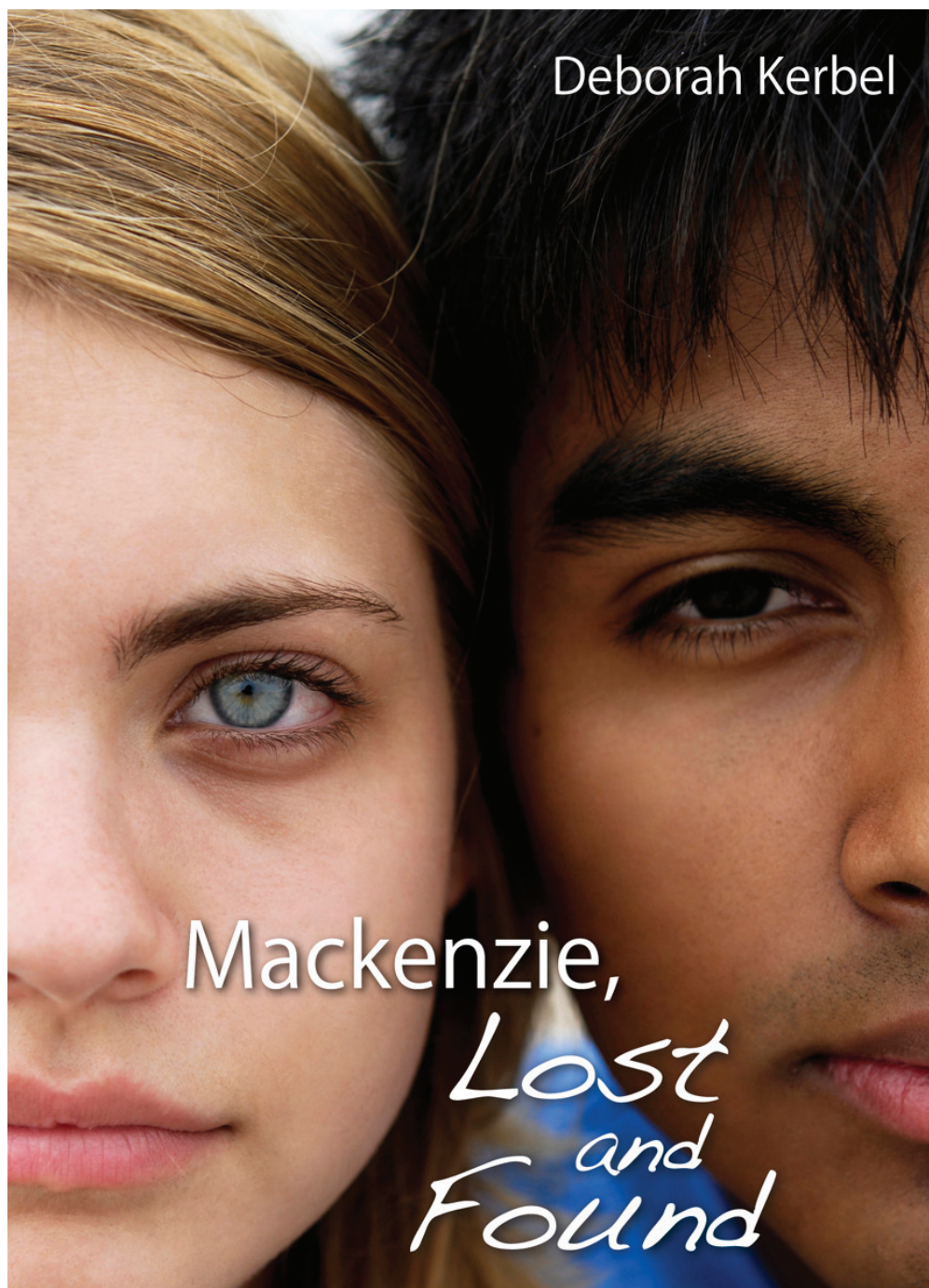


# TEACHER'S GUIDE

Grade 8

Deborah Kerbel



Kathleen Grainger O.C.T., B.Ed., B.ES Dip. IRM



**DUNDURN**  
www.dundurn.com

ISBN 9781459708877

Books are available from your favourite bookseller, wholesaler and  
UTP Distribution (t: 1 800 565-9523)



# **TABLE OF CONTENTS**

1.	Book Summary	4
2.	About the Author	4
3.	Curriculum Connections	5
4.	Preparing the Text	6
5.	Pre-reading Strategies	8
6.	During Reading Strategies	9
7.	Post Reading/Curriculum Connections Strategies	12
8.	Appendix	13
9.	Assessment Tools	19
10.	Related Resources	24

## **BOOK SUMMARY**

Still recovering from the loss of her mother, fifteen-year-old Mackenzie Hill feels like she's drowning in a sea of pain and loneliness. To make matters worse, her eccentric father is forcing her to leave behind the only home she's ever known and move with him to Israel.

