CD includes professional recordings of the books and poems in this kit. Play the audio tracks of the books to support students as a prereading activity, during fluency practice, or in a listening center. Play the audio tracks of the poems as part of the poetry section of the lesson.
2. **Use the Interactive-eBooks to enhance the reading experience.** This kit includes interactive-ebooks that guide students toward independent reading and engage them in a fully interactive experience. Students can hear the text read aloud, view video clips, record their voices, and complete interactive activities that build academic skills—from word study and vocabulary to comprehension and writing. The interactive-ebooks can be used in a variety of instructional settings and help support numerous literacy and learning goals. For a detailed overview of how to use the interactive-ebooks in the classroom, see pages 40–41.

About the Books

TIME For Kids *Nonfiction Readers* is designed to enhance any reading program. Each book motivates students to *want* to read with high-interest content and engaging photographs. The authentic reading experiences help students develop vocabulary, comprehension, and fluency skills.

The books are grouped by reading levels. Challenging Plus readers (levels 5.5 through 5.9) are designed for students in the second semester of grade five.

Level 5.5: *Endangered Animals of the Sea; Endangered Animals of the Desert; Endangered Animals of the Jungle*

Level 5.6: *Vroom! Speed and Acceleration; Pop! Air and Water Pressure; Drag! Friction and Resistance*

Level 5.7: *Fearless! Stunt People; Wild Work! Animal Trainers; Dangerous Catch! Deep Sea Fishers*

Level 5.8: *Unforgettable Natural Disasters; Unforgettable News Events; Unforgettable Catastrophes*

Level 5.9: *The Cutting Edge: Breakthroughs in Technology; Mighty Micros: Little Things-Big Results; Action! Making Movies*

Leveling Components

Each reading level offers a variety of specialized features, including the following:

- detailed and descriptive text
- frequent use of sophisticated fonts in sidebars and chapter headings
- a Bibliography to keep students reading, a More to Explore section to extend and support the content, a glossary, an index, and a table of contents
- introduction of slanted body and sidebar text
- increased use of illustrations, graphics, and text features
- at least four interactive spreads to prompt critical thinking
- 64 pages for a robust reading experience and a reduced trim size of 5.25 x 8 inches

Special Features in the Books

Each reader includes the following special features to enhance the reading experience:

Think Link



- Introduces main concepts.
- Poses three critical thinking questions or key points to encourage reading with a purpose.

Dig Deeper!



- Provides background knowledge to access a deeper understanding.
- Offers a variety of text types, including instructions, maps, diagrams, and interviews.
- Provides high-interest graphics and interaction.

Stop! Think...



- Poses additional critical thinking questions.
- Guides students in expanding their visual literacy and comprehension, using information from charts, graphs, and more.

Word Counts and Level Correlations

Challenging Plus Title	Word Count	TCM Level	Guided Reading Level	Early Intervention Level	DRA Level	Lexile® Measure
Endangered Animals of the Sea	1904	5.5	U	28	44	870L
Endangered Animals of the Desert	2012	5.5	U	28	44	820L
Endangered Animals of the Jungle	2018	5.5	U	28	44	860L
Vroom! Speed and Acceleration	2097	5.6	U	28	44	810L
Pop! Air and Water Pressure	1987	5.6	U	28	44	820L
Drag! Friction and Resistance	1930	5.6	U	28	44	830L
Fearless! Stunt People	1977	5.7	V	29	50	850L
Wild Work! Animal Trainers	2063	5.7	V	29	50	790L
Dangerous Catch! Deep Sea Fishers	1995	5.7	V	29	50	870L
Unforgettable Natural Disasters	2093	5.8	V	29	50	760L
Unforgettable News Reports	1910	5.8	V	29	50	750L
Unforgettable Catastrophes	2065	5.8	V	29	50	760L
The Cutting Edge: Breakthroughs in Technology	1945	5.9	V	29	50	890L
Mighty Micros: Little Things-Big Results	1996	5.9	V	29	50	830L
Action! Making Movies	2098	5.9	V	29	50	860L

Using TIME For Kids *Nonfiction Readers* in a Guided Reading/Balanced Literacy Model

TIME For Kids *Nonfiction Readers* is a supplemental leveled reading program that can be flexibly implemented in a guided reading/balanced literacy model. The high-interest books provide an engaging reading experience, while supporting the development of important reading skills including comprehension, fluency, vocabulary, and word work. The comprehensive Teacher's Guide with step-by-step, scaffolded model lessons and student activities can be easily incorporated into any block of a balanced literacy model including large group, guided reading groups, literature circles, or independent work time. Multiple assessment opportunities will diagnose students' needs and help direct teachers as they plan for differentiation and inform their instruction as they move students toward mastery of key reading and writing skills.

Guided Reading

Two key features of TIME For Kids *Nonfiction Readers* allow it to be effectively used within a guided reading program. First, it can serve to target specific word-work skills. Second, the high-interest, leveled books make them ideal selections for use with groups who need practice at certain reading levels and with general reading skills.

The TIME For Kids *Nonfiction Readers* are ideal to use with small teacher-led guided reading groups. The high-interest leveled books in this kit make them ideal selections to use with readers who read at levels 5.5–5.9. Oral reading records for each book are included in the Assessment Guide (and in digital format on the Assessment DVD) so that teachers can monitor the progress of students as they increase their reading level. The chart on page 28 indicates the reading levels of the books included within this kit.

The easy-to-follow lesson plan offers a carefully scaffolded format that provides explicit teacher modeling through think alouds as well as guided practice to use with peers and independently (Oczkus 2009). Teachers may use the TIME For Kids *Nonfiction Readers* in a variety of small group settings including guided reading groups and as an intervention with struggling readers.

Additionally, the strong word work and rich language support make TIME For Kids *Nonfiction Readers* an excellent program to use with English Language Learners.

Lesson Plan Structure

The core of the guided reading lesson is organized around Before, During, and After Reading activities and suggestions. Each book targets two main strategies or skills (refer to page 229 for a complete list of the skills addressed in this kit). Each comprehension strategy lesson is carefully scaffolded using teacher modeling, guided practice, and independent practice. The lessons are designed to provide a rich menu for teachers to pick and choose from as they differentiate instruction for students. If needed, the lessons can also be used as a quick review or mini-lesson.

Targeting Leveled Practice and Other Reading Skills

Each book included in the TIME For Kids *Nonfiction Readers* program has been leveled for use in small groups of students with similar reading levels. In addition to teaching the specific comprehension skills students need to read nonfiction, the lesson plans for the TIME For Kids *Nonfiction Readers* also include carefully crafted instruction in the following areas of literacy:

Word Work: Students study word patterns, parts of speech, and Greek and Latin roots.

Guided Reading *(cont.)*

Academic Vocabulary: Students study key academic vocabulary through the use of dictionaries, graphic organizers, drama, sketching, and glossary use. Many of the activities are appropriate for whole-class work in a vocabulary session focusing on activities suggested in the lesson plans for vocabulary development or for word-knowledge practice.

Fluency: Fluency lessons are based on reading the book, a poem, or other content-related text.

Writing: The lesson plan for each book includes a writing activity. Additionally, writing is integrated into the activity sheets. Depending on the level of the *TIME For Kids Nonfiction Readers* kit a teacher is using in the classroom, the writing activities vary from requiring students to write sentences to writing short stories as a way to apply the new skills they learn, or as a way to show comprehension of the story.

In addition to nonfiction reading skill development, as students move through the books in the program they will encounter carefully written content designed to provide practice with many other areas of literacy, such as word knowledge and increasingly complex sentence structures and text features.

Progress Monitoring

Assessment options are found directly in the lesson so that teachers can keep ongoing formative assessment records and adjust instruction accordingly. Oral reading records and comprehension checks are included to help provide further opportunities to monitor student progress. During the lessons, frequent assessment checks and suggestions for observing students while reading offer concrete ways to inform instruction and chart student progress in the program. The activity sheets that accompany each lesson also provide assessment checks for the teacher. The informal and formal assessments are in easy-to-use formats.

Other Blocks of a Balanced Reading Program

Learning Centers and Independent Practice

One of the challenges of a guided reading program is making sure the students who are not in the small instructional group with which the teacher is currently working are constructively engaged. *TIME For Kids Nonfiction Readers* lesson plans provide ample suggestions and materials for independent student use and for the development of centers. For example, two high-interest activity sheets are included for each book. Students may complete these practice pages independently after reading the book.

Independent Reading

Students who spend more time reading independently outperform their peers on standardized tests and other measures. Time spent reading independently is the best predictor of reading achievement (Anderson, Wilson, & Fielding 1988). The books from the *TIME For Kids Nonfiction Readers* series provide easy-to-read and high-interest content. They can be added to classroom libraries for independent reading selections.

Using Text Types

Intertextuality is the way that one text might draw on or resemble the characteristics of another, causing the reader of the texts to make links between them (Anstey and Bull 2006). Students need to be able to integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words. They also need to be able to analyze how two or more texts address similar themes or topics to build knowledge or to compare the approaches the authors take (National Governors Association Center for Best Practices and Council of Chief State School Officers 2010). Each book in this kit has an additional content-related text selection to support this key skill.

Lesson 7: Fearless! Stunt People

Focus Objectives

Students will be able to:

- ask questions in class.
- use text organizers.

Language Objective

Students will use learning strategies to extend communicative competence.



Word Work

- **Word Study:** Antonyms
- *Antonyms* activity sheet (page 123)
- **Greek and Latin Roots:** *acrobats*, *pyrotechnics*

Academic Vocabulary

- *adrenaline*
- *aviation*
- *choreographer*
- *daredevil*
- *stooges*

Comprehension

- **Model Lesson 1:** Using Text Organizers
- **Model Lesson 2:** Asking Questions
- *Asking Questions* activity sheet (page 124)

Using Text Types

- *Fearless Stunt People* (pages 8–9) and “Vaudeville Poster” (page 122)
- Compare and contrast the purpose of each poster.

Writing

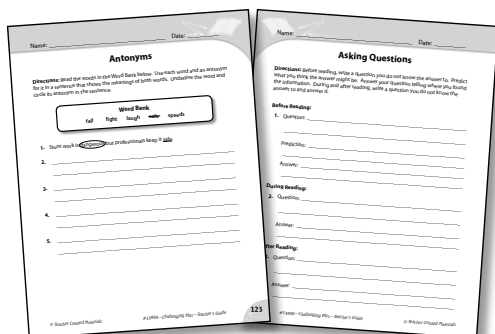
Write a descriptive essay about a stunt person.

Cross-curricular Connections

- **Mathematics:** Students use a variety of strategies to understand problem situations.
- **Self-Regulation:** Students understand preferred working environments.

Building Fluency

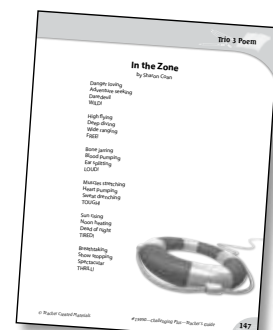
- **Reading the Book:** repeated readings with audio support; choral reading
- **Reading the Poem:** poetry folder; repeated readings; performance
- “In the Zone” poem (page 147)



Activity Sheets



Using Text Types



Poem

Word Work

- 1. Antonyms**—Discuss how antonyms are words that have the opposite or nearly the opposite meaning.

 - Write the passage from page 6 on the board or chart paper. *A day at work normally involves 10 to 11 hours of extreme boredom followed by 60 seconds of extreme adrenaline rush.*
 - Have students read the sentences aloud. Work together to identify the use of antonyms or words with opposite meanings to convey the speaker's message. Underline the antonyms (*boredom/adrenaline rush*). Explain that the speaker, Mark Robinson, used the opposites to describe his job as a stunt performer.
 - Explain to students that thinking of antonyms, or opposites, when they are confused by a passage can also help them better understand what the text is not saying. And by understanding the opposite, a good reader can use that information to determine what the text is saying.
 - For additional practice with antonyms, have students complete the *Antonyms* activity sheet (page 123).
- 2. Greek and Latin Roots**—Discuss the words *acrobats* and *pyrotechnics* with students.

 - Write both words on the board and underline the prefix in each (*acro-*, *pyro-*). Allow students to guess what each prefix means.
 - Discuss the meanings of the prefixes *acro-* (*top, tip*) and *pyro-* (*fire, heat*). Brainstorm a list of words that contain either of the prefixes (*acronym, acrophobia, acrobatic, pyrometer, pyromaniac, pyrogens*).
 - Have students create a 3 x 3 bingo grid and fill in each square with a word from the list. Call out words at random and have students mark the corresponding squares. Once one student has a "bingo," he or she can win a point for his or her table.

Tip: After students complete the antonyms activity, remind them that *antonym* refers to both direct and indirect opposites.

Academic Vocabulary

1. Develop students' vocabulary by looking at the pair of vocabulary words *aviation* and *daredevil*. Have them use an encyclopedia or the Internet to find images and descriptions for each.
2. Have students work in small groups to create booklets that illustrate these two words. As time permits, repeat this process for the remaining academic vocabulary words listed on page 114.
3. Instruct students to add the vocabulary words and illustrations to their dictionaries. Encourage them to write a sentence for each word.

Model Lesson 1: Using Text Organizers

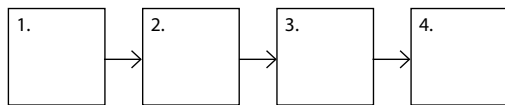
Before Reading

- 1. Activating Prior Knowledge and Making Connections**—Show students the cover of the book. Ask students about the connection between the title and the cover illustration. Ask students what they know about stunt people. What films can they think of in which stunt people were probably involved?
- 2. Understanding Text Organizers**
 - **Model**—Review with students the six types of nonfiction text structures (*cause and effect, compare and contrast, description, problem and solution, question and answer, and sequence*). Remind students that because nonfiction texts are written to inform, describe, or report, they are usually organized around these basic structures. Discuss each of the six text structures and ask, “How does this text structure help you understand when reading?”
 - **Guided and Independent Practice**—Divide students into pairs or small groups and have each become an expert on one of the text structures. Give each group butcher paper or poster board and ask them to draw an organizer representing the structure. Then have each group make a list of possible cue words used in that type of structure. Ask student groups to share their organizers and cue word lists with the rest of the class.

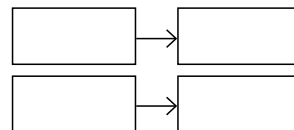
English Language Support

Have students create index cards with one of the text structure cue words written on each and then mix them up. Have students sort the cue words into piles according to the text structure each best represents. When done, have students explain *how* and *why* each represents a text structure.

