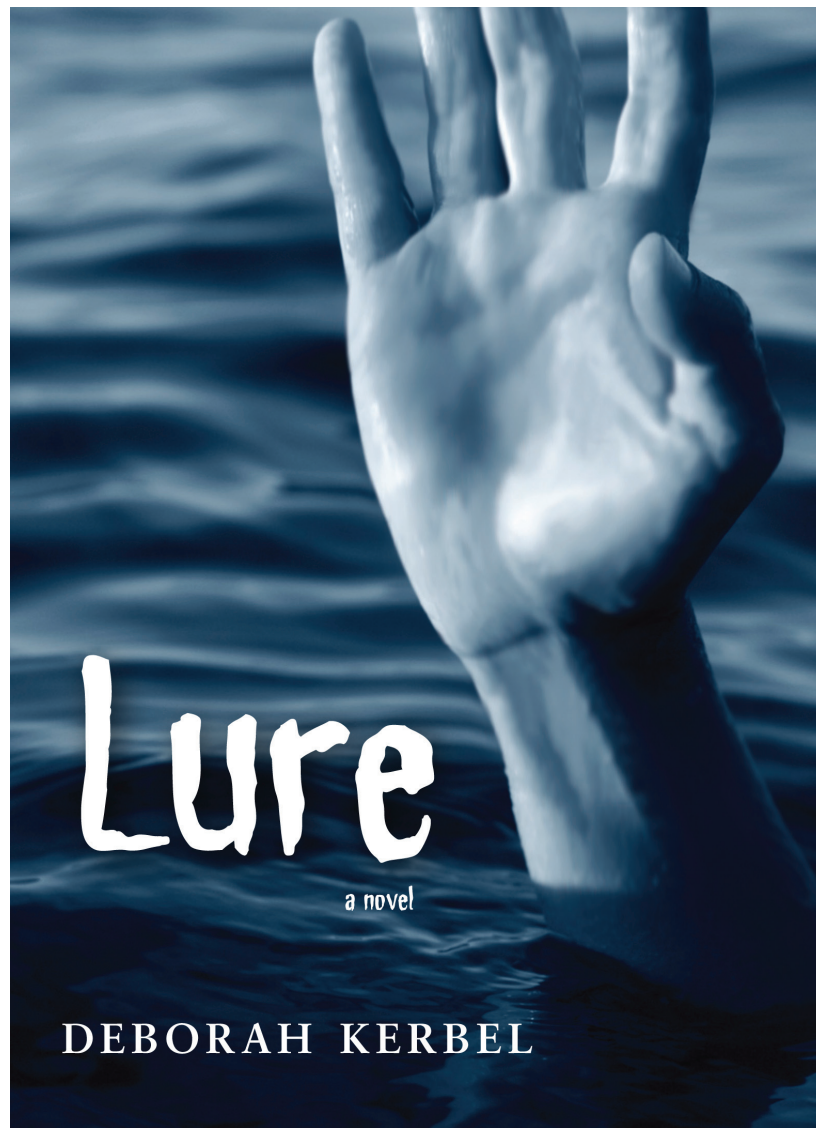


TEACHER'S GUIDE

Grade 9



Teacher Resource Guide developed by Cynthia Phillips, O.C.T.

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TABLE OF CONTENTS

I	Introduction	4
II	Chapter Summaries	5
III	Pre-Reading Strategies	9
IV	During the Reading of <i>Lure</i>	10
V	Post-Reading Activities.....	16
VI	Additional Thematic Teaching Ideas.....	28
V11	Lesson Plan — WordFest 2010	31

I INTRODUCTION

A chance encounter with a quirky, attractive girl named Caroline draws Max out of his world of social isolation and into the ghostly mysteries surrounding the Thornhill Public Library, where Caroline works with her grandmother. Max encounters a young ghost, John, whose story of a lonely life, followed by his untimely death by drowning, is interwoven with Max's. Unbeknownst to Max, he is the only one able to communicate with John and to help him in his quest, leading to eerie experiences that transform Max's experience of his new life in Thornhill.

Meet the Author

Deborah Kerbel is the author of the teen novels *Mackenzie*, *Lost and Found* and *Girl on the Other Side*, which was nominated for the 2010 Canadian Library Association Young Adult Book Award. She is also the co-author of the Quizmas series of family Christmas trivia books. Born in London, England, Deborah now lives and writes in Thornhill, Ontario.

II CHAPTER SUMMARIES

1. John is a ghost whose brief life took place at 10 Colborne Street, in Thornhill. He continues to dwell there, now that the building, which was once his home, has become a library.
2. Max is an awkward high school student who has recently moved to Thornhill from Vancouver, and is having difficulty with making friends with his new peers. He rescues a small dog from a dangerous traffic situation by using his bologna sandwich to lure the dog to safety. Max ends up chatting with the dog's grateful owner, Caroline. Caroline later piques Max's curiosity, as she attributes her dog's erratic behaviour to the presence of a ghost at the nearby Thornhill Public Library.
3. John describes a lonely childhood as the only child of his doting mother and tough-minded blacksmith father. Away from the gaze of his disapproving father, John spends his summer days in the company of his mother. John loves school, and is horrified at the knowledge that his domineering father wants to have him pulled out of school so that he can work as an apprentice at the forge. John's mother, however, advocates for John, and succeeds in keeping him in school "for a few more years".
4. Max is sceptical about the library's supposed haunting, so Caroline offers to meet him the following week, for a tour of the building. Max agrees. He chooses to lie about his age and grade, in hopes of impressing his 18-year-old companion. Max is attracted to Caroline, and is intrigued by her ghost stories. However, he experiences a rush of anger and resentment as he suddenly suspects that this is all a charade in attempt to convince him to apply for a library card. Max departs abruptly.
5. John's cousin, William, comes to visit for the summer of 1882, and proves to be a highly unpleasant companion for John. The stronger, faster William lures John out onto the veranda's roof during a frenzied game of tag, earning John a beating from his enraged father.
6. Against his better judgement, Max keeps his appointment with Caroline. He reasons that, even though Caroline might have ulterior motives, her company was preferable to the feeling of "being invisible" that Max invariably experienced at school. Caroline is pleasantly surprised that Max has honoured their planned meeting, and enthusiastically begins his tour of the building. Caroline's grandmother, who is typing at the reception desk, seems suspicious of Max's visit. Caroline describes more anecdotal reports of the family's encounters with the ghosts, and, much to Max's alarm, he smells the tobacco smoke supposedly characteristic of the library's phantasmagorical inhabitants. Max chooses to keep his apparent ghost-encounter to himself, in order to conceal his growing credulity.