Coming of age in the ancient city of Jerusalem, Mackenzie forges a friendship with an American girl who's also suffered a tragic loss. At the same time, she becomes caught up in a forbidden romance with a Palestinian boy and an unwitting involvement in a ring of black-market bandits. Mackenzie has to find a way to solve the mystery of the stolen artifacts without betraying her first love. And along the way, come to terms with the grief that has been slowly eating away at her heart.

## **ABOUT THE AUTHOR**

Deborah Kerbel is the co-author of the *Quizmas* books of family Christmas trivia and stories. She is also a writer, editor, and researcher specializing in financial and consumer matters with articles in the *Globe and Mail* and the *Toronto Star*. Born in London, England, Deborah now lives in Thornhill, Ontario, with her husband, Jordan, and their two children.



# **CURRICULUM CONNECTIONS**

---

Activities/strategies linked to the Ontario Curriculum can be found in the Post Reading Strategies section.

## **LANGUAGE - ONTARIO CURRICULUM, GRADE 8**

Writing 1.1, 1.2, 1.4, 1.5, 2.1, 2.3 - 2.8, 3.1 - 3.8

*Write a sequel*

Oral 2.2, 2.3, Reading 1.4 - 1.6

*Class discussion of overall themes*

Writing 1.1 - 1.3, 1.5, 2.1, - 2.8, 3.1 - 3.8

*Writing in Role*

Oral 2.2 - 2.7; Media 3.2 - 3.4, 4.1

*Migration - small group project*

## **GEOGRAPHY - MIGRATION**

Migration

*Small group project*

# PREPARING THE TEXT

---

## CHAPTER CHUNKS

- Chunk One - pp. 7-63 chapters 1-6
- Chunk Two - pp. 64-122 chapters 7-15
- Chunk Three - pp. 123-188 chapters 16-25
- Chunk Four - pp. 189-249 (end) chapters 26-33 (end)

## VOCABULARY BUILDING

The following word lists are suggestions for the intermediate level. There are other words in the book that might be more appropriate to meet the needs of the various reading levels in the classroom.

There are many different ways to use the following vocabulary lists. Some suggestions include:

- student or teacher created word searches  
<http://puzzlemaker.discoveryeducation.com>
- find the meaning and use in a sentence to show understanding of meaning
- find the meaning, and find another word with same or similar meaning
- make a chart showing prefix, root and suffix

## CHUNK ONE PP7-63

bleary p7	bombarded p8	onslaught p8	mangled p9	hacking p14
prestigious p15	excavation p15	archaeological p16	confided p22	contemplated p24
claustrophobic p25	eerily p31	alabaster p31	intricate p33	intensified p33
vendors p34	merchandise p34	rickety p34	wafted p35	contagious p35
synagogue p36	apprehensive p37	awnings p40	forged p44	rite p47
kleptomaniac p49	shekels p49	paranoid p49	tentative p51	grimaced p51
unintelligible p56	intifada p58	sporadically p58	synchrony p59	languished p60
makalet p63				



**CHUNK TWO PP64-122**

trowel p83	catastrophe p83	befell p83	curvaceous p88	reluctantly p93
musakhan p96	emanated p108	pilfering p111	menace p111	hoarding p111

**CHUNK THREE PP123-188**

artifacts p136	antiquities p137	lucrative p137	deception p139	adorned p141
garland p141	nauseous p143	qualms p149	nagging p150	haggle p150
ironic p152	bulbous p152	authentic p154	disintegrated p156	conceded p159
seized p161	fury p161	dumbfounded p161	plaguing (in context) p163	plundering p163
raspy p165	hypnotherapy p169	beguiling p170	proverbial p175	bigot p175
taint p175	imply p175	dingy p178	exhilaration p180	disheveled p181
accentuating p184				

**CHUNK FOUR PP189-249**

fugitive p202	lunged p203	petrified p204	restorative p212	physique p212
frolic p217	cringed p227	neurotic p227	furrow (context) p234	perpetrators p235
enunciating p237	emphatic p241	intrigued p242	demure p242	immodest p244
melodious p244	tentatively p248	colossal p248		

## **PRE-READING STRATEGIES**

This story is about new experiences, coping with death of a parent, adapting to life in a foreign country and making new friends.