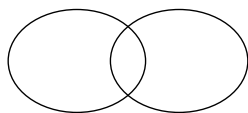
Cause and Effect



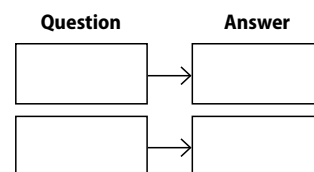
Problem and Solution



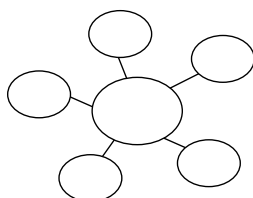
Compare and Contrast



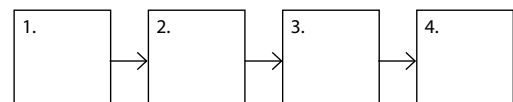
Question and Answer



Description



Sequence



Note: Reproducible versions of these graphic organizers may be found on the Digital Resource CD (filename: graphic.pdf).

Model Lesson 1: Using Text Organizers *(cont.)*

During Reading

1. Using Text Organizers

- **Model**—Read page 4 aloud. Use the posters created prior to reading to identify the text structure used (*description*). Say, “I can tell that a description chart will work for this section because of clues. I see it reads like fiction and tells us about the important details of being a stunt professional.”
- **Guided and Independent Practice**—Together, read pages 6–7 aloud. Identify and describe the text structure (*sequence*). Ask students to individually or in pairs draw a sequence organizer and list the levels of stunt classes offered. Continue reading the chapter, pausing to identify the text structure used for each paragraph. When done, have students select one of the sidebars on page 11 and identify the text organizer that can be used.

English Language Support

Discuss the movie- and stunt-related vocabulary in the book before having students read independently or in pairs. If possible, have them share any prior knowledge they have about the vocabulary words.



Assessment Opportunity—Observe how well students select text organizers and can identify the corresponding cues. Observe how they use selection vocabulary in their text organizers and summaries.

After Reading

1. Summarizing and Responding

- Have students read the chapter, “On Wheels” (pages 17–25). Have pairs use headings and illustrations to take turns summarizing main points on each page. What did they find most surprising or interesting? What will they remember about stunt performers?
- Have partners use *who*, *what*, *why*, *when*, and *where* questions to discuss the chapter.

2. Using Text Organizers

- **Model**—Remind students that a text organizer can help you predict what you are going to read as well as help you remember the main points of what you have already read. Discuss why an author might include a graphic or diagram, such as a flow chart (pages 12–13). How does that visual help the reader prior to reading? How does it help the reader remember what was read?
- **Guided and Independent Practice**—Ask students to work in pairs to study the charts, diagrams, and illustrations throughout the text. Are there any that mimic the nonfiction text organizers you studied? How does each help the reader predict? How does each help the reader remember? Would you have included any additional visuals if you were the author? Would you have excluded any?

Model Lesson 2: Asking Questions

Before Reading

1. **Activating Prior Knowledge and Making Connections**—Look over the table of contents and give students time to scan the pages of the book while they think about what they know and have already learned about stunt people. (*They may make connections to movies, television programs, or other books they've read.*) If they have read *Wild Work! Animal Trainers* and *Dangerous Catch! Deep Sea Fishers*, be sure to connect to these. What is the most important advice the authors want you to learn from these texts? (*With the proper training and safety precautions, people can do amazing things.*)

2. Asking Questions

- **Model**—Ask students to share with partners what else they want to know about stunt people. Think aloud, “This book is loaded with so much interesting information that I am filled with questions about how some stunt performers do their jobs.” Share some of the things you are wondering about such as, “I am wondering how stunt performers make fights look real. What skills do they need? What are the risks?” Tell students that asking questions and wondering while you read helps keep the reader interested and wanting to read on.
- **Guided Practice**—Invite students to flip through pages and share two wonders with partners first and then with the group. Begin recording wonders on a “Wonder Wall”. Record your wonder and the ones that students offer. Or you can ask students to write wonders on sticky notes to apply to the chart. Prompt students to include reasons for their wonders.

Wonder Wall

I wonder who the most famous stunt performers are. (Mrs. P.)
I wonder what risks are involved in stunt work. (Nora)
I wonder how they do stunts with fire. (Flynn)
I wonder what safety equipment is used. (Willmalina)
I wonder if anyone has been seriously hurt. (Kenchiro)

- **Independent Practice:** During reading, students may sketch or write their wonders on a sticky note to add to the Wonder Wall or in a journal to discuss after reading. Tell students to read the text and record what they are wondering next.
- For additional practice with comprehension, have students complete the *Asking Questions* activity sheet (page 124).

English Language Support

Discuss the differences between live-action stunt filming and computer-generated imagery. Make a chart, such as a Venn diagram, using students' ideas and highlighting key content vocabulary.

Model Lesson 2: Asking Questions *(cont.)*

During Reading

1. Questioning Using Text Features

- **Model**—Tell students to pay attention to sidebars. Say, “Sidebars hold important information that help us understand the topic. When you read a sidebar, what does it make you wonder?” Refer to the sidebar ‘Don't Get Burned’ on page 37. I'm wondering why they need so much special equipment. It says the fire is real even if the movie isn't. I guess that even movie fire is dangerous.” Explain that wonders are sometimes answered in the text and sometimes we have to use our thinking skills and infer, read between the lines, or look beyond the text.
- **Guided and Independent Practice**—Partners create a wonder for the sidebars on pages 27–54. Prompt struggling students with some of the following questions: What questions do the text on the accompanying pages leave you with that you want the author to answer? What does the title of the sidebar make you wonder about?



Assessment Opportunity—Are students able to create wonders about big ideas, but not details? Do they need prompting to create wonders? Help students with difficult vocabulary by looking at the word structure and context clues.

After Reading

1. **Summarizing and Responding**—Have the class share their favorite interesting facts about the job of a stunt person. Ask students to share the top five ideas they learned from the text. Use headings to help summarize.
2. **Page-by-Page Questioning**
 - **Model**—Return to the Wonder Wall and check original wonders. Use yours as an example. Refer to page 29, “I wondered who are some famous stunt performers. After reading the book, I now know a few are Dustin Brooks, Jackie Chan, Collin Decker, Wayne Michaels, and Jet Li. They have all taken risks and enjoyed successful careers. My question was answered right here on these pages.” Discuss whether student wonders were answered in the text or inferred. Tell students that good readers ask questions before, during, and after reading.
 - **Guided Practice**—Have partners reread the book, sharing wonders on each page. Listen in and offer support. Guide students to create wonders about the survival tips as well as the details in the boxed information.
 - **Independent Practice**—Encourage students to keep collecting wonders for the Wonder Wall as they finish the rest of the book.

English Language Support

Write two sentences on the board for students to combine: *The death of a stunt driver is rare and Stunt drivers have difficulty getting disability insurance.* Refer students to page 19 of *Fearless! Stunt People* for the author's complex sentence. Ask them to combine two more sentences in the same way: *When stunt drivers get older, they often move on to other roles and Stunt drivers often become coordinators or trainers.* (The sentence is on page 23.)

Comprehension Mini Lessons and Practice Opportunities

Using Text Features

- Any chapter** **Try a Main Idea and Detail Organizer**—Choose a chapter in the book to summarize using a graphic organizer that includes main ideas and details. Sketch the organizer on a chart, and invite students to help you fill it out. Add two details in each box. Assign or let pairs of students select one box to fill out and share with the group. For example, you can have *A New Way to Talk* as the main idea, with details, such as *mimic* and *touch*.
- Pages 30–31** **Using a Graphic Organizer**—Ask students to look at the graphic organizer on pages 30–31. Discuss its important features and details. Was it an effective way for the author to convey meaning?
- Pages 34–35** **Studying a Flow Chart**—Have student teams look at the flow chart and discuss how it is laid out and how it represents the information. Think about other ways that the information may have been shown.
- Pages 12–13, 20–21, 30–31, 44–45, and 56–57** **Dig Deeper! Organizer**—Invite students to flip through the book and reread all the Dig Deeper! sections. Decide as a group how students would like to organize them. Discuss why the author included this feature and how a Dig Deeper! contributes to the main ideas in the chapters.

Asking Questions

- Pages 12–13** **Asking Questions about a Flow Chart**—Read the page and study the flow chart on pages 12–13 titled “Slapstick Step by Step.” Encourage students to ask one another questions about the flow chart.
- Entire book** **Asking about Stunts**—Have students select one type of stunt that interests them. Have students make up questions that they might ask about this type of stunt. Share.
- Entire book** **Other Questions**—Encourage students to ask questions that begin with *who*, *what*, *when*, *where*, *why*, *how*, and *what if*. Discuss the answers.
- Pages 58–59** **Glossary Question Game**—Using the glossary, have pairs make up questions about the words and definitions for partners.
Student 1: What is *awe* and tell what you learned about this word.
Student 2: Awe is a mixed feeling of fear, respect, and wonder. I learned that stunt people do many stunts that inspire awe.

Using Text Types

Reread pages 8–9 of *Fearless Stunt People*, paying particular attention to the poster image on page 9. Then display the “Vaudeville Poster” (page 122).

- Have students share what they notice about the posters. Discuss the purposes of the posters and why they were made.
- Have students discuss why many vaudeville performers became early stunt people.

Writing

Have students research and write about a stunt person.

- **Below-grade-level students:** Write one paragraph about a stunt person.
- **On-grade-level students:** Write a descriptive paragraph with a topic sentence, at least three supporting details, and a closing.
- **Above-grade-level students:** Write an introduction, multiple paragraphs about the stunt person, and a concluding paragraph.

Cross-curricular Connections



Mathematics—Reread the real-life math problem posed on page 46. Discuss problem-solving techniques students might use to solve it. Have pairs or small groups solve the problem and present their solution and technique to the class.



Self-Regulation—After reading the book, have students evaluate their ability to be a stunt person. Have them consider and discuss the risks involved and the skills necessary in relation to their own employment preferences.

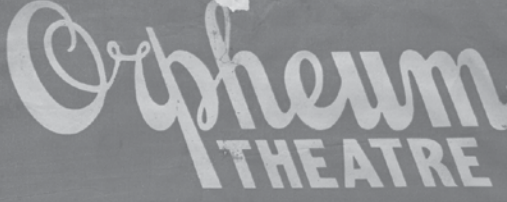
Building Fluency

- 1. Reading the Book**—Use one or all of the following methods for fluency practice:
 - Use a copy of the book (provided on the Digital Resource CD) along with the professional audio recording (provided on the Audio CD) so students can practice reading the book to build fluency.
 - Use the choral-reading strategy to read the book several times with students, and allow students to practice reading the book silently and in pairs.
- 2. Reading the Poem**—Use one or both of the following methods for fluency practice:
 - Display the poem “In the Zone” (page 147). To model proper fluency, allow students to listen to the professional recording of the poem (provided on the Audio CD).
 - Once students are familiar with the poem, have them practice reading it in small groups. During this time, make sure to monitor and provide feedback as needed to improve fluency. You may wish to have students coach one another, too.



Assessment Opportunities—Use the oral reading record and the fluency rubric provided in the Assessment Guide to assess students’ ability to read the book and poem fluently and accurately.

Lesson 7: Using Text Types



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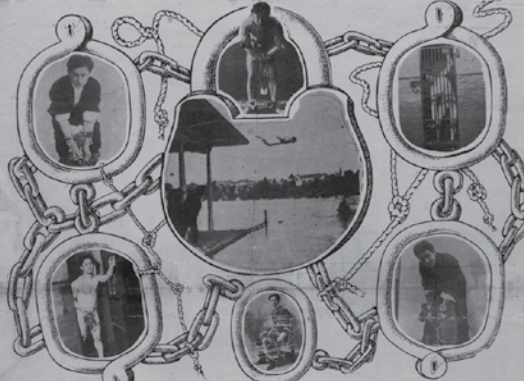
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Name: _____

Date: _____



Antonyms

Directions: Read the words in the Word Bank below. Use each word and an antonym for it in a sentence that shows the meanings of both words. Underline the word and circle its antonym in the sentence.

Word Bank

fall fight laugh ~~safe~~ speeds

1. Stunt work is dangerous but professionals keep it safe.

2. _____

3. _____

4. _____

5. _____



Name: _____

Date: _____

Asking Questions

Directions: Before reading, write a question you do not know the answer to. Predict what you think the answer might be. Answer your question telling where you found the information. During and after reading, write a question you do not know the answer to and answer it.

Before Reading:

1. Question: _____

Prediction: _____

Answer: _____

During Reading:

2. Question: _____

Answer: _____

After Reading:

3. Question: _____

Answer: _____

Lesson 7: Fearless! Stunt People



Oral Reading Record

Name: _____ Date: _____

Assessor: _____



Word Count	Codes				
266	E = errors	SC = self-corrections	M = meaning	S = structure	V = visual

Page	Text	E	SC	Cues Used	
				E	SC
4	<p><i>An army of warriors runs across a patch of jungle. They dodge small explosions and flying spears. Their leader swings on a long vine over their heads. With a kick to the head, the enemy is down. The director yells, "Cut!"</i></p> <p>The working conditions for stunt people range from uncomfortable to dangerous. Very little about this career is a safe bet. But that doesn't bother those who do it. Stunt work is for people who enjoy activity and seek challenges. This job is unique, exciting, and filled with adventure. The stunt community is also a social bunch. These highly talented people challenge one another to create extreme effects. But every day, they keep it safe and professional.</p>			M S V	M S V
SUBTOTALS					



Lesson 7: Fearless! Stunt People *(cont.)*

Oral Reading Record *(cont.)*

Page	Text	E	SC	Cues Used					
				E	SC				
6	Stunt performers train to survive action that would kill normal men and women. They study with experts and attend stunt schools. Students start by learning to fall, faking a fight, and rolling down the stairs. More advanced classes teach students how to look like they're being blown back in an explosion. Others teach the art of driving at high speeds, falling through glass, and surviving a fire. The students' training lets them walk away from a burning building or take a blow to the head. Every stunt is designed to be as safe as possible, and teachers show students how to calculate risks.			M	S	V	M	S	V
9	The pioneers of stunt work were pure daredevils. Some even lost their lives for fame. In the early 1900s, aviation was a new field. Pilots traveled across the country, selling rides in their airplanes. They were called barnstormers because they set up shop in farm fields.			M	S	V	M	S	V
Subtotals from previous page									
TOTALS									

Error Rate:

Self-Correction Rate:

Accuracy Percentage:

Time:

Multiple-Choice Test

Name: _____ Date: _____

Directions: Read each question. Choose the best answer. Fill in the bubble for the answer you have chosen.