7. William visits for a third summer, and continues to taunt John. This time, William convinces John to join him for nightly smoking sessions, using an ivory pipe stolen from John's father. John is terrified and hates the nightly ritual, but soon becomes addicted to the tobacco. One night, they are discovered by John's father, who beats John, leaving him in pain and feeling deeply resentful of William.
8. Caroline continues to give Max a tour of the old library. She tells him of a woman who has been seen gazing out a window, and rocking in a chair, while calling out the name, 'John'. Max greets her ghost stories with a mixture of fascination and scepticism. Then, he experiences sudden terror as he hears the unexplained sound of a slamming door. Max leaves the library hurriedly, and the disappointed Caroline implores him to come back the following week.
9. On the morning of John's 12th birthday, his mother breaks the news that John will be pulled out of school, at his father's insistence, to begin an apprenticeship at the forge. The devastated John pleads with his mother to negotiate for another two years of school, but his mother does not succeed in obtaining this for John. Instead, she covertly gives her son a book, helping him to fulfill his secret ambition of reading 300 books, just like his much-admired schoolteacher has done.
10. Max wakes up in a cold sweat, following a nightmare in which he nearly murders a little, white cat held in Caroline's arms. He is confused by the dank, swamp-like smell of his own sweat, and tries to walk outside in order to clear his thoughts. Max finds himself compelled to head toward the old, haunted library. He meets the surprised Caroline, and convinces her to join him on an early-morning walk. Caroline becomes uncomfortable as Max asks about her university plans for the following year, so the conversation returns to Thornhill's historical properties, and to the subject of ghosts. Caroline reveals that she too has had a paranormal experience in the library, in which she witnessed a clock running backwards. She is somewhat miffed by Max's sceptical response. Caroline then convinces the reluctant Max to wander through the Thornhill cemetery. Max is surprised to find the experience peaceful, and he struggles with his feelings of intense attraction to Caroline.
11. When William comes to visit in the summer of 1888, it is clear to John that William has practically become a grown man. John feels inferior in his relative childishness, especially as his father's favour falls on the strapping 16-year-old William. The two boys spend many summer weekends fishing, competing to catch the biggest fish, until William hooks a fish so large that his fishing rod breaks. William reveals to John that he has kissed a girl—a prospect that both tantalizes John, and yet seems hopelessly out of reach for him.
12. Max is alone in the haunted library when watery messages mysteriously appear in his school notebook. The writer identifies himself as John, and requests that the terrified Max refrain from telling anyone about their conversation. "John" asks for Max's help in retrieving his lost lure.

13. As John turns 15, his body is developing and maturing—much to John’s delight. For his birthday, John’s mother gifts him not only with the annual “secret book”, but also with a fishing lure. This, John prizes, and William is clearly envious of the gift. The two boys are determined to use it to catch “Sir John A”, the huge fish that had broken William’s rod the previous year.
14. The ghost directs Max to look in the library garden for his lost fishing lure. He leads Max to the lure’s precise location by creating a swampy puddle in the garden, and marking a spot with an X. Max’s sudden departure from the library building piques Caroline’s interest, and she questions him, but Max chooses to honour the ghost’s request for secrecy. Max asks Caroline for permission to “help out” in the heritage garden, figuring that digging without such permission would only get him into trouble. However, Caroline suggests that such permission will be hard to come by.
15. At 4:30 AM on the last day of his summer visit, William forces John to get out of bed for a clandestine fishing trip. Both boys yearn to catch the huge fish, “Sir John A”. William convinces the reluctant John to toss his prized lure out the window, arguing that clutching the lure while jumping down to the ground risks breaking the lure. Once John complies, however, William steals the lure and runs to the pond. John is enraged.
16. Max is frustrated with the delay in getting permission from “nana” to work in the library’s heritage garden. Confused about John’s reasons for contacting him from beyond the grave, for the sake of a fishing lure, Max decides to research the topics of 19th century fishing lures, ghosts, and the death of this particular John at 10 Colborne Street. Max is astounded to learn from an 1889 newspaper that John McCallum, who had lived at the library’s address, had mysteriously disappeared at the age of 15. Knowing that this must be the identity of the ghost, Max takes pity on John, and feels a renewed desire to help the ghost who had been “just a kid”.
17. John catches up with William by the edge of the pond, and the two fight viciously. Suddenly, William announces that “Sir John A” is on his fishing line, and the two boys each grapple for control of the rod. John wins, snatching it from William’s hands, but John ends up falling into the pond. John’s feet become stuck in the pond’s muddy bottom, and, in spite of William’s attempt to reach in and pull him out, John drowns.
18. Max sneaks out of his house in the middle of the night, and sets out to dig in the patch of the library’s garden previously shown to him by the ghost. He digs, working in spite of intense fear, discomfort, cold doubt, and darkness. Expecting to find, at most, a fishing lure buried there, Max is stunned and terrified to discover a human skull buried there instead. Max screams, and runs all the way home.
19. William extracts John’s body from the pond. He hysterically attempts to revive his cousin, and sobs as he realizes that John is, in fact, dead. Now a disembodied spirit,

John observes the entire scene, and watches as William deliberates over what to do with the corpse. Finally, too worried that he would be accused of murder, William chooses not to tell anyone of John's death. He elects to secretly bury John in the family's garden, telling John's family that their son ran away from home. Appalled by William's treacherous actions, John's spirit is unable to rest in peace. Rather, it lingers around the house, restless and feeling deeply wronged.

