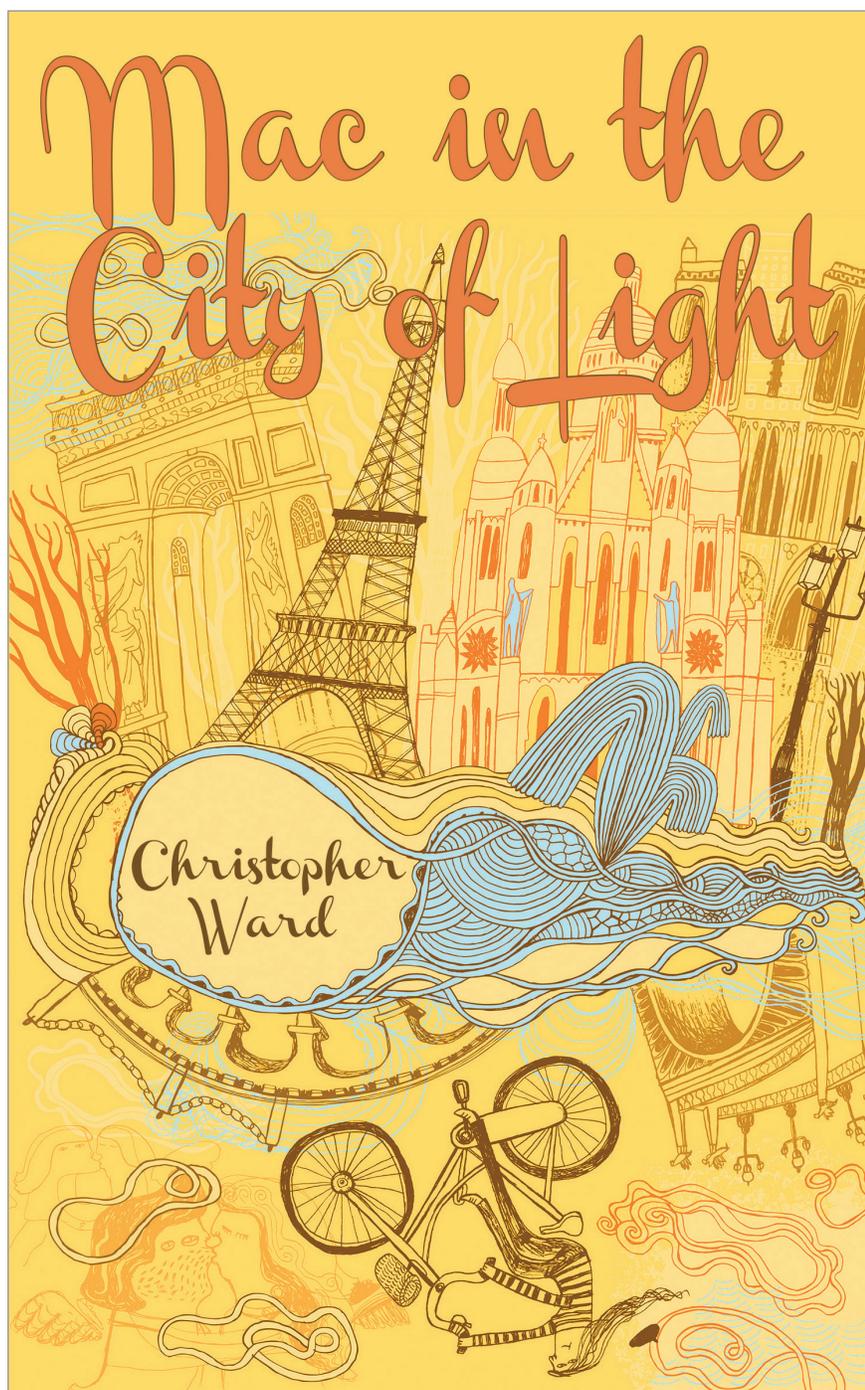


TEACHER'S GUIDE



Teacher Resource Guide developed by
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ISBN 9781459717329

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I OVERVIEW

A Note to Teachers

Mac in the City of Light by Christopher Ward offers students and teachers an opportunity to work with curriculum while engaging in the adventure of Mac, a fourteen-year-old student who is visiting Paris with a group from her school.

The ideas presented in this resource guide are intended for the consideration of teachers who may use this novel in their practice. It is not intended that this guide be used in a step-by-step manner, but, rather, that teachers choose the assignments that best support their particular approach and the learning needs of their students. Included are a variety of ideas that are appropriate for students with diverse learning abilities and these can be used as is or modified by the teacher to span the different levels of demonstrating learning as documented in Bloom's Taxonomy.