1 Bruce Lee was famous for _____.

- (A) fire stunts
- (B) stunt driving
- (C) martial arts
- (D) slapstick comedy

4 When you see an amazing stunt in a movie, you can infer that _____.

- (A) the stunt was easy to do
- (B) the stunt people carefully planned it and practiced it
- (C) anyone could do that stunt
- (D) there are no safety procedures for that stunt

2 Which is the best way to learn the business of stunt performing?

- (A) learn from the pros
- (B) start making movies
- (C) take martial arts
- (D) learn magic

5 Some early stunt people were _____ who did stunts on airplanes.

- (A) agents
- (B) decelerators
- (C) pyrotechnics
- (D) barnstormers

3 Stunt people probably enjoyed _____ in school.

- (A) social studies
- (B) biology
- (C) math
- (D) physical education

6 Sometimes, equipment _____, or does not work correctly.

- (A) cleans
- (B) promotes
- (C) malfunctions
- (D) improves

Lesson 7: Fearless! Stunt People *(cont.)*

Multiple-Choice Test *(cont.)*

Name: _____

Date: _____

7 If you like the excitement that comes from riding a bike or a skateboard, you can understand how _____ works.

- (A) pyrotechnics
- (B) adrenaline
- (C) CGI
- (D) slapstick

10 Which of these would be another good title for this book?

- (A) *Danger! The Job of a Stunt Person*
- (B) *Pure Luck! The Job of a Stunt Person*
- (C) *Look Out Below! The Job of a Stunt Person*
- (D) *Safety First! The Job of a Stunt Person*

8 The last step in the sample workout is _____.

- (A) a cooldown
- (B) ten minutes on the trampoline
- (C) training with weapons
- (D) a warm-up

11 Which of these is a characteristic of stunt people?

- (A) They are slow drivers.
- (B) They go to a lot of movies.
- (C) They are adventurous.
- (D) They never worry about danger.

9 Today, there are not as many stunt jobs available because _____.

- (A) CGI creates many stunts without involving real people
- (B) there are no stunts in movies
- (C) doing stunts is the most popular career in the United States
- (D) there are no more movies being made

12 If you were a stunt coordinator, you would need to choose stunts that _____.

- (A) are very easy to do
- (B) are safe, but look and feel real
- (C) do not require practice
- (D) include a lot of actors

TIME
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FEARLESS! STUNT PEOPLE



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Warning!

All the stunts in
this book have
been performed by
professionals. Never
try these stunts at
home. Ever!

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PULLING STUNTS

An army of warriors runs across a patch of jungle. They dodge small explosions and flying spears. Their leader swings on a long vine over their heads. With a kick to the head, the enemy is down. The director yells, "Cut!"

The working conditions for stunt people range from uncomfortable to dangerous. Very little about this career is a safe bet. But that doesn't bother those who do it. Stunt work is for people who enjoy activity and seek challenges. This job is unique, exciting, and filled with adventure.

The stunt community is also a social bunch. These highly talented people challenge one another to create extreme effects. But every day, they keep it safe and professional.

4



- Why would someone want to be a stunt performer?
- How do stunt people train to be successful?
- How do stunt performers avoid injuries on the job?

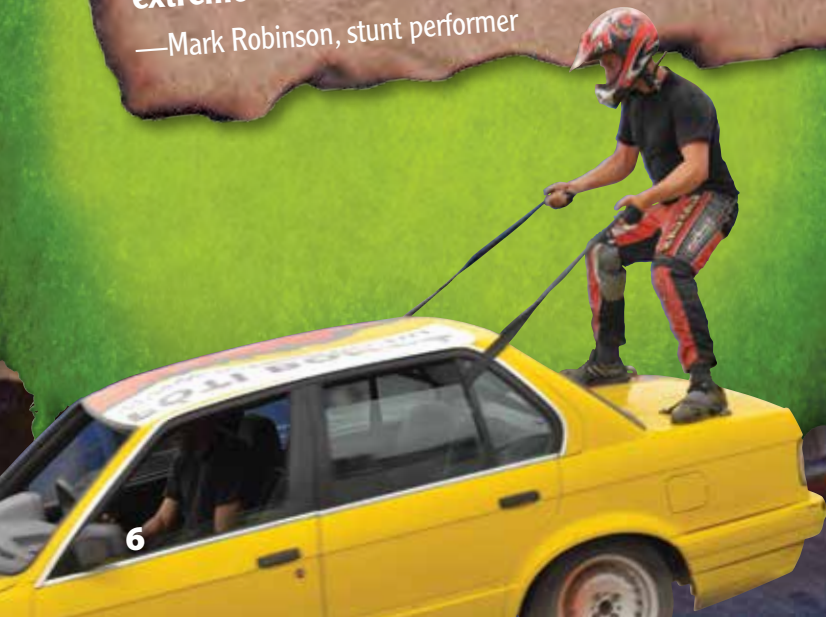


5

Stunt performers train to survive action that would kill normal men and women. They study with experts and attend stunt schools. Students start by learning to fall, faking a fight, and rolling down the stairs. More advanced classes teach students how to look like they're being blown back in an explosion. Others teach the art of driving at high speeds, falling through glass, and surviving a fire. The students' training lets them walk away from a burning building or take a blow to the head. Every stunt is designed to be as safe as possible, and teachers show students how to calculate risks.

“A day at work normally involves 10 to 11 hours of extreme boredom followed by 60 seconds of extreme adrenaline rush.”

—Mark Robinson, stunt performer



Personality Profile

Stunt performers tend to be the people who tore up their backyards as kids. They often did **martial arts** or other contact sports. This challenging work requires intelligence, courage, and plenty of practice. It's the opposite of a desk job, and that's just the way successful stunt performers want it. Do you have what it takes?

Can you plan for risks?

Are you a team player?

Are you coordinated?

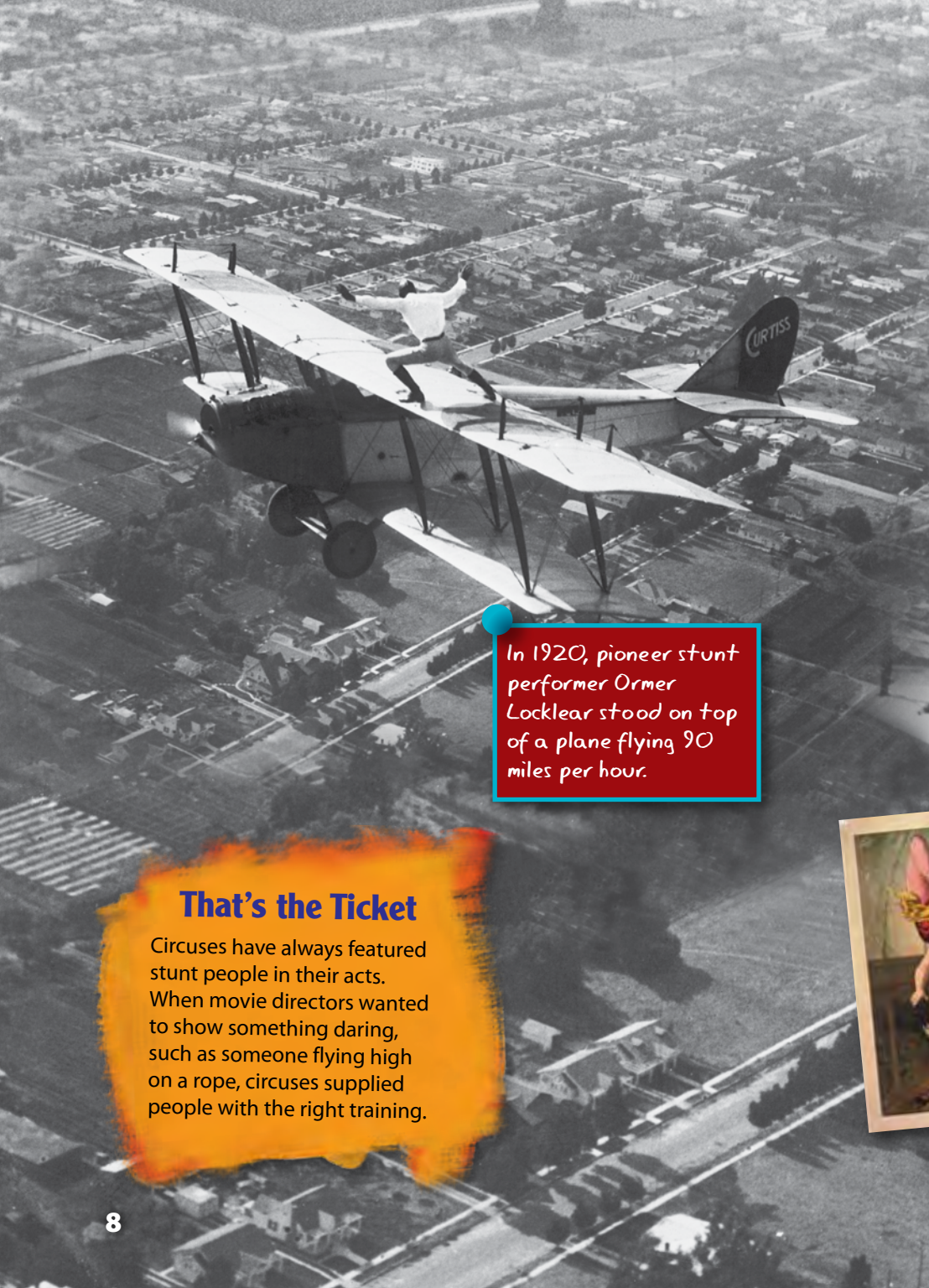
Are you physically strong?



EARLY STUNT WORK

The pioneers of stunt work were pure **daredevils**. Some even lost their lives for fame. In the early 1900s, **aviation** was a new field. Pilots traveled across the country, selling rides in their airplanes. They were called *barnstormers* because they set up shop in farm fields.

The most popular fliers, such as Ormer Locklear, did daring tricks. Locklear was called the King of the Wing Walkers because he walked on the wings of his moving plane. Then, Hollywood came calling. In 1919, he was the first person to be filmed moving from a car to a plane while both were in motion. The next year, he died in a crash scene.



In 1920, pioneer stunt performer Ormer Locklear stood on top of a plane flying 90 miles per hour.

That's the Ticket

Circuses have always featured stunt people in their acts. When movie directors wanted to show something daring, such as someone flying high on a rope, circuses supplied people with the right training.



Variety of Skills

Vaudeville was a form of entertainment popular in the late 1880s to early 1900s. The shows included magicians, animal trainers, dancers, and **acrobats**. As movies gained popularity,

the vaudeville shows died out. But many performers found their way to Hollywood—and to stunt work.

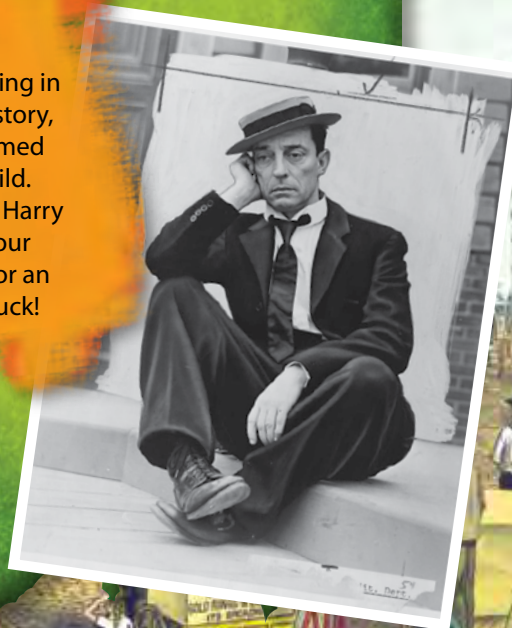
Slapstick Stunts

For years, films were black and white, short, and silent. Filmmakers couldn't record action and sounds at the same time. Sometimes, music and a few captions were added after filming. Most of the early stunt actors were comedians. They got laughs with **sight gags**. The actors were slapped around, run over, and suffered other mishaps.

Slapstick is a physical form of humor. Buster Keaton was one of the best slapstick actors. He was raised in a vaudeville family. He trained for stunt work by performing in his family's rough-and-tumble stage act. Keaton later performed on Broadway and then in films.

Not Busted

By age five, Buster Keaton was working in vaudeville. According to a popular story, he got his name when he fell unharmed down a flight of stairs as a young child. His godfather, the famous magician Harry Houdini, said, "That's some buster your baby took!" A "buster" is a bad fall or an unusually tough child. The name stuck!



On Broadway

Broadway is a long street in New York City. In the mid-1800s, many theaters opened on and near Broadway. Today, just as Hollywood is the capital of the American film industry, Broadway is the theater capital. To perform "on Broadway" means an actor performs in a major big-budget play.



Comedy Trio

The Three Stooges were a group of funny film pioneers. They were known for their cartoon-like slapstick, silly sound effects, and funny hairstyles—frizzy curls, a bowl cut, and a bald head. The comedy team appeared in almost 200 films from 1934 to 1970.



Slapstick Step by Step

Physical comedy often involves people getting smacked around. The audience enjoys laughing at the characters' bad luck. However, performing a successful gag means no one actually gets hurt. Slapstick stunts are planned and timed carefully to avoid injury.

The Slap



The Setup
The actor keeps her fingers loose.



Perfect Timing
The other actor turns his head in line with the hand's movement, just barely avoiding the slap.

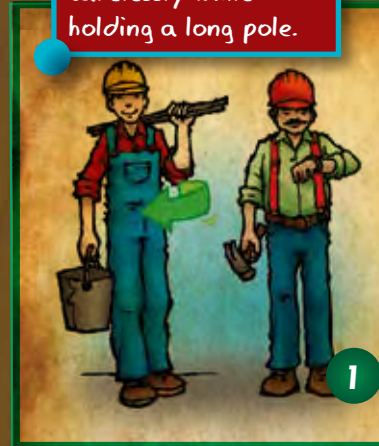


Sound Effects
He claps his own hands at time of "impact."