- 20.** Caroline and her Nana weep, and Max looks on in morbid fascination, as a bulldozer excavates John's body from the library's garden. Realising that Caroline probably feels angry at Max and betrayed by him for causing the destruction of her beloved heritage garden, Max determines to permanently stay away from the library, and to refrain from seeking out Caroline's company. He suffers from feelings of shame, from the media attention following his grisly discovery, and from the pain of missing Caroline. One day, weeks after the event, Caroline appears on Max's doorstep. Relieved that she does not seem to be angry with him, Max confesses to having lied to Caroline, both about his age and about his ulterior motives in requesting permission to "work" in the heritage garden. Caroline stuns Max by confessing that she, too has lied—about her age and about her name, among other things. She admits of being attracted to Max, and to being compelled to come and see him "one last time". She cries as she described how much she has missed him, and as she explains that she now must go "far away". To Max's surprise, Caroline kisses him. To his even greater surprise, she whispers "goodbye", and disappears into thin air—a ghost! Ignoring his mother's tirade of inquiries about his behaviour, Max secludes himself and discovers that the secret gift given to him by Caroline is none other than John's fishing lure.
- 21.** The ghostly John explains that William and his young wife Martha had died of typhus, leaving behind a daughter, Martha Henry. John's own mother, meanwhile, lived in confused torment, eventually accepting that John was most probably dead. For many years, John had tried, unsuccessfully, to contact her, but the "veil of darkness" had prevented him from doing so. Only a connection with Max, "whose emotions mirrored John's own so well" could enable John to break through the darkness and contact the world of the living. The ghost of William's wife, Martha, masquerades as "Caroline" to help with this effort. Now that his soul has been "satisfied" with the discovery of his body, John hopes to find his beloved mother and to rest in peace with her.

III PRE-READING STRATEGIES

Exploring the themes

Before your students begin to read *Lure*, you might use brainstorming strategies, dramatic activities, art, collaborative thinking, group discussion, or journaling to introduce the novel's main themes.

ADOLESCENCE

Both the main character, Max, and his 19th century counterpart, John, experience a lonely, isolated adolescence. John's father, and Max's parents, both exhibit disapproving attitudes toward their sons, and seem to lack empathetic insight into the nature of their sons' experiences. Students might explore their beliefs about the experience of adolescence in modern society, as compared with teenage life lived over a century ago. Would one have been more difficult than the other? Which pressures and challenges might have been similar or different? Deborah Kerbel presents a view of 19th century adolescence as being fraught with peer pressure, hasty decision making, and emotional firestorms, which may be different from the views or expectations of some students.

GHOSTS AND GHOST STORIES

The thoughts, abilities, and motives of the ghosts in *Lure* are associated in many ways by the genre and mythology of "ghost stories" that have existed in North American and European literature since the late 19th century, and is related to the beliefs of the Spiritism movement of the Victorian era. Perhaps your students have prior ideas and beliefs about ghosts, either related to other literature they have encountered about ghosts, or as part of their personal belief system. Students may discover that different cultures have similarities and differences in the way they characterize "otherworldly beings". Students may have strong feelings about such topics, and might discuss how they can encounter each other's ideas, and those presented in the text, while maintaining a "safe" discussion environment for themselves and others.

PEER PRESSURE

Both John and Max encounter peer pressure as they work through the challenges of relating to William and to Caroline respectively. Students might discuss the ways in which the influence of peers can have positive, negative, or transformational effects. They may identify factors that exacerbate the negative effects of peer pressure (e.g. low self-esteem, social isolation, estrangement from parents, etc)

SELF-EXPRESSION AND SELF-ESTEEM

Both John and Max identify with feeling "invisible" and unnoticed, and rate it as an experience even worse than that of conflict or tension. How do your students feel about this idea, and how might it relate to their knowledge and experiences? How does a student's self esteem affect their experiences, and vice versa? How are self-expression and "being noticed" perceived as vital or as not vital to a positive adolescent experience, according to your students?

CHOICES AND CONSEQUENCES

In *Lure*, one devastating decision to secretly bury John's body ends up affecting the destinies of numerous people, both living and dead. How do your students make difficult choices, and how do they decide what is the "right thing to do"?

IV DURING THE READING OF LURE

Asking and Answering Questions

PURPOSE

Effective readers ask questions of themselves as they are reading. They do so in order to verify their comprehension of the text, to make inferences about character actions, emotions, and motives, and to establish connections between various parts of the text, between the text and their own experiences, and between the text and real-world issues and events.

While it can be helpful to guide this thinking process by providing questions for the students to answer before, during and after reading the text, the process of formulating appropriate questions and choosing an appropriate strategy for answering them, is a vital literacy skill in itself.

PRIOR LEARNING

Your students may begin this activity as readers who are not yet asking questions as they read. This activity will introduce them to the process of critical literacy, and provide them with a framework for formulating questions for diverse purposes, as well as an opportunity for reflection on the effect that asking questions has, on their experience of reading a novel.

Other students may already be engaged in asking questions as they read; they may so do consciously, or they may be largely unaware of the “self-talk” occurring as they read. This activity may help to broaden the scope of students’ critical questioning skills. They may develop greater awareness of the types of questions that can be asked, the distinction between effective and less-effective questions and the purposes for asking these questions.

METHOD

Using the questions from the “sample questions” section, or your own questions as models, begin by distinguishing between the types of questions a person might ask, and the type of information generated by asking and answering each type of question.

Questions can often be classified according to the words that begin them.

Questions that fall into the **yellow** (pale-gray) area of the Question Chart are “surface questions”. Explore several examples with your students, and show that these questions tend to generate factual information. How does a person answer such a question? (They can find the answer directly in the text.) These questions tend to have only one correct answer.

Questions that fall into the **green** (medium-gray) area of the chart are “inference & analysis” questions. They can be answered by searching the text for hints, suggestions, ideas, and clues, and then drawing a conclusion. The answer is not usually stated directly in the text, but it is still the case that some answers are more valid and logical than others.

Questions that fall into the **blue** (dark-gray) area of the chart are “reflection” questions. They call upon the reader to evaluate the ideas and actions encountered in the novel, and to make connections between this text and other texts, or between this text and his/her own ideas, beliefs, knowledge, and

experience of the world. Answers are neither stated nor implied by the text, however, material from the text contributes to the answer by providing discussion points. There are no correct or incorrect answers, however, some answers are more sophisticated than others, and relate the text to other ideas more effectively.

It may be helpful to generate questions for the first few chapters, as a class, before asking students to generate questions independently. Once students have moved on to the independent phase, you might choose to specify the quantity and types of questions that they ask, or you might allow students to determine this.

ASSESSMENT

The skills assessed in this activity correspond to the learning outcomes drawn from the Ontario Curriculum*, and listed below.