Throughout the book, Ward uses a number of French expressions. Often these are juxtaposed with the English translation, but sometimes they are not. Teachers and students might find it helpful to keep a French English dictionary nearby while reading to enable maximum comprehension.

Book Summary

Fourteen-year-old California girl Mackenzie, known as Mac, goes on a school trip to Paris, where she meets up with an old musician friend of her dad's, Rudee Daroo, who now makes a living as a cab driver. Rudee reveals that some of the greatest monuments in Paris are being either destroyed or stolen and that the city is slowly becoming darker.

Mac finds herself in league with a crew of crazy cabbies and their friends as she tries to right these wrongs. She encounters sinister, shadowy characters who live in the Paris underground, a philosopher gendarme, a gypsy who can dance people into dream states, and gargoyles that come to life. From dodging her school group to a heart-stopping encounter atop Notre Dame Cathedral, Mac needs all the resources she can muster to help Paris remain the "City of Light."

About the Author

Christopher Ward, Canada's original MuchMusic VJ, wrote the world-wide No. 1 hit "Black Velvet." His songs have been recorded by Diana Ross, The Backstreet Boys, Amanda Marshall, and many others, and he's been seen as a judge on YTV's *The Next Star*. He lives in Toronto.

II SETTING THE PURPOSE: PRE-READING ACTIVITIES

Prior to reading, it is of benefit to predict what might be learned or discovered in the story. The process of prediction can engage the reader throughout the reading of a text, but especially at the beginning it can help to interest the reader in proceeding with the story. In the case of *Mac in the City of Light*, the following are some possibilities for prediction and helping the reader to set a purpose for reading. The questions may be addressed as whole class discussions, small group or individual work.

1. What do you know about adventure novels?
2. What adventure stories have you read?
3. What did you like about the adventure stories you have read?
4. What do you think adventure stories have in common?
5. What do you think this book will be about when you read the title?
6. Examine the illustration on the front cover. What do you see? What does the illustration tell you? When you look at the illustration, what do you think the book will be about?
7. Read the back cover of the book. What do you learn to confirm or change what you thought when you looked at the front cover?
8. Once these discussions have taken place, it is helpful for students to start a KWL Chart so they can document what they think they already know and so they can wonder further about what will happen in the book. At this time, students complete only the first two columns of the chart. Let students know they will be returning to the chart at the end of the study to see if their questions were answered, their expectations were met or their predictions were correct. Students should have an opportunity to share their information orally once it is collected. This particular activity can be worked on by the class as a whole, by small groups, or by individuals. If worked on individually or in small groups, there should be plans for sharing in some way with the larger group.
9. Students may want to know, for example, the names of the buildings on the front cover of the book and what they have to do with the story. They may want to know who the couple is in the left hand corner of the cover and their significance in the story. They might wonder who is on the bicycle and why...and so on.

K What I Know	W What I Would Like to Know	L What I Learned

III EXPLORING THE TEXT

1. Chapter Summaries

Chapter One

We meet Mac, the main character (protagonist) of the story as she is packing for a school trip to Paris. We also meet her parents and read a letter from Rudee, an old friend of Mac's dad, who is now a cab driver in Paris and has promised Mac a tour of the city.

Chapter Two

Mac arrives in Paris and has her friend Penelope cover for her while she slips away from the group to search for Rudee.

Chapter Three

With the help of the bouquiniste Jerome, Mac finds Rudee at a cabstand. She enters his cab, and off they go!

Chapter Four

Rudee takes Mac to his home in a tiny apartment in the Russian Church and serves her a bowl of his signature borscht, after which jetlag catches up with Mac and she falls asleep. But while they are conversing, Rudee mentions that one of the crosses is missing from the spire of the church.

Chapter Five

Mac finds her school group in the Latin Quarter and makes an excuse for staying behind while the group continues their tour. Mac goes off on her own down the Champs Elysees and sees a band highlighting a campaign to "Lighten Up Paris." A presentation is made and the prefect, Luc Fiat, makes a speech encouraging a Paris with more sun and fewer clouds.

Chapter Six

Rudi tells Mac Paris seems darker to him lately. Mac meets Sashay D'Or and Rudee and Mac drop her at the Moulin D'Or, where Mac sees a man in a long black coat standing still in the shadows by the door.

Chapter Seven

Mac meets a number of Rudee's friends at the Café Taxi, including Dizzy, who tells Rudee he too has noticed Paris getting darker. They encounter Blag LeBoeuf who has always been Rudee's competitor for Sashay D'Or. Just as they are leaving in the cab, Madeleine, the taxi dispatcher, informs them that the cross from Les Invalides has been stolen. They head to the church.