The Knockout

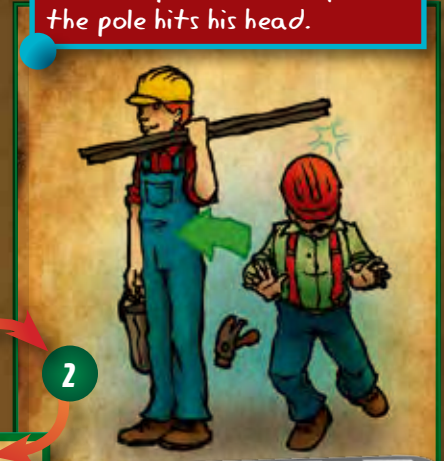
The Setup

The comedian turns carelessly while holding a long pole.



Perfect Timing

The innocent bystander falls down a split second before the pole hits his head.



Sound Effects

He slaps the ground to make a crashing noise.

Safety Tricks

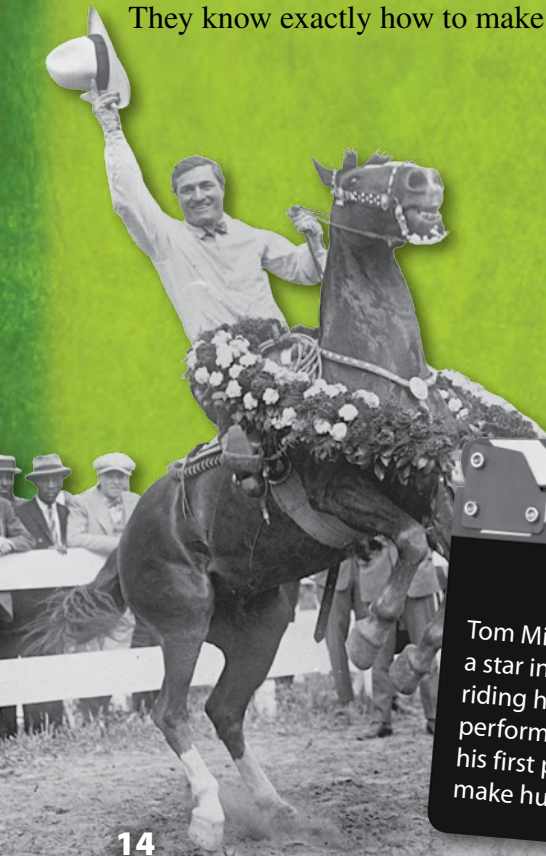
A gag is all about creating the illusion of an accident or violence. Moe of The Three Stooges didn't poke his friends right in the eyes but on the brows above the eyes. Physical comedians may also use weapons and objects made of plastic or foam in their acts. These dull, soft items are less likely to hurt people.

Remember!
Never try this at home.

Modern Cowboys

As movies became more complex, so did the stunts. When Western movies became popular, performers needed to do tricks on horses. Many of these performers, such as Tom Mix and Yakima Canutt, came from **rodeos**. Today, stunt people still often come from rodeos. They may also start in extreme sports or motocross racing.

Many of the best performers go on to become **stunt coordinators**. They direct stunts. They also plan where to place cameras and other equipment. They know exactly how to make audiences gasp.



In the Mix
Tom Mix, "King of the Cowboys," was a star in silent Westerns. He grew up riding horses, working on a ranch, and performing in rodeos. In 1910, he had his first part in a film. He went on to make hundreds of movies.

Daredevil

Modern stunt performers often make their first daredevil moves on a motorbike.



Canutt Can


Yakima Canutt won many rodeo championships. He was famous for being able to jump over the back of a moving horse and land in the saddle. In 1966, he won an Oscar for building the stunt industry.



ON WHEELS

Today, stunt performers specialize in different types of stunts. Professional drivers create some of the most exciting action on screen. They drive to mountaintops and cliff edges in TV commercials. They jump cars over other cars. In the movies, stunt drivers make chase scenes look easy.

Professional drivers take cars to the limits of what they can do. They gain skills by driving countless miles on racecourses and off roads. Their training helps them control a storm of natural and automotive forces. Stunt drivers are masters of **hand-eye coordination**. And they know their vehicles on wheels inside and out.



The work professional drivers do often comes with a warning: Do NOT try this yourself.

Resume Reel

Many stunt drivers have a website where they list their racing accomplishments and work in film and television. They also post photos and videos of their stunts and races. People looking for a stunt driver often ask for a clip reel, or video collection, of the driver's best work. Getting the job means letting potential employers see them in action.

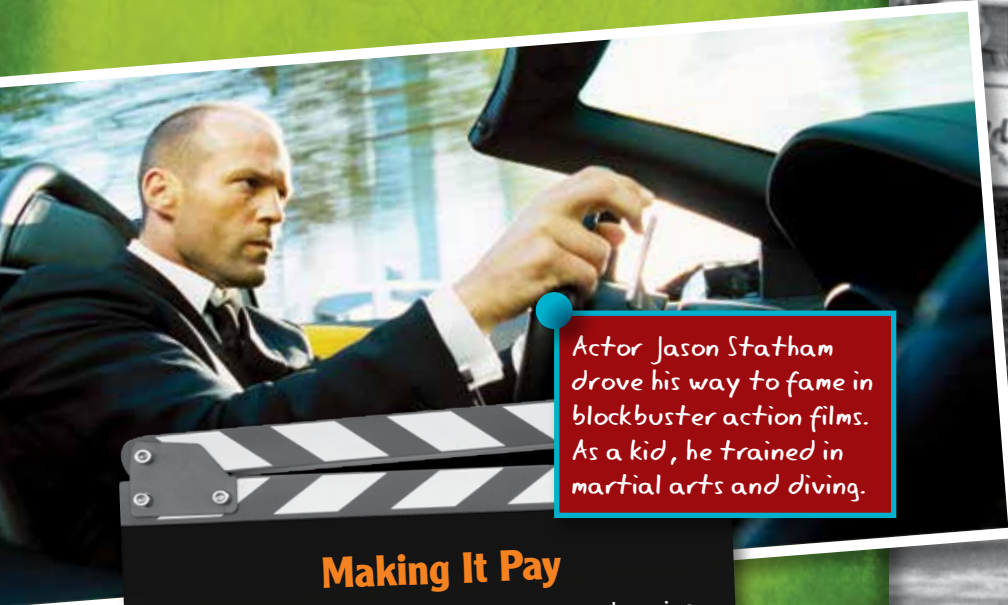


Training Wheels

Drivers learn **mechanics** in driving school. They study steering and hand placement. Experts teach them how to judge road conditions. They test their side vision and repeat basic movements, such as steering sideways through cones. Making a **180° turn** look good on film takes a lot of practice.

Action!

What makes a car scene exciting? As expected, police chases and car races put audiences on the edge of their seats. But often, the first time a stunt is performed is considered the best. Moviemakers continue to offer new stunts. Some recent films feature **drift racing**. In these action-packed movies, teams of drivers circle and skid on all wheels, trying not to run into each other. One popular film includes a scene in which a car speeds through a spiral ramp. The car goes sideways!



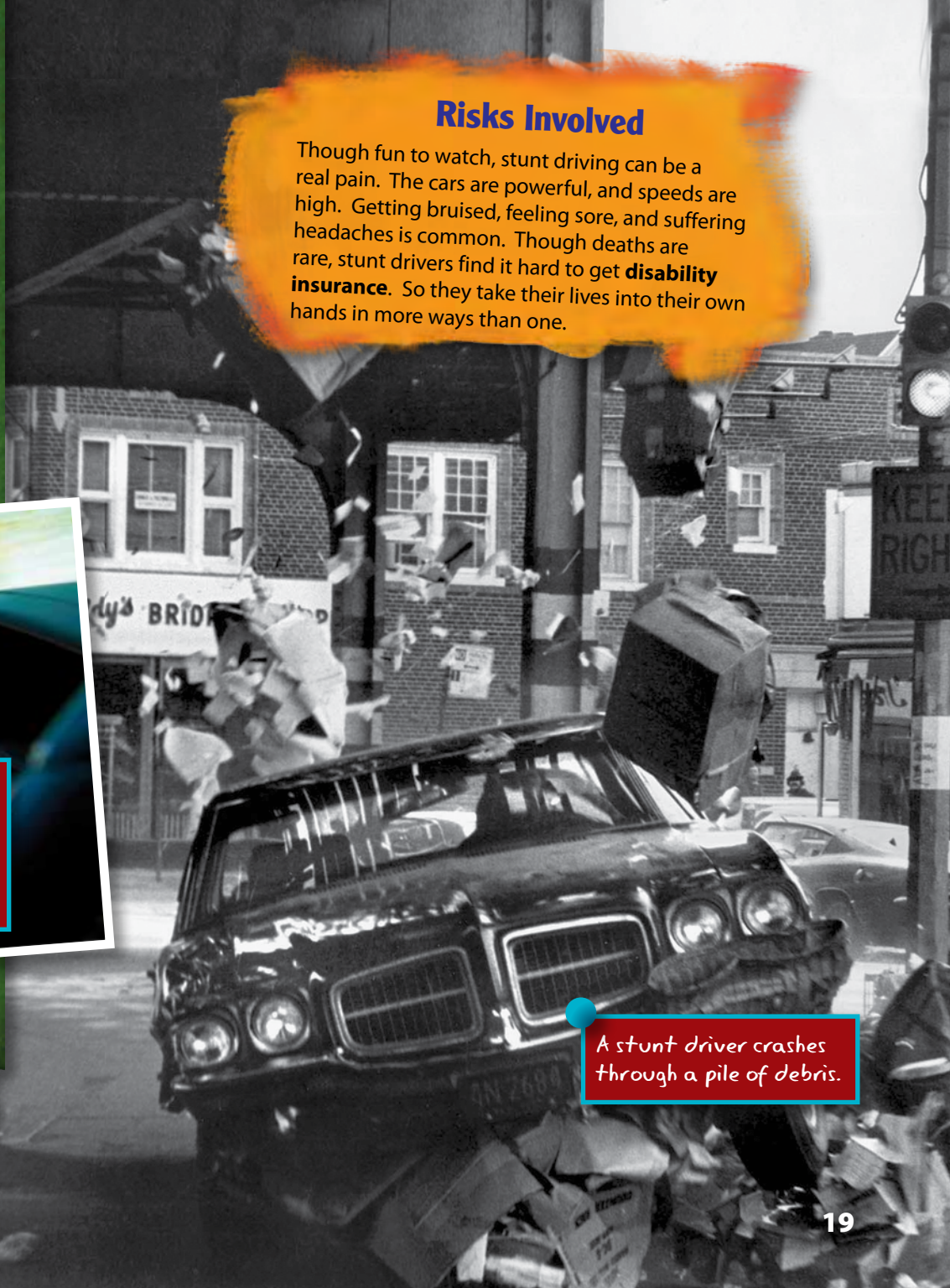
Actor Jason Statham drove his way to fame in blockbuster action films. As a kid, he trained in martial arts and diving.

Making It Pay

The **median annual salary** for stunt work varies widely. The performers belong to the Screen Actors Guild (SAG). Members of SAG require a minimum payment of a few hundred dollars a day. But assignments may only come every few months. Stunt performers who rise to the top regularly make more than \$100,000 a year.

Risks Involved

Though fun to watch, stunt driving can be a real pain. The cars are powerful, and speeds are high. Getting bruised, feeling sore, and suffering headaches is common. Though deaths are rare, stunt drivers find it hard to get **disability insurance**. So they take their lives into their own hands in more ways than one.



A stunt driver crashes through a pile of debris.



Turn by Turn

Stunt drivers must be able to precisely control cars. They learn everything about cars and what cars can do. In this way, a stunt driver lets the car do the work naturally instead of forcing it to do tricks. Check out how drivers can get a car that's supposed to move forward and backward to drift sideways!

Remember!
Never try this at home.

Pressure on the **throttle**, or gas pedal, controls the angle of the drift.

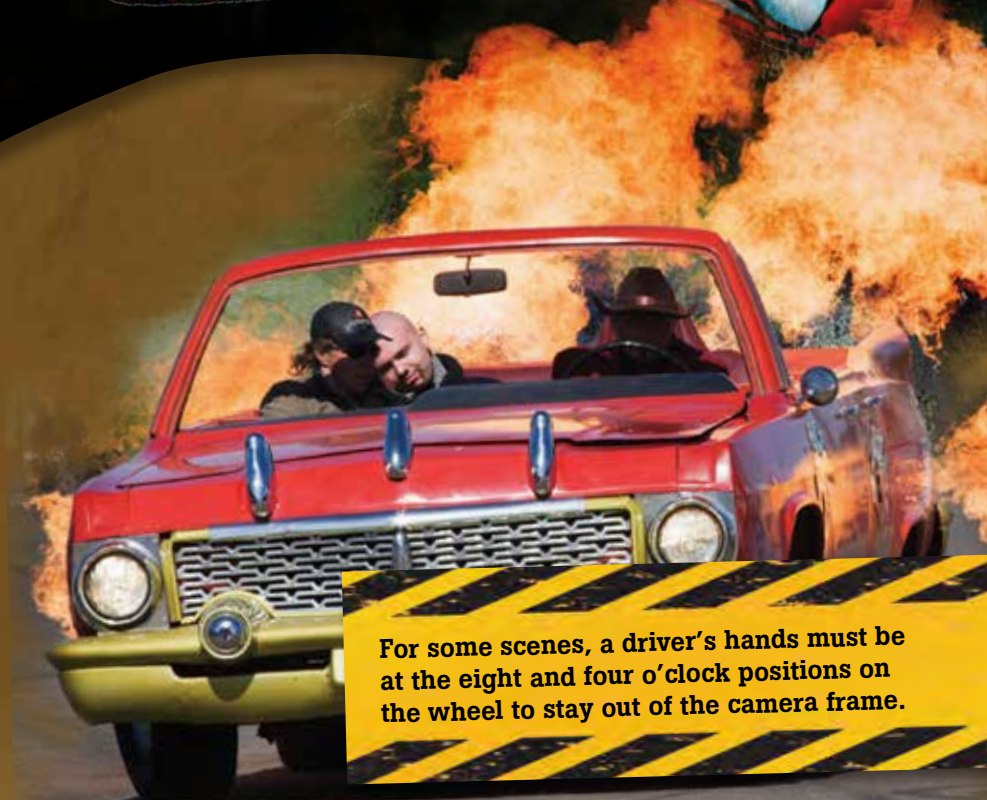


The stunt driver pushes in the clutch.



The driver yanks up the hand brake to countersteer.