Reading

- 1.3 *identify the important ideas and supporting details in a few different types of texts*
- 1.4 *make inferences about simple texts and some teacher-selected complex texts, using stated and implied ideas from the texts*
- 1.5 *extend understanding of simple texts and some teacher-selected complex texts by making basic connections between the ideas in them and personal knowledge, experience, and insights; other texts; and the world around them*
- 1.6 *analyse texts in terms of the information, ideas, issues, or themes they explore, examining how various aspects of the texts contribute to the presentation or development of these elements*

*All expectations are drawn from the English Curriculum, Grade 9 Applied level. However, the lesson ideas, questions, and activities are easily modified and adapted to other courses and grade levels, which in many cases have very similar course expectations, with variation in the degree of teacher support, learning extension, independent analysis, and complexity of ideas included in the expectation.

Rubric for Asking and Answering Questions:

Category	Level 1	Level 2	Level 3	Level 4
Application of Knowledge (Formulating questions)	Formulates a variety of questions with limited effectiveness.	Formulates a variety of questions with some effectiveness.	Formulates a variety of questions with considerable effectiveness.	Formulates a variety of questions with a high degree of effectiveness.
Communication (Asking and answering all questions)	Expresses ideas with limited clarity.	Expresses ideas with some clarity.	Expresses ideas with considerable clarity.	Expresses ideas with a high degree of clarity.
Understanding (Answering surface questions)	Demonstrates limited understanding of the events, concepts, and ideas expressed in the text.	Demonstrates some understanding of the events, concepts, and ideas expressed in the text.	Demonstrates considerable understanding of the events, concepts, and ideas expressed in the text.	Demonstrates a high degree of understanding of the events, concepts, and ideas expressed in the text.
Thinking—Processing (Answering medium and deep questions)	Analyses text, draws inferences, and evaluates events & actions in text, with limited effectiveness.	Analyses text, draws inferences, and evaluates events & actions in text, with some effectiveness.	Analyses text, draws inferences, and evaluates events & actions in text, with considerable effectiveness.	Analyses text, draws inferences, and evaluates events & actions in text, with a high degree of effectiveness.
Application—Making Connections (Answering deep questions)	Makes connections between text and personal experience, other texts, and the world with limited effectiveness.	Makes connections between text and personal experience, other texts, and the world with some effectiveness.	Makes connections between text and personal experience, other texts, and the world with considerable effectiveness.	Makes connections between text and personal experience, other texts, and the world with a high degree of effectiveness.

	Is/Are/Was	Does/Did	Can	Will	Would	Might/ Could
What						
Who						
Where						
When						
Why						
How						

Sample Questions

If you choose not to use the question-creating framework for chapter study, or you desire to supplement student-created questions with questions of your own, here are some ideas of questions you might ask: Question 1s are surface questions. Question 2s are analysis (medium) questions. Question 3s are reflection (deep) questions.

Chapters 1-2

1. What is the most frustrating thing about being a ghost, for John?
2. How is 10 Colborne Street an unusual building? Use these clues “planted” by the author to predict what might happen at the library, later in the novel.
3. How does Max feel about his new life in Thornhill? What might he do differently, in order to change the way he experiences his new home?

Chapter 3-4

1. What is the cause of Max’s feeling of sudden anger, at the end of Chapter 4?
2. Why does the thought of leaving school to apprentice at his father’s blacksmith shop fill John with dread?
3. Max feels attracted to Caroline? How might developing a closer friendship with her bring positive changes in his life? How might a relationship with Caroline cause difficulties for Max?

Chapters 5-6

1. Where does Max plan to go, the Wednesday morning following his first visit with Caroline? Where does he end up going?
2. How is John’s summer visit with William different from the way that he had envisioned it?
3. Show that Max has negative feelings about himself. How do these negative feelings affect the way he relates to Caroline? How might Max relate differently to Caroline if he felt better about himself?

Chapters 7-8

1. What are the consequences of John’s decision to smoke his father’s pipe with William?
2. On p75 we learn that “each time there has been an apparition, it’s been a woman”. Why do people see a female ghost, instead of John?
3. How are Max’s feelings about the ghosts changing in Chapter 8? How does Max feel about his changing thoughts? Have you ever had a similar experience of changing your opinions or beliefs? If so, how does your own experience compare with Max’s?

Chapters 9-10

1. According to Caroline, what are ghosts capable of feeling and doing? Support your answer with evidence from the text.
2. Why is the secret birthday gift from his mother particularly meaningful to John?
3. How do you feel about Max’s assertion on p97? That “I knew for sure there was *always* a rational explanation if you looked hard enough”. Explain.

Chapters 11-12

1. Who, in this story, is “Sir John A”?

2. Why does John feel like a child when he compares himself with William? List three reasons given in the text to explain why John feels this way.
3. Describe the feelings Max experiences during his encounter with the ghostly water-messages. How might you feel, and what might you do, if you had this experience?

Chapters 13-14

1. What, according to John, are the indications that he too is becoming a grown man? What will be different in John's life, once he is considered by his family to be a young adult?
2. Why does Max ask for permission to work in the library's heritage garden?
3. John's mother usually gives him gifts in secret. Why might she have chosen to give John the fishing lure, right in front of his disapproving father?

Chapters 15-16

1. What does Max discover when he uses the microfilm collection at the library? (What is microfilm?)
2. Why does Max decide that he needs to "take matters into his own hands" rather than to wait for official permission to begin digging in the library garden?
3. In Chapter 15, John gets up to go fishing with his cousin, tosses his lure out the window, and chases William to the fishing pond—all against his wishes, and his better judgement. How, at any of these instances, could John have chosen to act differently? What might have been the consequences of his alternate choices?

Chapters 17-18

1. What is "the last straw" that causes John to single-mindedly focus on hurting William?
2. William and John are always striving for power over themselves and over each other within their relationship. How does this balance of power seem to shift as the two boys:
 - Run to the pond
 - Begin fishing
 - Fight
 - Experience John's plunge into the water
 - Experience John's death
3. Despite all his fears, discomforts, and doubts, Max decides to dig, feeling that the action must be done "now or never". Describe a time when you resolved to accomplish something challenging, in spite of obstacles, fears, or doubts. How do your own feelings and experiences compare with Max's?