Review the elements and features of fiction text.

Discuss/show geographical location of Jerusalem, demographics, cultural and religious ways, symbols, clothing, food

- Walled City
- traditional dress
- women's attire
- souk (market)
- money (shekels)
- customs (i.e. call to prayer 5 times a day)
- Mecca

Class discussion about the political situations in Israel and The West Bank.



## DURING READING

### CHUNK 1

1. When Mackenzie first arrived at the airport the young soldiers frightened her. Have you had a similar experience of feeling uneasy or frightened in a new city, town, or on vacation in a foreign place. (p7)
2. Mackenzie and her dad have moved to a new country, and there was no one to greet them at the airport. Mackenzie felt very lonely. Can you relate? (p8)
3. Start a Character Map for Mackenzie. (BLM 1)
4. Start a Character Relationship Map for the characters you will encounter in this book. (BLM 2)
5. On page 8 the simile states, "... air was sizzling like bacon on a hot frying pan". How does this analogy paint a picture in your mind? Start a chart to write down any analogies you find while reading this book. (BLM 3)
6. "Horns were honking from every direction as drivers, who seemed high on aggression and low on patience..." p10 what does this mean?
7. "That was probably the understatement of the century" (p10). Why does the author use hyperbole? When should you use exaggeration in your writing?
8. On pages 11-12 you read about Mackenzie's first impressions about being in another country for the first time. Have you had a similar experience of either going to another country or being in an unfamiliar place for the first time?
9. "...ended up with my head over the toilet talking to Ralph on the big white telephone," Mackenzie says, on page 12. What does that mean? Colloquial Language
10. Who do you think Nana Pearl is? (p13)
11. Locate Jerusalem on a map.
12. On p21 the author writes in italics. Why?
13. On p37, after Mack and her dad were looking at The Western Wall, why did she say to herself that there wouldn't be a next time?
14. Start a character map for Nasir (p38)
15. Start a character map for Marla (p43)
16. Why is "tragic" in quotation marks on (p45)?
17. What does 'initiation rite' mean? (p47)
18. Marla showed Mack how to sneak into the posh hotel pools illegally. Why did Mack feel uncomfortable? What does this tell you about Mack and Marla's characters? (p49-50)
19. On p53 (chapter 5), the author switches character perspectives. Who does she

switch to? How does she make the switch?

20. Who's the "gum girl"? (p54)
21. What is the second intifada that the author is talking about on p58?
22. How do you know when the author switches character perspectives again on p61? Provide some examples to show the difference between the two perspectives.
23. When Mack told Marla about Nasir, Marla said she couldn't date a Muslim. Why? (p63)
24. Plot summary for Chunk 1.

## CHUNK 2

1. At the top of p73, the writing is not in regular paragraph form. What effect does this create? Why do you think the author used italics as well?
2. Between pages 83-85 Nasir and Baba go out digging to find an artifact. Nasir feels guilty and knows that what he and his father are doing is wrong. What does this tell you about Nasir's character?
3. "It's like it's a crime not to have an opinion around here," Mack complains to Marla on p89. Why does she say that? What examples can you find from the book?
4. Why did Nasir react the way he did when the customer came in the door while he was touching Mack's cheek? P103
5. What happened to Mack that made her understand what the fascination about The Dig was all about? (p110-112)
6. "The problem was, he didn't want another girl" (p114). What does this mean?
7. What effect does the author create by the structure of her writing at the beginning of Chapter 14 (115)?
8. Plot Summary for Chunk 2.

## CHUNK 3

1. On page 127 Mack describes Canada to Nasir. How would you describe Canada to someone you met who's never been to Canada?
2. What does Mack mean when she says "...you could have knocked me over with a feather..." on p140?
3. Why weren't there any signs of Christmas in Jerusalem? (p141)
4. Why weren't there any New Years celebrations as Mack knew? (p142)
5. On page147 Nasir feels that Mack really saw him for him. What does Nasir mean by that?