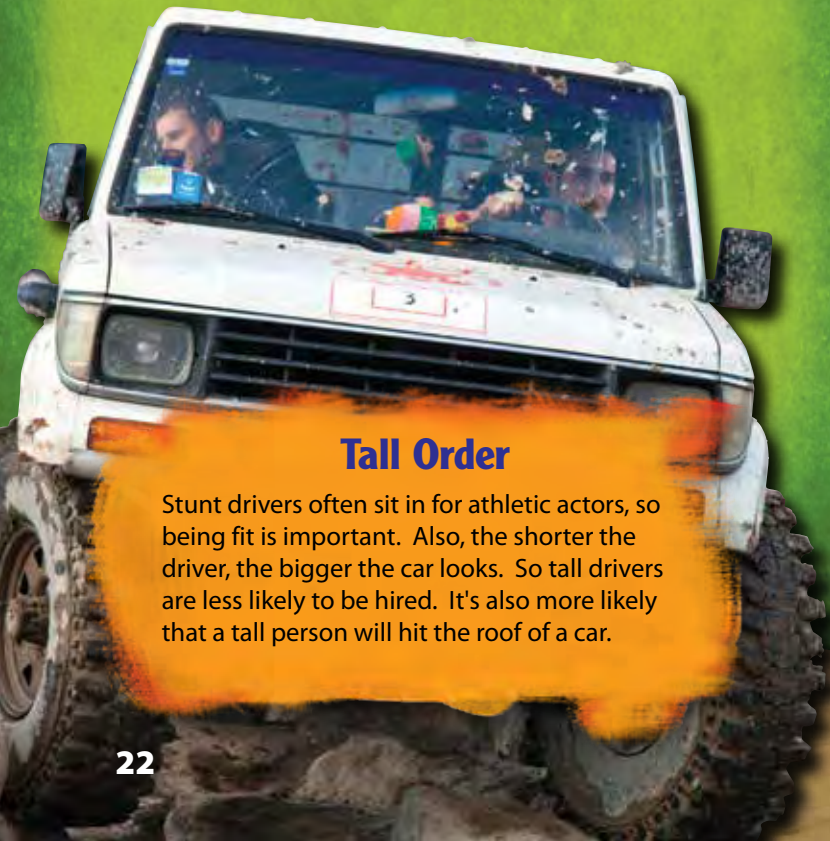
The driver flicks the steering wheel to steer the car into a slide.



For some scenes, a driver's hands must be at the eight and four o'clock positions on the wheel to stay out of the camera frame.

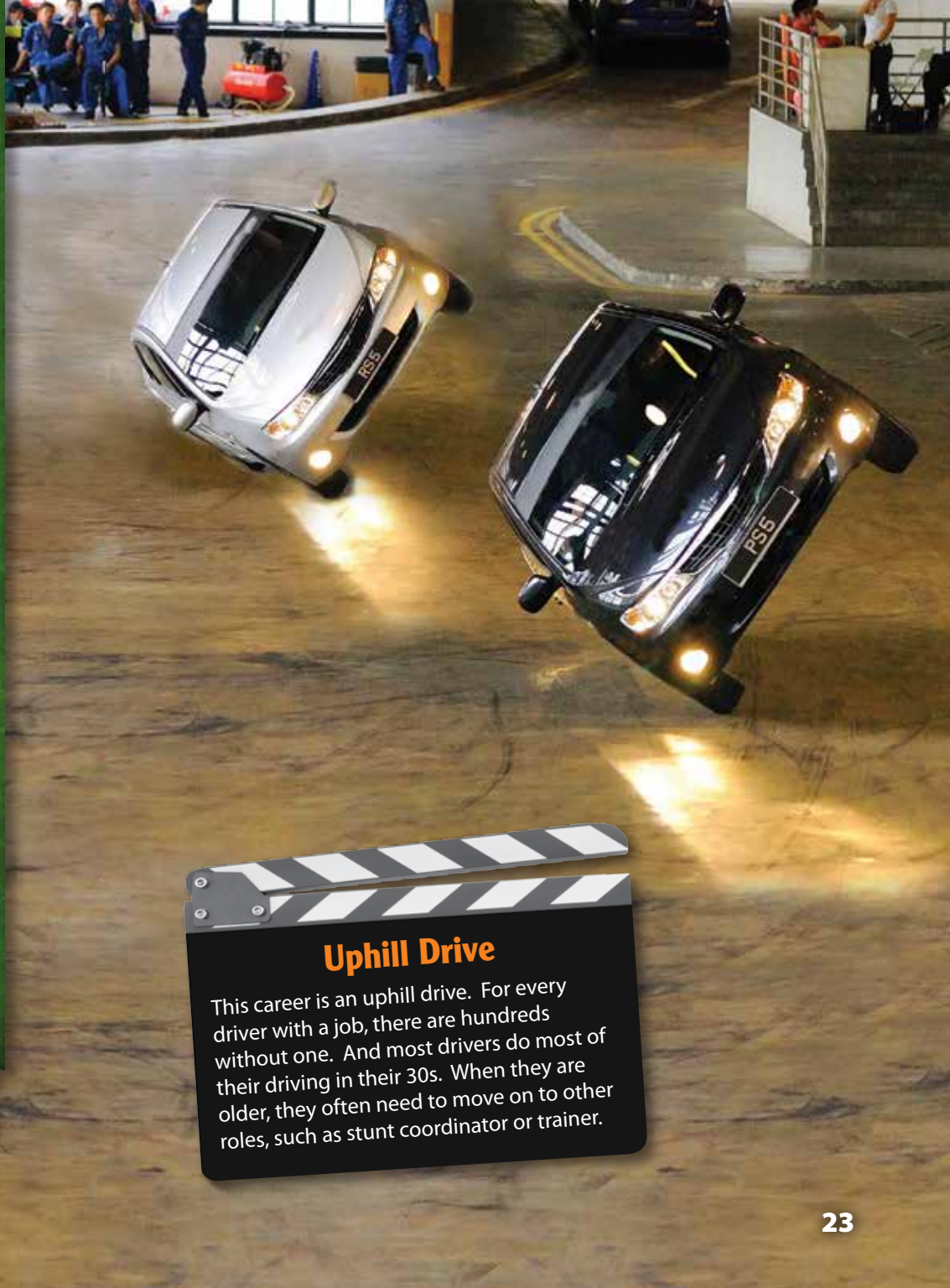
Tricks of the Trade

Being a stunt driver requires a variety of skills. Drivers need to handle many kinds of vehicles. They must also be able to perform a range of tricks, from drifting to high-speed car chases, but the most important trick is becoming well known. Many stunt drivers hire **agents** to help them get started. They begin as movie **extras**. Some join SAG. The group helps stunt drivers meet other people in the film industry and learn what jobs are available. They also try to get the attention of directors, producers, and stunt coordinators.



Tall Order

Stunt drivers often sit in for athletic actors, so being fit is important. Also, the shorter the driver, the bigger the car looks. So tall drivers are less likely to be hired. It's also more likely that a tall person will hit the roof of a car.



Uphill Drive

This career is an uphill drive. For every driver with a job, there are hundreds without one. And most drivers do most of their driving in their 30s. When they are older, they often need to move on to other roles, such as stunt coordinator or trainer.



Speedy Sisters

Debbie and Donna Evans paved the way for women in the driving world. Debbie (left) was in the driver's seat during a famous action scene when a small car drove under a moving semitruck.

Who's Who

Tanner Foust is one of the most successful professional drivers. He has won the gold medal at the **X Games** three times. He was twice declared the winner of the Formula Drift championship. Foust is best known as the host of TV programs such as *Top Gear USA* and *Battle of the Supercars*. However, his body of work as a movie stunt driver is also impressive. He drove in many popular action films and commercials.

Close Calls

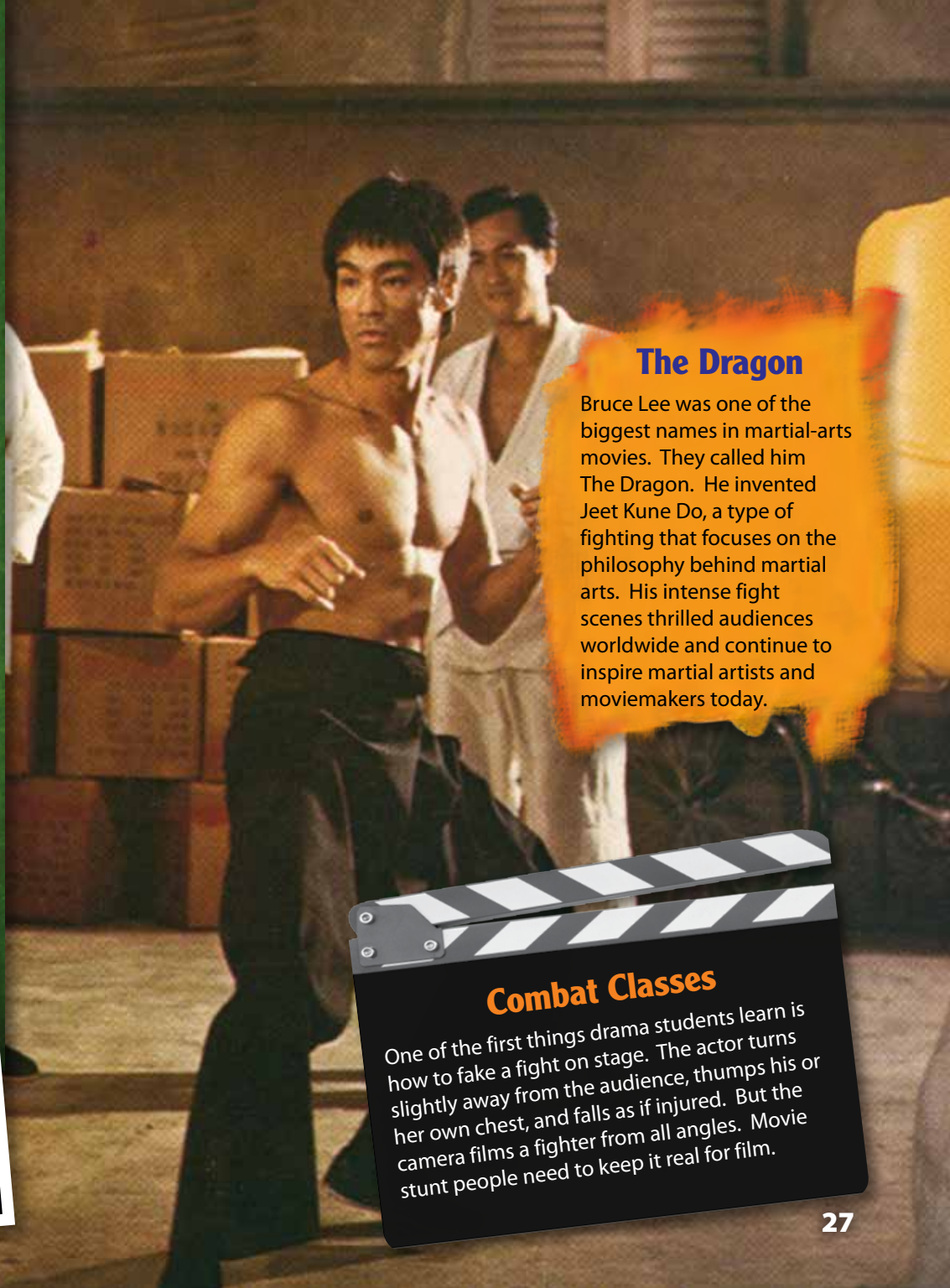
On his website, stunt driver Tanner Foust shows videos of himself driving close to cliffs and boulders. Each video begins with a warning. No matter how exciting the work seems, no one should try it on his or her own. This is highly skilled work that requires the right kind of training.



FIGHT CLUB

It's hard to beat the excitement of driving, but professional fighting is a top **contender**. Many fighters are masters of martial arts and weapons work. Others box or fight fist to fist.

The goal of a fight scene is to make it as dramatic as possible. Making it feel real is key to hooking the audience. The best fights are filmed with little or no editing. In some movies, the action also needs to reflect the time period of the film. A fighter in a western acts a certain way in a saloon fight. A fighter in a martial-arts movie uses different moves.



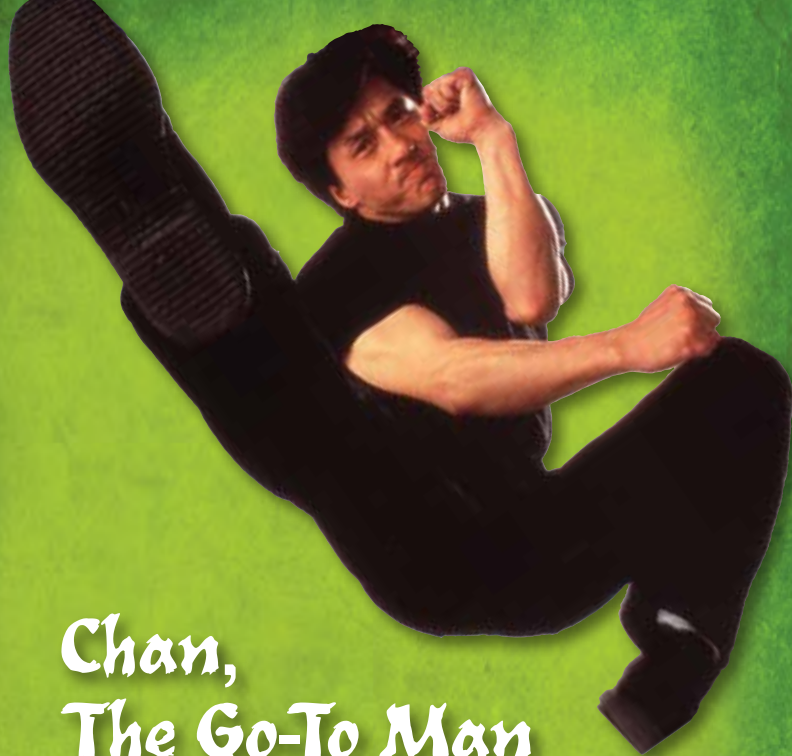
The Dragon

Bruce Lee was one of the biggest names in martial-arts movies. They called him The Dragon. He invented Jeet Kune Do, a type of fighting that focuses on the philosophy behind martial arts. His intense fight scenes thrilled audiences worldwide and continue to inspire martial artists and moviemakers today.