Chapters 19-21

1. What are the indications, in Chapter 20, that Caroline is in fact a ghost?
2. Why does Caroline decide to visit Max?
3. What might have happened, had William chosen to describe the morning's events to John's parents, and truthfully present them with their son's body? What were the consequences of William's actual choice to secretly bury the body? Does the novel suggest that William was affected by his choice even after death? Which choice, all things considered, was the better one for William to have made?
4. Max concludes that "regret and shame are more powerful feelings than temptation". Explain why you might agree or disagree with this idea.

V POST-READING ACTIVITIES

After Reading *Lure*

The following are suggested activities to follow and extend the themes of *Lure*. Each of the main activities is accompanied by ready-to-use hand out sheets, rubrics, and curriculum connections. There are also suggestions for additional classroom activities.

1. Analysing and Creating a Brochure
2. Vocabulary Challenge: Creating a Crossword Puzzle (could be a during-reading activity)
3. Perspective and Style: Creating a Dramatic Presentation (See additional web resources—lists of personality adjectives noted below.)

Lists of personality adjectives:

<http://www.free-teacher-worksheets.com/personality-adjectives.html>

<http://www.examples-help.org.uk/parts-of-speech/personality-adjectives.htm>

www.sussexhigh.nbed.nb.ca

Features of a Brochure

For this activity, you will need at least three brochures to examine. Answer the questions about each brochure, and then use the question categories to plan the features of your own brochure.

Title of Brochure			
What message is the brochure trying to communicate to the reader, and who is the intended audience?			
What information does the brochure contain? (list topics/subtopics)			
How does the brochure use headings, text boxes, or bullet lists to organize the information?			
How does the brochure use colour? What effect does colour have on the brochure's style, clarity or message?			
Describe any pictures, charts, or diagrams included in the brochure. How do they contribute to the brochure's message?			
Is this brochure effective? Explain.			

Designing a brochure for the Thornhill Public Library

Your task is to design a brochure for the Thornhill Public Library, at 10 Colborne Street, with the aim of attracting tourists and local residents to come for a visit. Use the questions from the grid in order to plan the features of your brochure:

1. What message will my brochure communicate to the reader, and who is the intended audience?
2. What information will my brochure contain? (List topics/subtopics)
3. How will my brochure use headings, text boxes, or bullet lists to organize information?
4. How will my brochure use colour, and how will these colour choices make the brochure more effective?
5. How will I use pictures, charts, or diagrams in my brochure.?

Once you have answered these questions in writing, use a blank sheet of paper to sketch the layout of your brochure. Review the questions once more, revising the style and content of your brochure to make the content and style support the message as clearly and effectively as possible. You are now ready to begin your good copy.

Curriculum Expectations and Rubric for Brochure Activity

READING

- 1.3 identify the important ideas and supporting details in a few different types of texts
- 1.6 analyse texts in terms of the information, ideas, issues, or themes they explore, examining how various aspects of the texts contribute to the presentation or development of these elements
- 1.7 evaluate the effectiveness of simple texts and some teacher-selected complex texts, using evidence from the text to support their opinions
- 2.1 identify a few different characteristics of informational, literary, and graphic text forms and explain how they help communicate meaning
- 2.2 identify a few different text features and explain how they help communicate meaning

WRITING

- 1.1 identify the topic, purpose, and audience for a few different types of writing tasks
- 1.2 generate and focus ideas for potential writing tasks, using a few different strategies and print, electronic, and other resources, as appropriate
- 1.4 identify, sort, and order main ideas and supporting details for writing tasks, using a few different strategies and organizational patterns suited to the content and the purpose for writing
- 2.1 write for different purposes and audiences using a few different informational, graphic, and literary forms
- 2.6 revise drafts to improve the content, organization, and clarity of their written work, using a variety of teacher-modelled strategies
- 2.7 produce revised drafts of texts written to meet criteria identified by the teacher, based on the curriculum expectations
- 3.6 use a few different presentation features, including print and script, fonts, graphics, and layout, to improve the clarity of their written work

MEDIA

- 1.1 explain how simple media texts and some teacher-selected complex media texts are created to suit particular purposes and audiences
- 1.2 interpret simple media texts and some teacher-selected complex media texts, identifying some of the overt and implied messages they convey
- 1.3 evaluate how effectively information and ideas are communicated in simple media texts and some teacher-selected complex media texts, and decide whether the texts achieve their intended purpose
- 3.1 describe the topic, purpose, and audience for media texts they plan to create
- 3.3 identify a few different conventions and/or techniques appropriate to a media form they plan to use, and explain how these will help them communicate meaning
- 3.4 produce media texts for a few different purposes and audiences, using appropriate forms, conventions, and techniques

Category	Level 1	Level 2	Level 3	Level 4
Knowledge & Understanding (question grid)	Demonstrates limited comprehension of the content and features of the sample brochures.	Demonstrates some comprehension of the content and features of the sample brochures.	Demonstrates considerable comprehension of the content and features of the sample brochures.	Demonstrates thorough comprehension of the content and features of the sample brochures.
Thinking-- Processing (question grid)	Determines purpose and evaluates impact of stylistic features in sample brochures with limited effectiveness.	Determines purpose and evaluates impact of stylistic features in sample brochures with some effectiveness.	Determines purpose and evaluates impact of stylistic features in sample brochures with considerable effectiveness.	Determines purpose and evaluates impact of stylistic features in sample brochures with a high degree of effectiveness.
Thinking— Planning (student-authored brochure)	Gathers and organizes information in brochure with limited effectiveness.	Gathers and organizes information in brochure with some effectiveness.	Gathers and organizes information in brochure with considerable effectiveness.	Gathers and organizes information in brochure with a high degree of effectiveness.
Communication (student-authored brochure)	To a limited degree, information is clearly organized and stylistic features are appropriate to intended audience and purpose.	To some degree, information is clearly organized and stylistic features are appropriate to intended audience and purpose.	To a considerable degree, information is clearly organized and stylistic features are appropriate to intended audience and purpose.	To a high degree, information is clearly organized and stylistic features are appropriate to intended audience and purpose.
Application (student-authored brochure)	Ideas from the question grid are applied to the planning of the created brochure with limited effectiveness.	Ideas from the question grid are applied to the planning of the created brochure with some effectiveness.	Ideas from the question grid are applied to the planning of the created brochure with considerable effectiveness.	Ideas from the question grid are applied to the planning of the created brochure with a high degree of effectiveness.