6. What does “black-market trade in antiquities” mean? (p163)
7. On page 171 Mack said to Nasir that if her dad knew about him, they’d “both be toast.” Why doesn’t Nasir understand that term?
8. Why doesn’t Marla approve of Mack dating Nasir? (p174)
9. On page 186 Mack swears (“what the hell”). What is the purpose of using foul language in this context?
10. Why did Nasir’s dad’s behaviour seem odd to Mack? (p188)
11. Make some predictions about what might happen next: to Mack, to Nasir. (p188)

#### CHUNK 4

1. On p194 Nasir struggles with his feelings about betraying Mack. What does this say of his character?
2. What does “...shored himself up...” mean? (p223)
3. What does ‘angry radical’ mean? (p226)
4. What do you think happened to Nasir?
5. Why did Mack feel that Israel was her real home? (p241) What caused her to change her mind since she first arrived in Israel? Be sure to use examples from the book to support your answer.
6. What effect is created by the author spacing out the words on p243 with “...” (an ellipsis) between them?
7. Mack thinks that perhaps she’s changed. What made her think that? (p249)
8. Create a time line of major events in the book.
9. Create a concept map showing the relationships between the primary and secondary characters. (concept map rubric in Assessment Tools)

## POST READING/CURRICULUM CONNECTIONS STRATEGIES

---

1. Deborah Kerbel uses segues to past experiences in the middle of the paragraph. Why does the author do this? What effect does it have? What is the purpose? Provide some examples from the book.
2. Character development.  
What does the author do to create Mackenzie's personality? How does the author create Mackenzie's and the other character's voices'/personalities?
3. Write the first chapter to the sequel. (Language: gr. 8 Writing 1.1, 1.2, 1.4, 1.5, 2.1, 2.3 - 2.8, 3.1 - 3.8)
4. Discuss overall themes in the book.  
Have a class discussion about the overall themes of the novel. Divide students into small groups, each with one theme to investigate. Each group is to find examples of their theme in the novel, then share the results with the class.  
(Language: gr. 8 Oral 2.2, 2.3, gr. 8 Reading 1.4 - 1.6)
5. Small group project to look at migration.  
Investigate why people from Israel might move to Canada. Look at the various factors that influence and affect migration. Use a variety of research methods to collect your information. Present your findings in an oral/visual format to your class (i.e. PowerPoint, video podcast). (Language: Oral 2.2 - 2.7; Media 3.2 - 3.4, 4.1; Geography - Migration)
6. Imagine it is you who is moving to a new country.  
Write about what you would imagine your experiences might be in the first week you are there. Use Mackenzie's experiences as inspiration. If you are an immigrant to Canada, write about your true experiences. Your writing can be in the form of a diary, blog or letter to a friend. (Language: Writing 1.1 - 1.3, 1.5, 2.1, - 2.8, 3.1 - 3.8)