Combat Classes

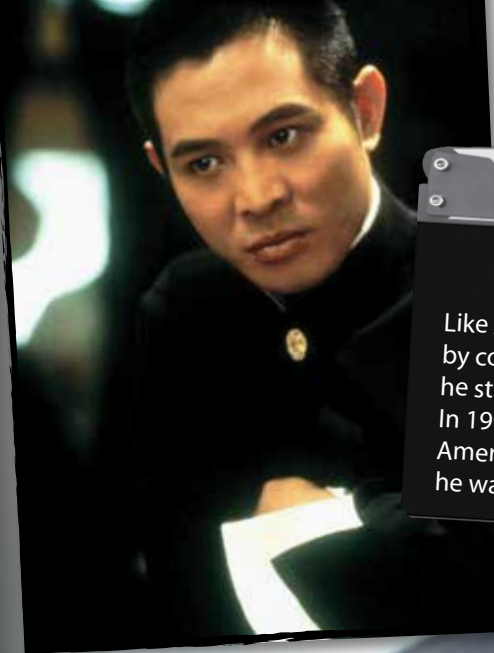
One of the first things drama students learn is how to fake a fight on stage. The actor turns slightly away from the audience, thumps his or her own chest, and falls as if injured. But the camera films a fighter from all angles. Movie stunt people need to keep it real for film.



Chan, The Go-To Man

For top-notch stunt fighting, look no further than Jackie Chan. He is an actor and a **choreographer**. He is a singer and a stunt performer, as well as a world-class comedian.

Born in 1954 in Hong Kong, Chan was trained in martial arts and acrobatics. When he was a teen, he became a stuntman for Bruce Lee. In 1971, he starred in his own movie. Since then, he has performed in many popular action comedies. His sense of timing, which serves him so well when fighting, also helps him get laughs.



Jet Li

Like Jackie Chan, Jet Li started his career by competing in martial arts. As a teen, he started making movies in China. In 1998, Li earned a role in his first American film. He played a villain, but he was soon offered roles as the hero.



Can't Fake That

Chan and Li required years of training and discipline to become successful. Some of the best stunt fighters come from the world of martial arts. Others may have a military background.



Pow! Zow! Wow!

In one of his most famous action scenes, Jackie Chan fights crooks in a mall. The scene is filled with broken glass, flying trash cans, and exploding lightbulbs. Movie fans love to watch this scene. It shows why Chan, perhaps more than anyone, has made Hong Kong fighting films popular around the world.

Even well-planned stunts can go wrong. During filming, Chan burned his hands badly while sliding down a two-story pole. The lights were too intense and made the pole hot.

The hero turns a clothes rack into a deadly weapon.

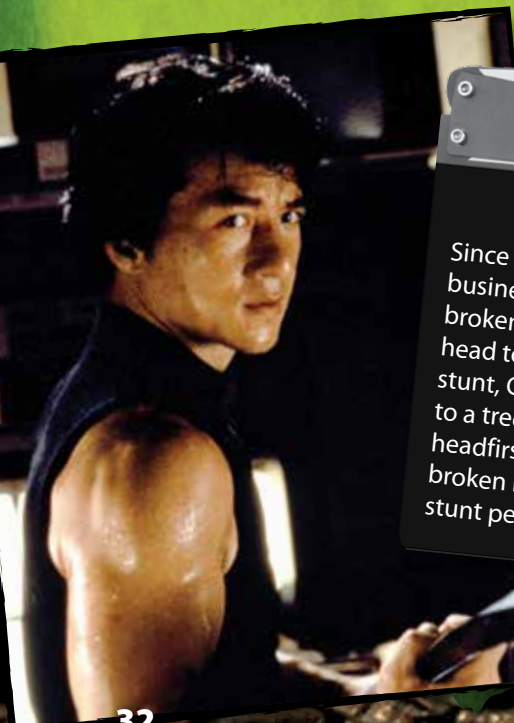
Chan flips a man backward into a glass display case.

Chan jumps over a railing on to a moving escalator, where he rips into a bad guy.

Digital Effects

Moviemakers can now use **computer-generated imagery (CGI)** to show wars and disasters. Computers can show fights without placing people in danger. This means the work is safer, but there are fewer jobs for those willing to take risks. Some battle scenes feature thousands of fighters. However, most of these fighters are digital. The scene may only employ a few live stunt actors.

Keeping a fighting career alive is hard. It takes discipline. Fighters need to hit their marks. They need to exercise to keep up with the action and danger. To compete for jobs, they must **promote** themselves.

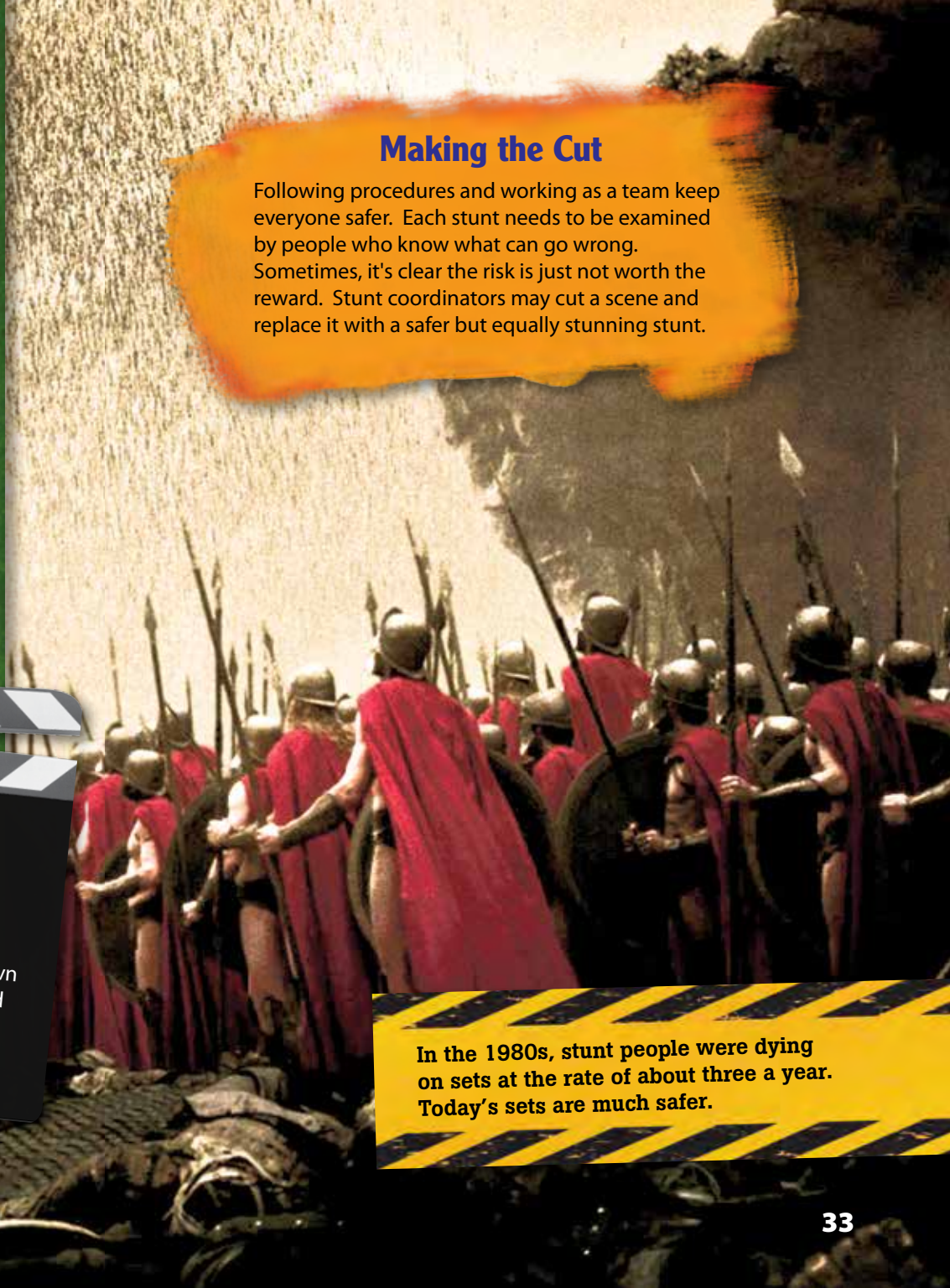


Hurting

Since he started working in the movie business at age eight, Jackie Chan has broken and dislocated bones from his head to his feet. When filming a routine stunt, Chan fell, jumping from a wall down to a tree branch. He hit the rocky ground headfirst and fractured his skull. But broken bones don't stop Chan and other stunt people from their risky work.

Making the Cut

Following procedures and working as a team keep everyone safer. Each stunt needs to be examined by people who know what can go wrong. Sometimes, it's clear the risk is just not worth the reward. Stunt coordinators may cut a scene and replace it with a safer but equally stunning stunt.



In the 1980s, stunt people were dying on sets at the rate of about three a year. Today's sets are much safer.

Warrior Workout

Stunt performers must be strong and fit. Most work out every day. In addition to training for stunts, they also do activities such as yoga, running, tennis, or mountain biking.



The workout begins with a 15-minute warm-up of stretches.

A stunt performer practices different punches and kicks with bags or a partner.



Training with weapons or practicing fight scenes helps a stunt performer prepare for the moment when the director calls "Action!"



Next come 10 minutes on the trampoline. The trampoline helps stunt actors improve their balance.



The last step is a cooldown with core exercises such as crunches and planks.



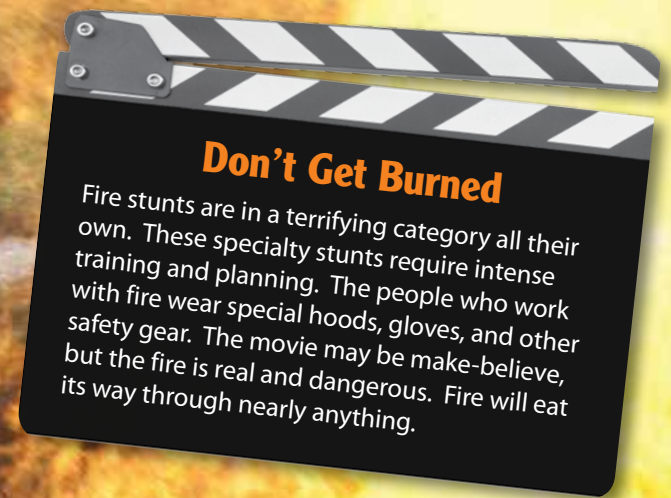
- Why do you think stretching is the first step?
- Why is it important to repeat the same movements over and over?
- Do you think safety is as important during training as it is during filming?



BLAZE OF GLORY

A popular action film featured a memorable scene on a pier. The scene begins with a gunfight between the bad guys. A plane flies overhead. A good guy drops gasoline out of the plane and shoots at it. The pier bursts into flames, and the bad guys fly into the water.

To make this scene realistic, the stunt crew set the pier on fire several times. It was the kind of blazing action that also blew up online message boards. Film fans who were used to computer-made effects declared that the pier scene was an example of good old-fashioned movie action.



Too Hot to Handle

Within this category of stunts, there is often a need for **pyrotechnics**. This work can be literally too hot to handle. It takes planning and follow-through to create and control an explosion and the fire that follows. The scenes must be rehearsed thoroughly.



Record-Setting Fire

In 2010, Colin Decker set a Guinness World Record for the longest full-body burn. He "burned" from head to toe for three minutes and 27 seconds and lived to tell about it.

Special Forces

In 2004, fire experts Colin Decker and Dustin Brooks joined forces to create the company Fire 4 Hire. They share many years of experience in the stunt business. The company has also developed its own fire gel, which when applied to skin and set on fire makes flesh look as if it's burning.

Decker and Brooks share many credits. Their movie stunts range from fireballs and burning cavemen to fire-breathing mythical monsters. The two are often called in as **consultants** when a script calls for a big burn.

Colin Decker



Dustin Brooks



Studying Safety

Stunt performers study how fire behaves. They learn which parts of the body are most sensitive to heat and how special clothing works to protect those areas. They also learn about fire safety and first-aid information.

Truly Scary

In the late 1930s, during the filming of *The Wizard of Oz*, Margaret Hamilton, the woman who played The Wicked Witch, was burned. A trap door malfunctioned, and she was left facing fireworks. Her face and hand were badly burned, and she was hospitalized.

Any use of fire is filled with risk. When Decker and Brooks set someone on fire, it's a well-planned operation. The "victim" wears a flame-fighting garment, which is much like long underwear. There is a special suit of clothing over that, and then the gel. Needless to say, no one should even think of doing this alone. Even with these precautions, the gel can heat up more than the human body can bear.

*The Wicked Witch (Margaret Hamilton) threatens Dorothy (Judy Garland) in a scene from *The Wizard of Oz*.*



Fire Crew

When someone burns in a scene, there are many safety workers standing by with fire extinguishers. There is also a pool of water close by. There is nothing safe about working with pyrotechnics or any kind of flame.



Life Science

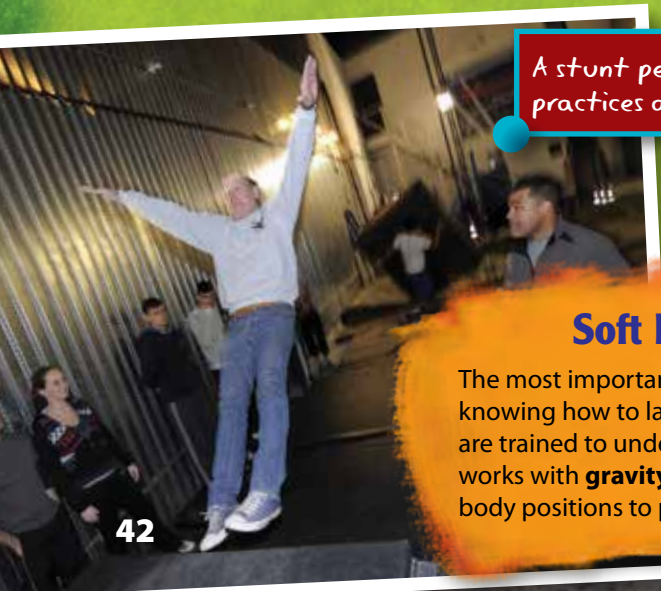
Stunt work seems to require fearlessness, but the best people in this line of business have a healthy fear of fire. They approach their work as scientists would, and they consider everything that might go wrong. Special gel helps protect performers, but they still need to be aware of its limits.

Seriously!
Never try this at home.

FALLING HARD

Fear runs through any kind of stunt like emotional electricity. By playing with the audience's fears, the performers produce a feeling of **awe**. That is why falling is yet another stunt specialty. Most people fear high places and falling. Stunts that involve falling thrill audiences.


Falling takes special training, acrobatic skill, and grace under pressure. A body that is falling speeds up as it goes down. Performers must learn to use tools that slow down the effect or soften the blow. For the longest falls, performers use air bags and long elastic ropes called **decelerators**.