Vocabulary Challenge: Creating a Crossword Puzzle

As you read *Lure*, choose one word from each chapter that is interesting or new to you. Record the word and use the context of the word to predict its meaning. Use a dictionary or other classroom tools to confirm the meaning of the word.

Chapter	Page	Vocabulary Word	Predicted Definition	Dictionary Definition
1				
2				
3				
4				
5				
6				
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8				
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Vocabulary Challenge: Creating a Crossword Puzzle

Use your list of vocabulary words to create a crossword puzzle. To create an effective crossword puzzle, you will need to create clues for each word that are precise enough for the reader to solve correctly, and yet not so obvious that the puzzle becomes boring.

Here are some ideas that crossword puzzle writers use when they create clues:

- Giving a definition of the word
- Giving a synonym of the word
- Giving an antonym of the word
- Providing a sentence or common expression that includes the word (fill in the blank)
- Suggesting something that the word is used for, or associated with
- Referring to an historical incident that brings the word to mind
- Hinting at how the word might be unusual (old-fashioned, slang, abbreviation, etc.)

Curriculum Connections and Rubric for Crossword Puzzle

READING

- 3.2** use a few different decoding strategies to read and understand unfamiliar words (e.g., identify root words, prefixes, and suffixes to predict meaning)
- 3.3** identify and use a few different strategies to expand vocabulary (e.g., keep lists of new subject-specific terminology; keep personal word lists of common prefixes and suffixes)

WRITING

- 2.3** use appropriate descriptive words, phrases, and expressions to make their writing clear for their intended audience (e.g., find the best five words to describe a character; list powerful words that express their viewpoint on a topic in preparation for a debate; adjust word choice based on teacher or peer feedback)

Category	Level 1	Level 2	Level 3	Level 4
Knowledge & Understanding	With support from dictionary, demonstrates limited comprehension of the meaning of selected vocabulary words.	With support from dictionary, demonstrates some comprehension of the meaning of selected vocabulary words.	With support from dictionary, demonstrates considerable comprehension of the meaning of selected vocabulary words.	With support from dictionary, demonstrates thorough comprehension of the meaning of selected vocabulary words.
Thinking — Processing	With limited effectiveness, uses the context of a new word to ascertain its meaning.	With some effectiveness, uses the context of a new word to ascertain its meaning.	With considerable effectiveness, uses the context of a new word to ascertain its meaning.	With a high degree of effectiveness, uses the context of a new word to ascertain its meaning.
Communication	With limited effectiveness, creates questions that offer appropriately challenging, solvable crossword clues to the peer reader.	With some effectiveness, creates questions that offer appropriately challenging, solvable crossword clues to the peer reader.	With considerable effectiveness, creates questions that offer appropriately challenging, solvable crossword clues to the peer reader.	With a high degree of effectiveness, creates questions that offer appropriately challenging, solvable crossword clues to the peer reader.
Application	Applies meaning of word to the creation of clues, with limited effectiveness	Applies meaning of word to the creation of clues, with some effectiveness	Applies meaning of word to the creation of clues, with considerable effectiveness	Applies meaning of word to the creation of clues, with a high degree of effectiveness

Perspective and Style (creating a dramatic presentation)

It is not enough for an author to tell the reader what a character is like. He or she must *show* the character's personality, values, beliefs, and feelings in the ideas that character expresses, and the way that the character speaks and acts.

Choose three adjectives to describe each of these characters. For each adjective, provide evidence from the text to show that this description is true.

Character	Adjectives	Evidence from the Text
	- - -	- - -
	- - -	- - -
	- - -	- - -

II

What we learn about the characters throughout the novel, helps us to imagine what these undescribed scenes might have been like:

- William and Martha die of typhus. A vow is made to “right the wrong” by finding a way for John’s body to be discovered.
- The police, the media, and Max’s parents all learn that Max has gone digging in the library garden at midnight, and has discovered a human skull.
- John and his mother, who has also been haunting the library, finally reunite as two ghostly spirits.

Choose one of these scenes, or imagine a different scene (with your teacher’s approval). You will be writing a script and creating a dramatic presentation of your chosen scene. In order to make your play interesting, you will need to identify the character traits of each of the main characters, and plan the ways in which those traits will be shown through each character’s thoughts, feelings words, and actions.

Character	Personality Adjectives
	- - -
	- - -

Once you have created the script for your chosen scene, ask yourself the following questions, and revise where needed:

1. Do the thoughts, words and actions of each character reflect their character traits?
2. Can I identify any thoughts, words and actions that do not match the character, or that do not seem natural?
3. How else might I make my script more interesting and emotionally vivid?

Curriculum Connections and Rubric for Dramatic Presentation

ORAL LANGUAGE

- 2.1** communicate orally for a few different purposes and audiences (e.g., make a proposal for a school club to the principal; retell an Aboriginal story to the class; make a school-wide announcement to fellow pupils; engage in daily class-related conversations, using appropriate language and tone; tell an entertaining anecdote)
- 2.3** communicate in a clear, coherent manner for a few different purposes (e.g., present a speech with a clear beginning, middle, and end; ask clearly phrased questions after a guest speaker's presentation; orally restate the main facts from a simple informational text in the correct sequence)
- 2.4** use appropriate words, phrases, and terminology, and a few different stylistic devices, to communicate their meaning clearly to their intended audience (e.g., use specialized terminology to explain a sports-related skill to peers; role-play the interaction between a teacher and student in discussions about various problems, such as absenteeism, tardiness, lateness of assignments; re-write and perform a rap song so that the message in the song is accessible to an adult audience)
- 2.6** identify a few different non-verbal cues and use them, with sensitivity to audience needs, to help convey their meaning (e.g., use eye contact to engage the audience; role-play communication between two people who do not know each other's languages; identify non-verbal cues in a freeze-frame from a television news report; compare the impact of a story when it is read on tape and when it is read in front of the class)

READING

- 2.3** identify a few different elements of style in texts and explain how they help communicate meaning and enhance the effectiveness of the text (e.g., the type of diction used in dialogue helps to define or reveal character; foreshadowing in a novel helps to create suspense; a play on words in a song lyric or poem adds an extra level of meaning)