# APPENDIX

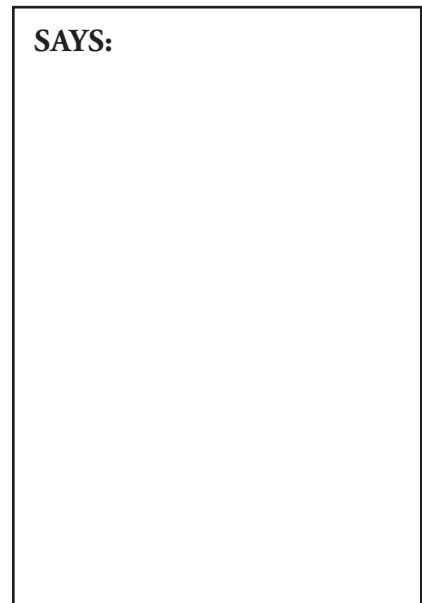
## BLM 1

### CHARACTER TRAITS MAP

**APPEARANCE (LOOKS):**



**SAYS:**



**CHARACTER:**



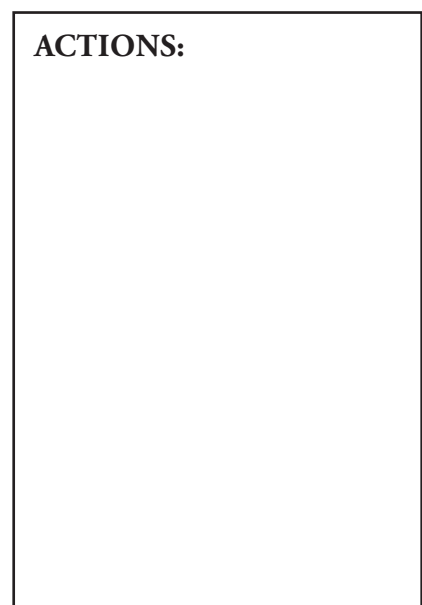
**sketch**



**FEELINGS:**

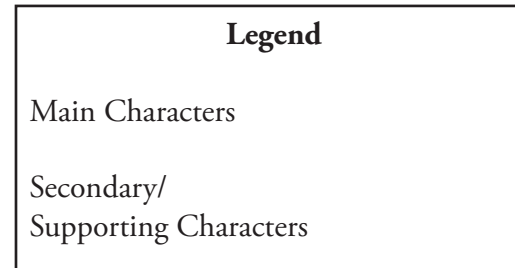


**ACTIONS:**



## BLM 2

### CHARACTER RELATIONSHIP MAP



*Mackenzie*

## BLM 3

### SIMILE/METAPHOR CHART

Page #	Simile/Metaphor	Meaning



**BLM 3b****SIMILE/METAPHOR CHART - TEACHER**

(not a complete listing)

<b>Page #</b>	<b>Simile/Metaphor</b>	<b>Meaning</b>
P8	“air was sizzling like bacon on a hot frying pan” (simile)	
P12	“with head over toilet talking to Ralph...” (metaphor)	
P16	“...like turning down the Nobel Prize” (simile)	
P20	“...like a truck had run me over and backed up to finish the job.” (simile)	
P26	“...seemed as old and dry as a bunch of prehistoric fossils.” (metaphor)	
P126	“...lapped it up like soft ice cream on a hot day”	
P156	“looked like a snake ready to strike”	

## BLM 4

### LITERARY DEVICES

Literary Device	Example from book	Page #

## BLM 4b

### Literary Devices - TEACHER

(not a complete listing)

Literary Device	Example from book	Purpose	Page #
Hyperbole	“understatement of the century”		P10
	“...announced...re-locating to the moon...”		P15
Colloquial Language	“in a totally hetero way...”		P45
Inference			
Foreshadowing	“...there was no way I could have known just how accurate her warning would turn out to be.”		P29
	“that was the day that changed everything”		P149
Imagery	“...the Old City oozed a sense of exotic chaos.”		P32
	“edged with anger”		P190

# ASSESSMENT TOOLS

## RUBRIC FOR CONCEPT MAP

Performance Indicators	Level 1	Level 2	Level 3	Level 4
Concepts	<ul style="list-style-type: none"> <li>-insufficient number of concepts selected relating to topic</li> <li>-arrangement of concepts illustrates no understanding of conceptual relationships</li> </ul>	<ul style="list-style-type: none"> <li>-minimal but acceptable number of concepts selected, with some relationships to the topic</li> <li>- arrangement of concepts demonstrates simple understanding of subordinate conceptual relationships</li> </ul>	<ul style="list-style-type: none"> <li>-most concepts relating to topic were selected</li> <li>- arrangement of concepts demonstrates an understanding of subordinate conceptual relationships</li> </ul>	<ul style="list-style-type: none"> <li>-most concepts and all significant concepts selected and they clearly relate to the topic</li> <li>- arrangement of concepts demonstrates an understanding of subordinate conceptual relationships</li> </ul>
Hierarchical Structure	<ul style="list-style-type: none"> <li>-concepts are displayed in a linear sequence. Little or no sense of hierarchical structure</li> </ul>	<ul style="list-style-type: none"> <li>-limited hierarchical structure used</li> </ul>	<ul style="list-style-type: none"> <li>-concepts connected in a hierarchical structure</li> </ul>	<ul style="list-style-type: none"> <li>-concepts connected in a hierarchical structure leading to more specific concepts</li> </ul>
Linkages	<ul style="list-style-type: none"> <li>-some basic relationships indicated by connected lines</li> <li>-linking words are simple and repetitive</li> </ul>	<ul style="list-style-type: none"> <li>-straightforward relationships connected with linking words</li> <li>-linking words show variety</li> </ul>	<ul style="list-style-type: none"> <li>-most relationships indicated with a connecting line and labeled with linking words</li> <li>-linking words are accurate and varied</li> </ul>	<ul style="list-style-type: none"> <li>-all relationships indicated by a connecting line and accurately labeled with appropriate linking words</li> <li>-linking words are expressive and purposeful</li> </ul>
Cross Links	<ul style="list-style-type: none"> <li>-cross links not used</li> </ul>	<ul style="list-style-type: none"> <li>-few cross links are used to illustrate minimal connections</li> </ul>	<ul style="list-style-type: none"> <li>-cross links used to reflect straightforward connections</li> </ul>	<ul style="list-style-type: none"> <li>-cross links show complex relationships between two or more distinct segments of the concept map</li> </ul>