A stunt performer practices a fall.

Soft Landing

The most important skill in falling is knowing how to land. Stunt performers are trained to understand how a body works with **gravity**. They learn the best body positions to prevent injury.



Going Vertical

Stunt performers study how to fall from extreme heights. They practice doing headers, the face-off, and the back fall. They learn exactly what gear to use for each fall.





Falling and Flying

A fall that lasts only a few seconds on screen may take hours of planning. Flying, flipping, and fighting in the air requires equipment that moviegoers never see. Here is a behind-the-scenes look at what goes into some of the coolest gravity-defying stunts.

Rigging Rundown

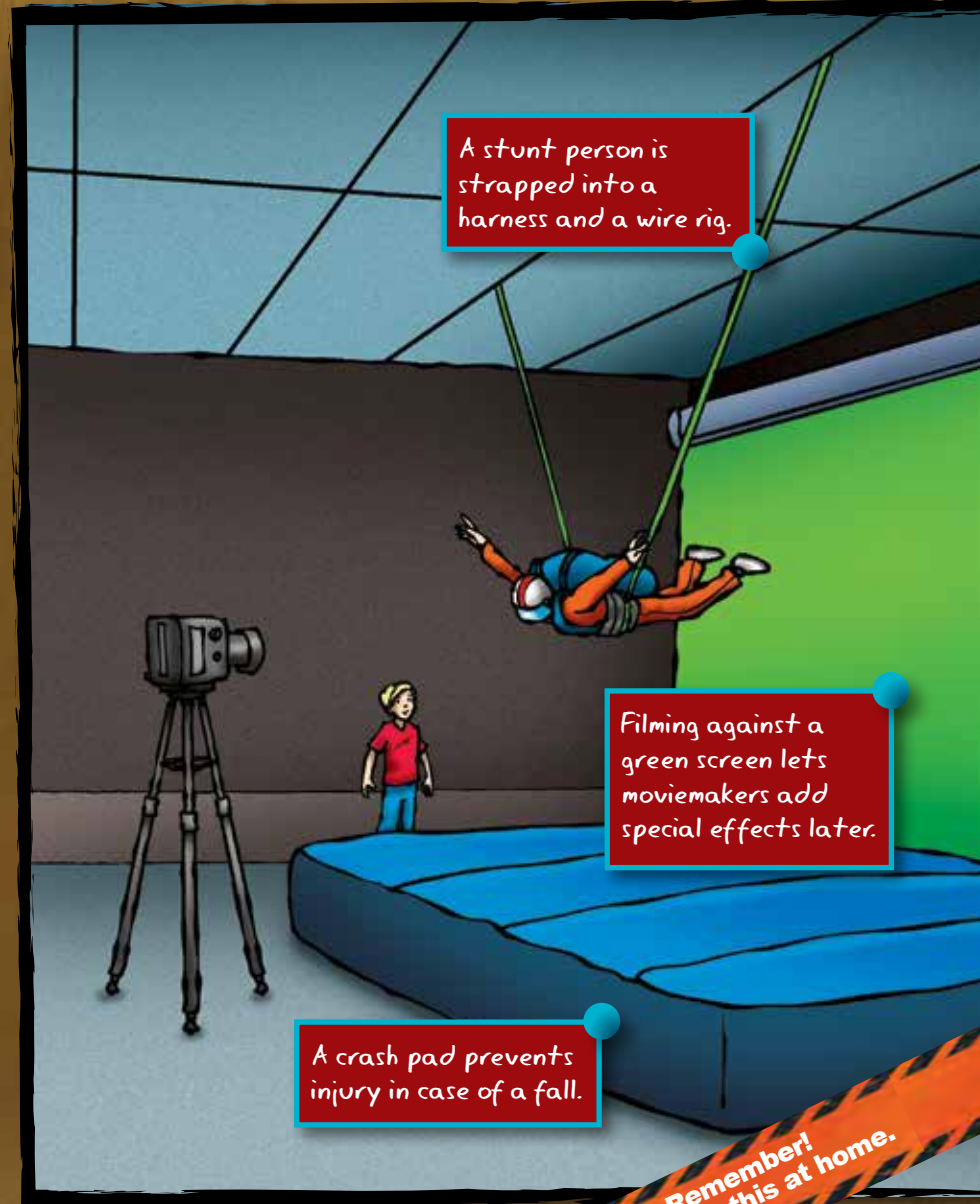
Setting Up a Fall



A stunt person leaps off a platform.

Spotters stand by to watch for problems. They are trained to step in if an accident occurs.

A large air bag cushions the stunt person's fall.



A stunt person is strapped into a harness and a wire rig.

Filming against a green screen lets moviemakers add special effects later.

A crash pad prevents injury in case of a fall.

Remember!
Never try this at home.

Close to Falling

One of the most memorable jumps of all time occurred in a James Bond film. The famous spy dropped more than 700 feet into a building guarded by bad guys. In reality, the stunt double, Wayne Michaels, performed the fall with the help of a **bungee cord**. The fall was filmed at a dam in Switzerland. To make sure the stunt man didn't hit the side, moviemakers built an **extension** along the top of the dam. That gave him a wider area to work with.



Fast Finish

The headfirst jump from the top of the dam was completed in 7.5 seconds. By the end, Michaels was falling at 120 miles per hour.

Stunt coordinators must consider weather and wind speed when planning outdoor falls.



Breaking Fall

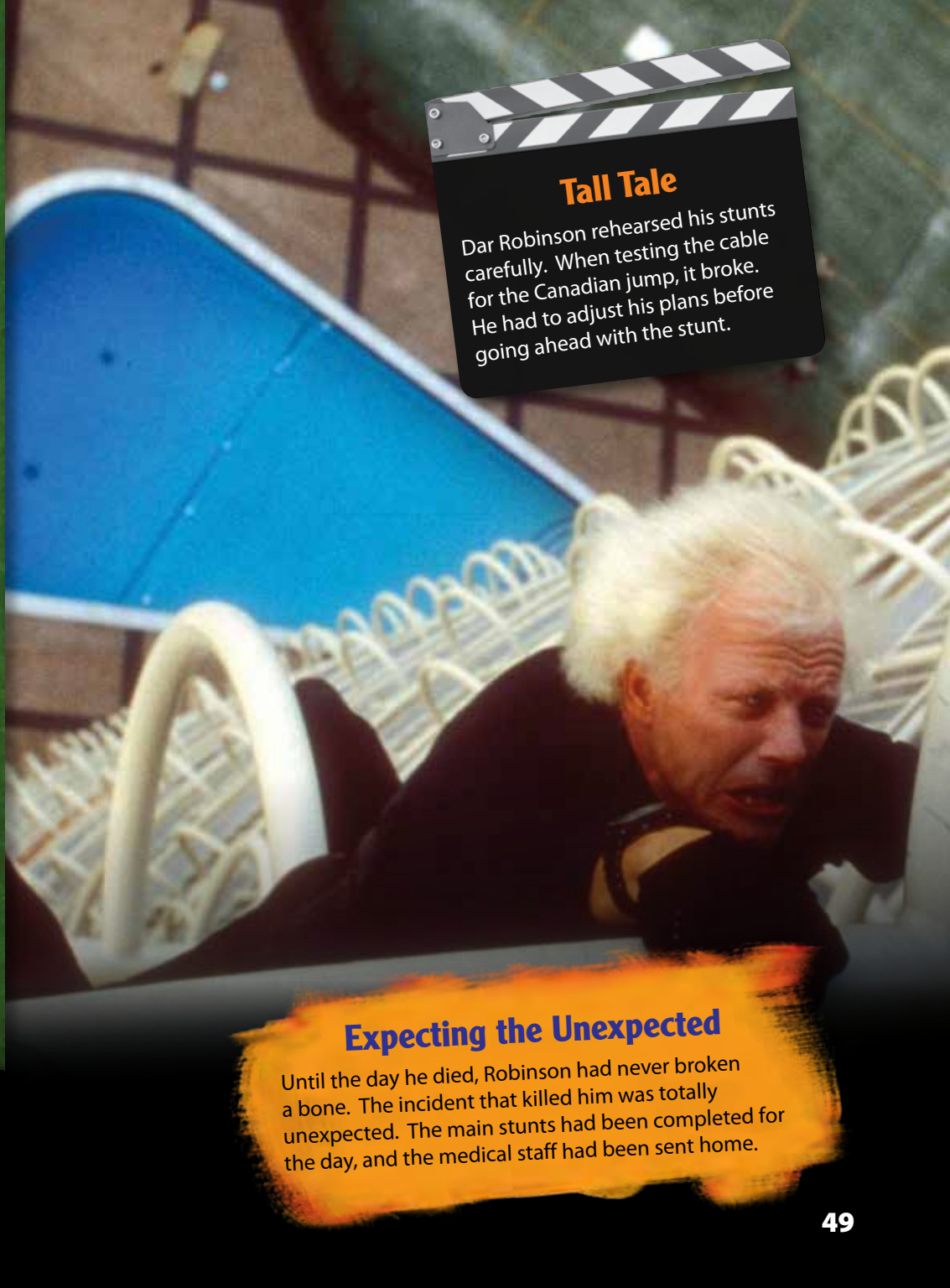
The jump that Wayne Michaels did for the Bond movie broke a record in moviemaking. It was the longest bungee jump off a structure.

Daring Dar

Dar Robinson was a leading movie daredevil. His first major stunt was a hundred-foot leap in 1973. He held 21 stunt records. In 1980, he dropped 900 feet from the Canadian National Tower, a building with a flared base. He factored in the winds around the tower. Hanging from a thin cable, Robinson came within 200 feet of hitting the ground.

Robinson was known for planning his stunts carefully, but he died at age 39 while filming a stunt. He successfully flew off a motorcycle and into a ravine. Then, he got back on the bike. Later, during a simple chase, he **inexplicably** drove off a cliff before he could brake and prevent a fall.

Robinson drops to a trampoline hanging from a helicopter flying 300 feet above the ground.



Tall Tale

Dar Robinson rehearsed his stunts carefully. When testing the cable for the Canadian jump, it broke. He had to adjust his plans before going ahead with the stunt.

Expecting the Unexpected

Until the day he died, Robinson had never broken a bone. The incident that killed him was totally unexpected. The main stunts had been completed for the day, and the medical staff had been sent home.



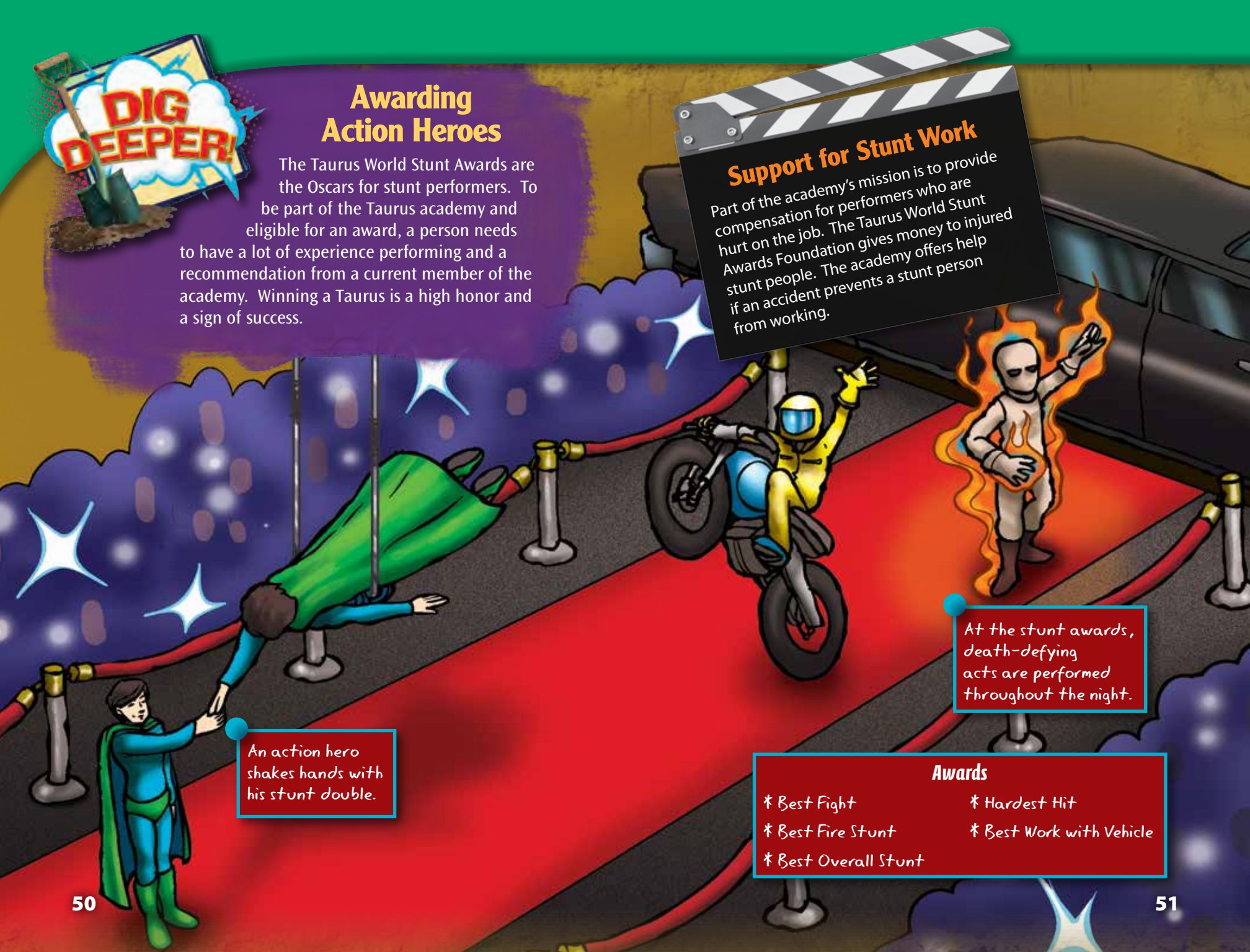
Awarding Action Heroes

The Taurus World Stunt Awards are the Oscars for stunt performers. To be part of the Taurus academy and eligible for an award, a person needs to have a lot of experience performing and a recommendation from a current member of the academy. Winning a Taurus is a high honor and a sign of success.