WRITING

- 1.2** generate and focus ideas for potential writing tasks, using a few different strategies and print, electronic, and other resources, as appropriate (e.g., create focus questions for a specific topic; identify key words to narrow an Internet search about a topic; use a graphic organizer to connect possible topics to sources of information; use rapid writing to capture ideas in response to a series of teacher-provided prompts; record ideas for writing in a writer's journal or jot journal; create a "grocery list" of ideas for writing; use a table to rank the relevance of questions about a specific topic)
- 1.5** determine whether the ideas and information gathered are relevant to the topic and meet the requirements of the writing task (e.g., map ideas on a graphic organizer to check that they are all related to the topic and that there are no gaps; check information and ideas against an outline of the task requirements)
- 2.2** establish an identifiable voice in their writing, modifying language and tone to suit the form, audience, and purpose for writing (e.g., use an impersonal, objective tone to report on a news event; use a humorous tone in a review of a music video; use appropriate slang in a dialogue between two teenagers)

2.6 revise drafts to improve the content, organization, and clarity of their written work, using a variety of teacher-modelled strategies (e.g., add, delete, and rearrange information to improve clarity; insert connecting and/or transition words in or between sentences to clarify the progression of ideas; add examples to illustrate a product claim)

Category	Level 1	Level 2	Level 3	Level 4
Thinking — Processing	With limited effectiveness, justifies/supports chosen adjectives with evidence from the text.	With some effectiveness, justifies/supports chosen adjectives with evidence from the text.	With considerable effectiveness, justifies/supports chosen adjectives with evidence from the text.	With a high degree of effectiveness, justifies/supports chosen adjectives with evidence from the text.
Thinking — Planning	With limited effectiveness, includes thoughts, words and actions in created skit, that support a character's identified traits.	With some effectiveness, includes thoughts, words and actions in created skit, that support a character's identified traits.	With considerable effectiveness, includes thoughts, words and actions in created skit, that support a character's identified traits.	With a high degree of effectiveness, includes thoughts, words and actions in created skit, that support a character's identified traits.
Communication	With limited effectiveness, uses appropriate volume, tone and gesture to present dramatic script to class.	With some effectiveness, uses appropriate volume, tone and gesture to present dramatic script to class.	With considerable effectiveness, uses appropriate volume, tone and gesture to present dramatic script to class.	With a high degree of effectiveness, uses appropriate volume, tone and gesture to present dramatic script to class.

VI ADDITIONAL THEMATIC

TEACHING IDEAS

POETRY

Introduce students to a variety of poetic styles and metres, including acrostic poems, blank verse, Haiku, rhyming poems, sonnets, Word Clouds*, etc. Directing students either toward a particular style, or to the style of their choice, create a poem centred on the word, “invisible”.

FIELD TRIP

If you live in the area, organize a field trip to the Thornhill Public Library. This experience might serve as a good introduction to the brochure assignment, or you might have students answer informational questions during their visit, or write an account of their trip.

HISTORICAL RESEARCH: THORNHILL

Have students identify features on a map of historical Thornhill, comparing it with modern-day Thornhill. Which buildings have been preserved? Why might they have been selected for preservation?

HISTORICAL RESEARCH: GHOSTS

Have your students ever wondered why so many ghost stories (and so much vampire fiction, for that matter) feature otherworldly individuals with connections to life in the late 19th century, as opposed to earlier or later historical eras? Have students research the development and popularity of Spiritism in the late 1800s, and discuss the ways in which the movement has shaped our current beliefs and stories about ghosts. In addition to the Internet, a helpful and readable resource is the book *Spook*, by Mary Roach, which investigates historical and current beliefs about ghosts from a journalistic perspective.

DRAMATIC ACTIVITY: “CHOICES”

Some students may perceive peer pressure to be a “modern” problem, but in *Lure* Deborah Kerbel shows it to be very much an issue for the 19th century teenager, John. Identify some passages where John is vulnerable to, or acting under, the influence of William (often to his own detriment). Have students act out these situations and dialogues. As spectators watch the scenes unfold, they can yell out, “STOP” when they feel that John has a choice open to him, other than the one that he is taking. The student who called out “STOP” then explains the alternative course of action that John might take. The actors explore this option by acting it out. The same scene may be acted out several times with “STOP” being called out in more than one place, in order to explore a variety of possibilities and options. In addition to providing a learning and assessment opportunity for oral language skills, this activity can help students to work through the challenges of discovering and of making choices while faced with peer pressure situations. Is John ultimately responsible for what happened to him? Is William? Is it true that we always have choices in life?

Note that you could run this activity as an “improv” drama experience, as described above, or you could assign scenes to student groups in advance, and have them then plan their “STOP”s and prepare their responses in advance.