Source: Bennett, Barry and Carol Rolheiser, *Beyond Monet, The Artful Science of Instructional Integration* (Toronto: Bookation Inc, 2006)

## PODCAST RUBRIC

Skill	Level 1	Level 2	Level 3	Level 4
<b>Introduction/ Lead</b>	<ul style="list-style-type: none"> <li>• no intro</li> <li>• intro gives no info about topic</li> <li>• doesn't engage listener</li> </ul>	<ul style="list-style-type: none"> <li>• trite or overdone</li> <li>• gives little info about topic</li> <li>• minimally engages listener</li> </ul>	<ul style="list-style-type: none"> <li>• somewhat catchy</li> <li>• gives some important info about topic</li> <li>• engages listener toward end</li> </ul>	<ul style="list-style-type: none"> <li>• catchy and clever</li> <li>• gives important information about topic</li> <li>• engages listener immediately</li> </ul>
<b>Topic/Depth of Podcast</b>	<ul style="list-style-type: none"> <li>• podcast has no topic</li> <li>• podcast doesn't engage listener</li> <li>• podcast is completely off-topic</li> </ul>	<ul style="list-style-type: none"> <li>• irrelevant or inappropriate topic</li> <li>• topic minimally engages listener (adds no new info or is off topic)</li> <li>• podcast minimally addresses topic, has only one perspective when more are available, or offers little information</li> </ul>	<ul style="list-style-type: none"> <li>• relevant topic but more frivolous</li> <li>• topic somewhat engages listener (covers well-known ground, adds little new info)</li> <li>• podcast addresses topic but doesn't delve into all angles or perspectives (surface-level information)</li> </ul>	<ul style="list-style-type: none"> <li>• important and relevant topic</li> <li>• topic engages listener (is important to or educates listener)</li> <li>• clear focus for topic</li> <li>• podcast addresses topic thoroughly, delves into all angles or perspectives of topic</li> </ul>
<b>Sources for Podcast</b>	<ul style="list-style-type: none"> <li>• podcast has no quotes at all</li> </ul>	<ul style="list-style-type: none"> <li>• podcast involves few or no appropriate and informative sources</li> <li>• podcast includes few or no stakeholders</li> <li>• podcast has no quotes from "expert" sources</li> </ul>	<ul style="list-style-type: none"> <li>• podcast involves some variety of appropriate and informative sources</li> <li>• podcast includes some, but not all, stakeholders from all angles</li> <li>• podcast has quotes from some "expert" sources, but quotes are not best choices</li> </ul>	<ul style="list-style-type: none"> <li>• podcast includes a wide variety of appropriate and informative sources</li> <li>• podcast includes stakeholders from all angles</li> <li>• podcast has appropriate quotes from all "expert" sources (best sources for podcast)</li> </ul>
<b>Conclusion</b>	<ul style="list-style-type: none"> <li>• no final summary or conclusion</li> </ul>	<ul style="list-style-type: none"> <li>• conclusion is too abrupt or offers no summary information</li> </ul>	<ul style="list-style-type: none"> <li>• conclusion somewhat wraps up podcast, but does not summarize key information</li> </ul>	<ul style="list-style-type: none"> <li>• conclusion effectively wraps up podcast, summarizing key information</li> </ul>

<b>Professionalism</b>	<ul style="list-style-type: none"> <li>• podcaster is unprofessional or garbled</li> <li>• podcaster clearly has no script (is impromptu)</li> <li>• no source quotes</li> <li>• sections have no organization</li> </ul>	<ul style="list-style-type: none"> <li>• podcaster is not very clear and does not know topic or script</li> <li>• podcaster has not rehearsed pieces of podcast prior to recording</li> <li>• source quotes are not clear or are not part of podcast</li> <li>• sections show little organization</li> </ul>	<ul style="list-style-type: none"> <li>• podcaster is mostly clear but it is clear podcaster is merely reading off script</li> <li>• podcaster has rehearsed some pieces of podcast prior to recording</li> <li>• source quotes are mostly clear but need some editing</li> <li>• sections show some organization</li> </ul>	<ul style="list-style-type: none"> <li>• podcaster is clear and well-spoken (not reliant on script)</li> <li>• podcaster has clearly rehearsed podcast prior to recording</li> <li>• source quotes are clear and well-edited</li> <li>• sections are organized clearly and cohesively</li> </ul>
------------------------	---	--	--	--