Support for Stunt Work

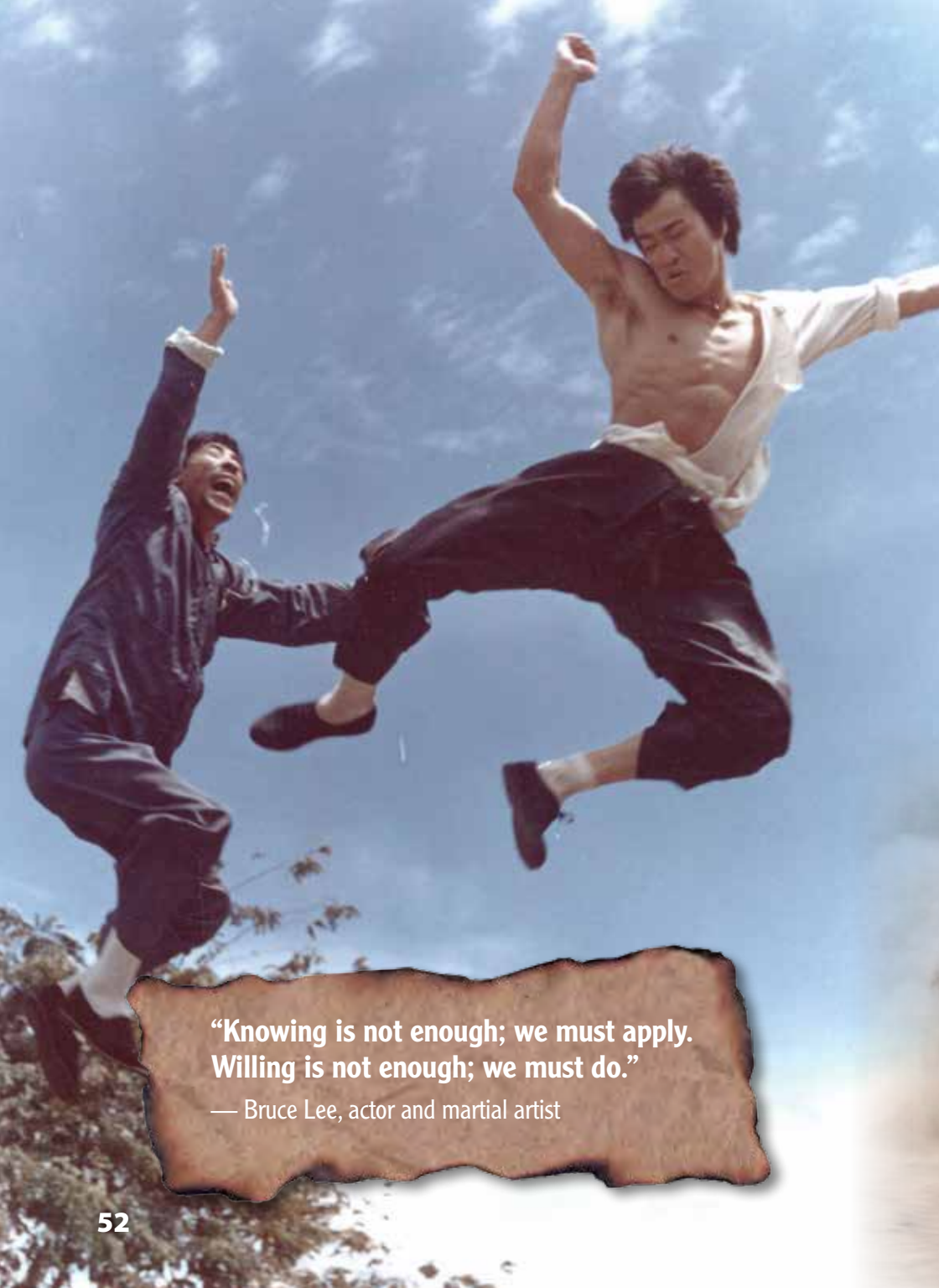
Part of the academy's mission is to provide compensation for performers who are hurt on the job. The Taurus World Stunt Awards Foundation gives money to injured stunt people. The academy offers help if an accident prevents a stunt person from working.



An action hero shakes hands with his stunt double.

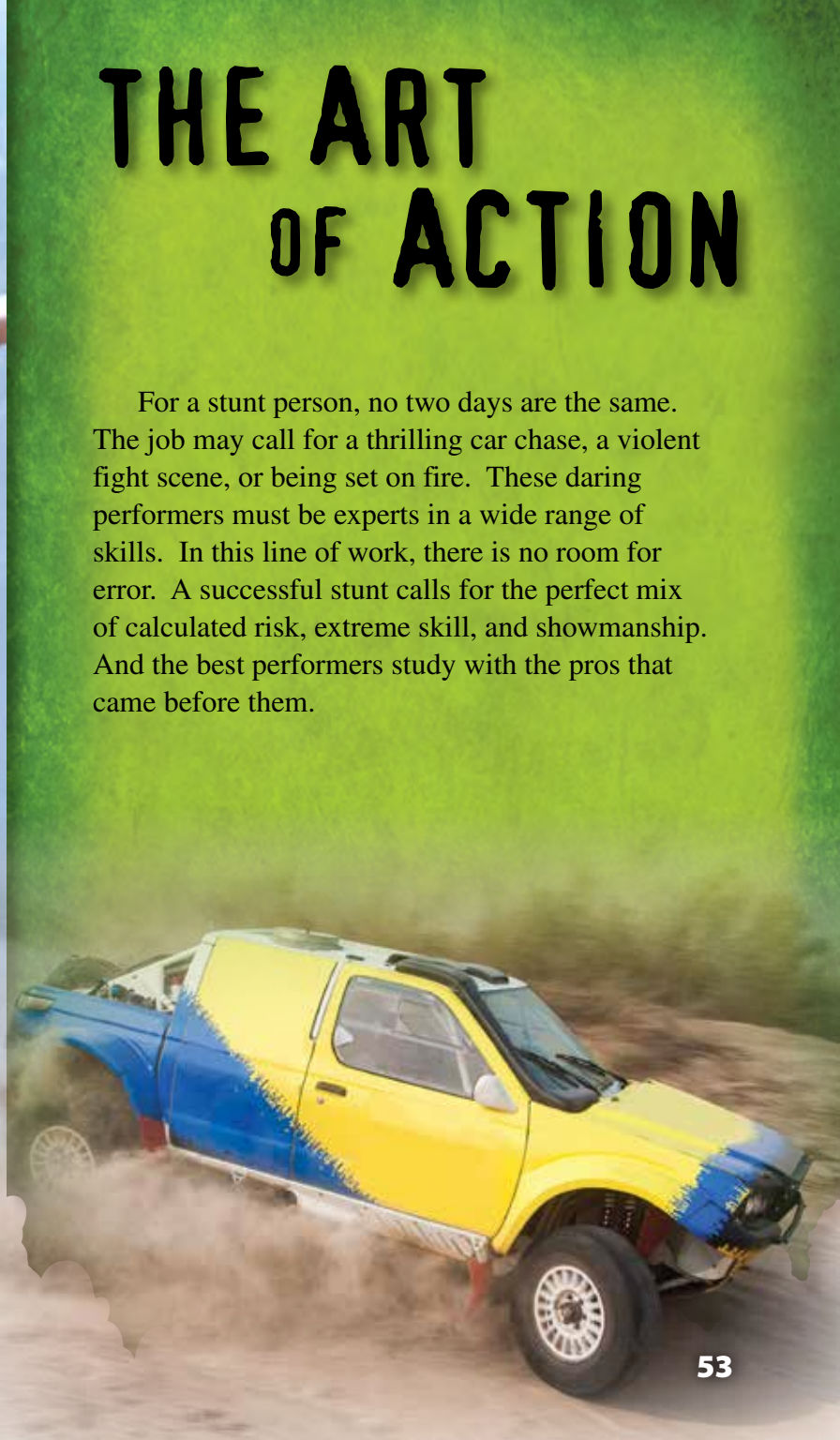
At the stunt awards, death-defying acts are performed throughout the night.

- Awards**
- * Best Fight
 - * Best Fire Stunt
 - * Best Overall Stunt
 - * Hardest Hit
 - * Best Work with Vehicle



**“Knowing is not enough; we must apply.
Willing is not enough; we must do.”**

— Bruce Lee, actor and martial artist



THE ART OF ACTION

For a stunt person, no two days are the same. The job may call for a thrilling car chase, a violent fight scene, or being set on fire. These daring performers must be experts in a wide range of skills. In this line of work, there is no room for error. A successful stunt calls for the perfect mix of calculated risk, extreme skill, and showmanship. And the best performers study with the pros that came before them.

Stunt School

Stunt schools offer workshops or training sessions that last from one day to three weeks. Some schools have online classes. They teach brave students to perform bold stunts. Class subjects include tumbling, breaking glass, weapons, and fire safety. But the best way to learn the business is from the pros. Most stunt performers learn from each other. They train with experts and pass their skills on to new performers.

Lights! Camera! Action!

When the training is over, it's time to perform. Stunt people spend hours training, working out, and practicing. An entire stunt crew may spend days creating a few seconds of action. Their work keeps audiences on the edge of their seats, fearing for the performers' lives. So the next time you see a heart-stopping scene, remember these masters in the art of action made it possible. That is *real* movie magic.

"The best stunt performers recognize this work has the potential to kill you and insist that it won't. The pros take measures to control the risks. They aren't fearless. They're actually very careful."

—Eliza Coleman, stunt performer





The Real Deal

Meet Mark Donaldson, the president of the Stuntmen's Association of Motion Pictures. Donaldson has worked on popular TV shows and blockbuster films including *Lost* and the *Pirates of the Caribbean* franchise. His credits include stunt actor, coordinator, driver, and fighter. He sat down with writer Jessica Cohn to talk about his career.



Jessica: How did you become a stunt performer?

Donaldson: I planned it for three years before moving to California. . . . This was a dream, and I pursued the dream against what everybody told me. I was told, "You can't do that."

Jessica: What is a working day like?

Donaldson: In one movie, we're lying in sand as dead bodies, and the sand is 106 degrees. Or you jump into a river to do a fight, and the water is 47 degrees. [Basically], you show up. There's a bit of socializing. A plan is made, usually by the stunt coordinator. . . . Or sometimes they call, and you don't know what you're doing. You just know to bring your bag of pads to protect your body.



Jessica: What advice do you have for people attracted to this job?

Donaldson: Learn all you can from working stunt people. Remember, whatever the mind can conceive, the body can achieve. But always be safe. Always plan for the unexpected.

Jessica: Anything else?

Donaldson: There are a few excellent driving schools. But the best thing to do is to get to know people in the industry—the ones who know what they're doing—and let them teach you. This is a business of getting along with people.

GLOSSARY

acrobats—people who perform feats that require a high degree of muscle control, such as balancing, tumbling, and swinging from things

adrenaline—the substance that raises blood pressure and prompts the body to act quickly

agents—people who act or do business for another person

aviation—the operation of aircraft such as airplanes and helicopters

awe—a mixed feeling of fear, respect, and wonder

bungee cord—a cord or rope of stretchy material, which absorbs shocks

choreographer—a person who plans dance and similar moves in performances

computer-generated imagery (CGI)—pictures created by computers

consultants—people who give professional advice

contender—a competitor who wishes to become a champion

daredevils—people who are bold, sometimes reckless, and enjoy taking chances

decelerators—special ropes and wires that slow a fall

disability insurance—guaranteed payment if injured on the job

drift racing—a motorsport in which drivers oversteer to make the car slide or “drift” sideways

extension—a section or part added to make something larger or connected

extras—people hired to act in the background of a scene

gravity—the pull of any object with mass

hand-eye coordination—the control of eye movement with hand movement

inexplicably—that which cannot be explained

malfunctioned—worked incorrectly or did not operate normally

martial arts—the art and sport of combat and self-defense

mechanics—the details of the way something works or is done

median annual salary—the amount of money made yearly by someone in the middle of the range

180° turn—a stunt in which a car does a 180-degree turn at the end of a skid, turning halfway around

promote—to advance or to advertise

pyrotechnics—the art of making and using fireworks

rodeos—performances and contests featuring calf roping and similar events; places where these events take place

sight gags—comic effects produced by visual means rather than spoken lines

slapstick—comedy stressing horseplay and humorous violence

stunt coordinators—the people who plan and direct stunts in movies and TV

throttle—a pedal for controlling speed

vaudeville—a form of entertainment that featured many types of acts including dancers, musicians, comedians, trained animals, jugglers, and magicians

X Games—a sports event that features extreme sports

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MORE TO EXPLORE

Cummins, Julia. *Women Daredevils: Thrills, Chills, and Frills.* Dutton Juvenile, 2008.

At a time when they were expected to stay at home raising their families, these remarkable women performed some outrageous acts. Read this book to learn about stunts that would make anyone's heart stop.

McClellan, Ray. *BMX Freestyle (Torque: Action Sports).* Bellwether Media, 2008.

Executing stunts on a bike requires skill and precision. Learn about the different equipment riders use and the tricks they do to win competitions.

Mello, Tara Baukus. *Stunt Driving (Race Car Legends).* Chelsea House Publications, 2007.

High-speed chases, colliding cars, explosions—stunts like these take hours of practice and require perfection. You may see only a few scenes with adrenaline-pumping action, but the life of a stunt person is exciting every day. Find out more about the art of stunt driving in this book. Be warned: This career is not for the faint of heart.

Weintraub, Aileen. *Stunt Double (High Interest Books).* Children's Press, 2003.

Explore one of the most dangerous jobs around. Stunt performers must be precise and not afraid to get hurt. Jumping through flames, rescuing hostages, diving off a cliff—no two days on the set are exactly alike.

Stunt Driving Games

http://www.agame.com/games/stunt_driving/stunt_driving.html

Find out what it would be like to be a stunt driver. Take your pick of vehicles and master these courses.

StuntKids.com

<http://www.stuntkids.com/index.asp>

Take classes and learn the business of stunt performing from the experts. Here, you'll also find pictures and resumes from kids currently trained to perform stunts as well as pictures of them in action.

International Stunt Association

<http://www.isastunts.com>

This site has pictures, stunt reels, and a gallery of members. See if you can spot any of them in the next action movie you watch.

Bruce Lee Biography

<http://www.biography.com/people/bruce-lee-9542095>

Learn more about this iconic stuntman, from his early life as a child actor to his role teaching kung-fu to the masses.

ABOUT THE AUTHOR



Jessica Cohn grew up in Michigan. She has a bachelor's degree in English and a master's in written communications. She has worked in educational publishing for more than a decade as a writer and an editor. During that time, she has researched many careers, but stunt performance is surely among the most fascinating. She is married and has two sons. Her family is based in New York state.