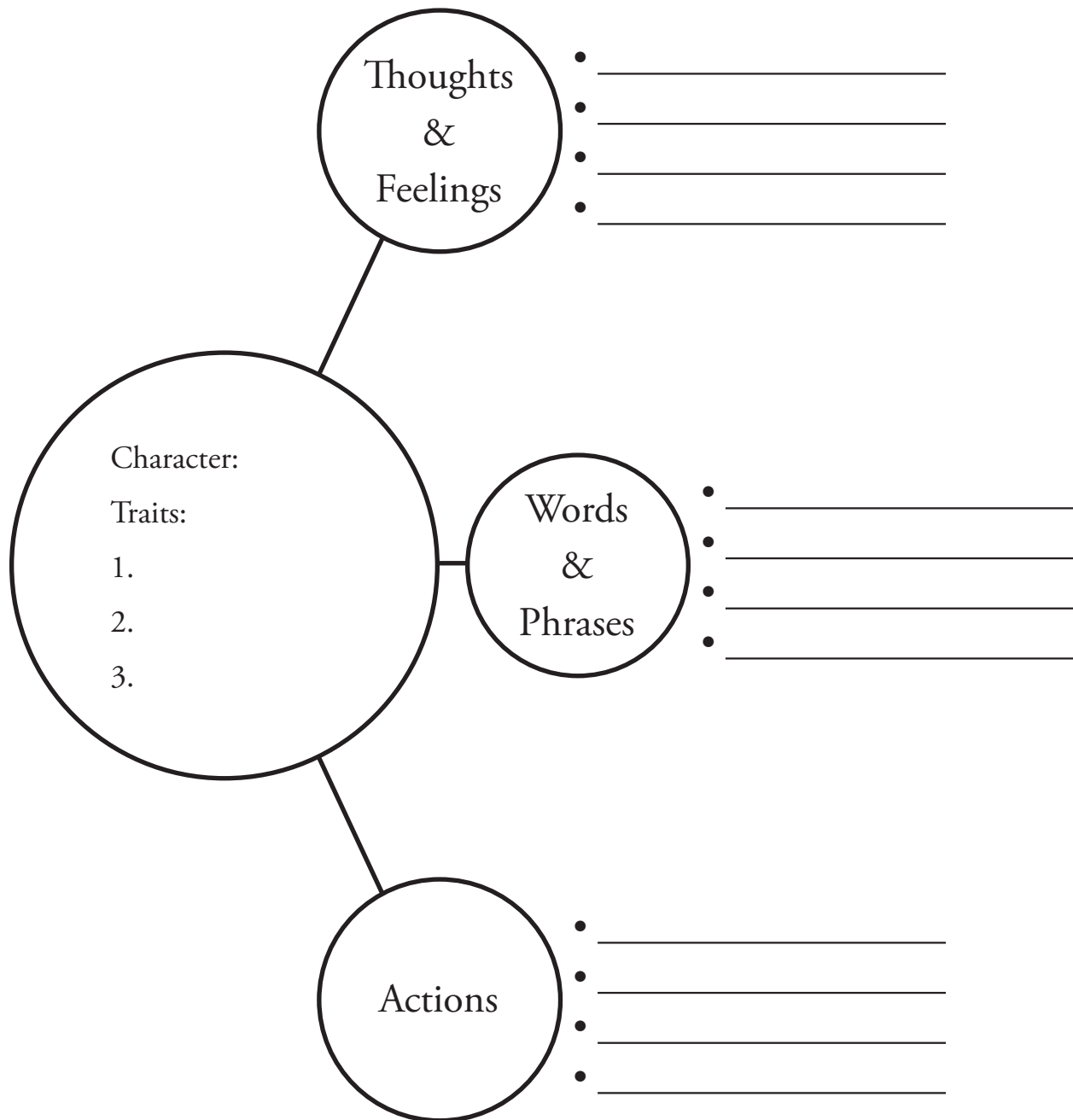
NEWS MEDIA

Have students write an article that might have appeared in Max's local newspaper, reporting on the discovery of a skeleton in the library's heritage garden.

LEARNING SKILLS

Getting to know your library. In Chapter 16, Max is confronted with the task of researching the topic of old fishing lures, and of trying to learn more about the deceased John. What types of resources does his library offer? Which are helpful to him in his task? Have students explore similar resources in your school or local library.

Character Trait Planning Sheet



VII LESSON PLAN

– Courtesy WordFest 2010



DIVISION 2+3: Grades 6-9

TEACHER LESSON PLAN 2010

Lure

Deborah Kerbel

DISCUSS

1. List a few examples of the presence of ghosts in the library as told by Caroline. Would these stories peak your interest to explore the library further as it did for Max or would you be more likely to shun the building?
2. Do you like to read mystery novels? Which YA mystery novels have you read and enjoyed? Did you enjoy reading this one?
3. How much of Max's interest in the ghost stories are fueled by his feelings for Caroline? Are there other reasons for him to skip classes to go to the Thornhill Village Library?
4. How does the book cover and title draw you into the story? Did you imagine that the title "Lure" was used as a noun or a verb?
5. What feelings did you have when reading John's account of his childhood? How would you describe his relationship to this mother, father and cousin William?
6. How does Max eventually find the right John, John McCallum from the 1880's?

CREATE

1. Sketch a representation of Max witnessing signs of a ghostly presence (from chapter 12 on).
2. Imagine that you are a witness to Max digging in the library's garden. Write your account of his spooky find.
3. Rewrite chapter 20 of Max's life. How would you change the outcome between him and Caroline?

EXTENSION

1. From the author's website, read where she came up with her idea for *Lure*. Have you ever been so inspired to write a story based on a visit to an historical site?
2. Research a local historical site believed to be haunted (for example, the Prince House at Heritage Park.) Write a one act play based on the people who lived there.
3. Take a ghost tour organized by Calgary Ghost Tours. Your guide is dressed in a black cape and carries a lantern! Tours typically run from May through November. <http://www.calgaryghosttours.com/>

ENCOUNTER

1. Read Deborah Kerbel's other YA novels, *Mackenzie, Lost and Found* and *Girl on the Other Side*.

Another division three author attending Book Rapport this year is Kenneth Oppel. Check out his latest novel, *Half Brother*.

CONNECT

Visit the author's website: www.deborahkerbel.com

For a recent photo of the Thornhill Village Library: http://www.thornhillhistoric.org/walktour_slide1.html

**Here are some links to explore the paranormal and to read more ghost stories:
www.yourghoststories.com/ghost-articles/what-are-ghosts.php

An introduction to ghost investigating for junior ghost hunters:
<http://kids.ghostvillage.com/jrghosthunters/index.shtml>
<http://kids.ghostvillage.com/jrghosthunters/formstips.shtml>

Some television shows that depict ghosts:

- Medium
- Ghost Whisperer
- Ghost Hunters
- Unsolved Mysteries: Ghosts



Lure Deborah Kerbel

CURRICULUM CONNECTIONS

1. English Language Arts

Students will listen, speak, read, write, view and represent:

- to explore thoughts, ideas, feelings and experiences.
- to comprehend and respond personally and critically to oral, print and other media texts.
- to construct meaning from texts, compare the choices and behaviours of characters portrayed with those of self and others.
- to analyze how plot develops; the connection between plot and subplot; and the interrelationship of plot, setting and characters.
- to identify and explain conflict, and discuss how it develops and may be resolved

2. Social Studies

Students will use historical thinking whereby they analyze selected issues and problems from the past, placing people and events in a context of time and place (before, during and after Confederation).

3. Art

Through drawing, students will demonstrate technical competencies and express individual insights.

4. Information and Communication Technology

Students will access, use and communicate information from a variety of technologies.

Students will seek alternative viewpoints, using information technologies.

Students will use electronic research techniques to construct personal knowledge and meaning.