Source: [my-ecoach.com/online/resources/3654/podcast\\_rubric.doc](http://my-ecoach.com/online/resources/3654/podcast_rubric.doc)

## 6+1 TRAIT WRITING MODEL ESSAY RUBRIC

Skill	Level 1	Level 2	Level 3	Level 4
Focus on topic (content)	The main idea is not clear. There is a seemingly random collection of information.	Main idea is somewhat clear, but there is a need for more supporting information.	Main idea is clear, but the supporting information is general.	There is one clear, well-focused topic. Main idea stands out and is supported by detailed information.
Accuracy of facts (content)	No facts are reported or most are inaccurately reported.	Most supportive facts are reported accurately.	Almost all supportive facts are reported accurately.	All supportive facts are reported accurately.
Introduction (organization)	There is no clear introduction of the main topic or structure of the paper.	The introduction states the main topic, but does not adequately preview the structure of the paper nor is it particularly inviting to the reader.	The introduction clearly states the main topic and previews the structure of the paper, but it is not particularly inviting to the reader.	The introduction is inviting, states the main topic, and previews the structure of the paper.
Sequencing (organization)	Many details are not in a logical or expected order. There is little sense that the writing is organized.	Some details are not in a logical or expected order, and this distracts the reader.	Details are placed in a logical order, but the way they are presented sometimes makes the writing less interesting.	Details are placed in a logical order and the way they are presented effectively keeps the interest of the reader.
Flow & rhythm (sentence fluency)	The sentences are difficult to read aloud because they sound awkward, are distractingly repetitive, or difficult to understand.	Most sentences sound natural and are easy-on-the-ear when read aloud, but several are awkward or difficult to understand.	Almost all sentences sound natural and are easy-on-the-ear when read aloud, but 1 or 2 are awkward or difficult to understand.	All sentences sound natural and are easy-on-the-ear when read aloud. Each sentence is clear and has an obvious emphasis.
Word Choice	Writer uses a limited vocabulary, which does not communicate strongly or capture the reader's interest. Jargon or clichés may be present and detract from the meaning.	Writer uses words that communicate clearly, but the writing lacks variety, punch, or flair.	Writer uses vivid words and phrases that linger or draw pictures in the reader's mind, but occasionally the words are used inaccurately or seem overdone.	Writer uses vivid words and phrases that linger or draw pictures in the reader's mind, and the choice and placement of the words seems accurate, natural, and not forced.

Copyright 2004 IRA/NCTE. All rights reserved.

ReadWriteThink materials may be reproduced for educational purposes.



## GROUP ORAL PRESENTATION RUBRIC

Skill	Level 1	Level 2	Level 3	Level 4
Participation of group members	Only 1 or 2 group members participate	Some group members participate	All group members participate	All group members participate equally
Audibility	Only 1 or 2 group members can be understood	Some group members are difficult to understand	Most group members speak clearly and are easy to understand	All group members speak clearly and are easy to understand
Organization of presentation	Presentation is difficult to follow; Information is lacking and/or unorganized	Presentation is somewhat easy to follow; Information is somewhat organized	Presentation is easy to follow and information is organized	Presentation is highly organized and information is presented in an effective manner
Preparedness	Some of the group is ready when called; presentation materials not organized	Most of group is ready when they are called; some presentation materials are not organized	Most of group is ready when they are called; presentation set-up does not take long	Whole group is ready when they are called; presentation set-up is quick and efficient

## **RELATED RESOURCES**

<http://www.spellingpolice.com/higher/higher.html>

Bennett, Barrie and Carol Rolheiser. *Beyond Monet. The Artful Science of Instructional Integration*. Toronto: Bookation Inc., 2006

Ministry of Education of Ontario. *The Ontario Curriculum Grades 1 – 8: Language*. Ministry of Education of Ontario, 2006

Ministry of Education of Ontario. *The Ontario Curriculum Grades 1 – 8: Social Studies*. Ministry of Education of Ontario, 2004.