Chapter Eight

At the church they encounter Magritte, a policeman with a long-standing positive relationship with Rudee. Magritte tells them that, in addition to the cross being stolen, the beautiful frosted dome of the church has been painted black. Inspector Magritte begins his investigation. Mac and Rudee leave to pick up Sashay at her club. Sashay tells Rudee she now believes there is a

conspiracy. Mac offers to help by getting close to the responsible group (who hang out at Sashay's club) the next night and trying to hear their conversation. Rudee is not sure this is a good idea, but Sashay agrees.

Chapter Nine

The next day, Rudee and Mac go to the Café Taxi for breakfast and Mac meets Mink Maynard, another friend of Rudee's. Mink speaks in rhymes. Mac checks in with Penelope and the tour, making yet another excuse, and then meets Rudee, who has decided to do some touring of Paris with Mac. He shows her Montmartre and Sacre Coeur and the financial section and then they notice a commotion at the Place D'Augustine. Rudee believes it has to do with Paris becoming darker. Rudee drops Mac at Sashay's apartment and leaves in his cab.

Chapter Ten

Mac gets to know Sashay a little better as Sashay tells her the story of her romance with Rudee. Sashay prepares Mac for her work at the club by draping her with scarves.

Chapter Eleven

Mac substitutes for Michelle the cigarette girl and spies in the balcony where she believes a certain group may be plotting about the darkening of Paris. She overhears information about the Shadowcorps and congratulations from one to another about the work at Les Invalides.

Chapter Twelve

Mac reports what she saw at the club to Rudee. Rudee plans to call Magritte in the morning. Mac goes to her room and sleeps for a short time before deciding to head to Les Halles to find Shadowcorps.

Chapter Thirteen

Mac finds Shadowcorps and figures out a way to get inside. She takes the elevator down and gets out to a strange scene. She hides and sees Phlegm, Scar and Louche, some of whom she remembers from the club. They are speaking of their plans to disrupt Bastille Day. Afraid, Mac seeks a way out, finds a ladder with metal rungs, climbs for a long time, and finally lets herself out through a sewer grate to the street above.

Chapter Fourteen

Mac visits the rehearsal of the Hacks in a room above the Café Taxi. Following the practice, Dizzy tells Mac he knows she was at Shadowcorps the night before. He encourages her to tell Rudee and she does so. Rudee is worried.

Chapter Fifteen

Rudee, Dizzy and Mac race to the Place de la Bastille from where a golden statue has been stolen. There they encounter Magritte who is investigating the latest incident. They also run into Mac's school group and Penelope once again agrees to cover for Mac with Madame Lesage, the group leader. At the end of a TV interview, Luc Fiat recognizes Mac but she leaves quickly and she and Rudee go to the club, where Mac is picked up from behind and carried down a darkened hallway.

Chapter Sixteen

Mac, who is terrified, is taken to the “Roue de Paris”, the giant ferris wheel, and Mr. Fiat takes her for a ride. On the ride he explains his anger and what has led to his attempt to seek vengeance. He threatens Mac and demands her assurance that she will not get in his way.

Chapter Seventeen

Mac is picked up by Blag’s taxi and on the way back to Rudee’s, Blag explains his background and resentment of Rudee. Rudee expresses how worried he has been and how happy he is to see Mac again. Mac tells Sashay, who is at Rudee’s apartment, what has happened to her. Concerned, Rudee tells Mac she must get back to her friends and that he will provide her information to Magritte.

Chapter Eighteen

Mac realizes that Rudee is right and she prepares to join her school friends once again. On her way to find them she passes several Paris landmarks. When she finds the group, she hears Madame Lesage discuss the gargoyles on Notre Dame Cathedral and this makes her recall the words of Scar: “Did you remember to feed the gargoyles?” She decides she needs to find out more and heads for Sashay’s apartment. Sashay is sad and shares that tomorrow night will be her last time at the club as it will be closing for renovations and then reopening as the Moulin Noir. Sashay tells Mac of her background and how she came to be a dancer. Sashay offers to enlist the help of Jerome the bouquiniste so that Mac can again go underground in search of solid evidence about the plot.

Chapter Nineteen

Sashay takes Mac to Jerome who takes her to a sewer grate from which she can get to the underground.

Chapter Twenty

Once in the underground and acclimatized to the lack of light, Mac sees Blag and Scar. She follows them into a room where Fiat reviews the plan and introduces Dr. Etienne Brouillard who explains how he intends to keep the city in the dark. Fiat outlines the additional plan of plucking the spire off Notre Dame Cathedral and painting the rose window black. Mac realizes that Luc and Louche Fiat are twins, that one is good and the other evil, and that Louche has been impersonating Luc. Finally, Louche notices Mac and calls for the gargoyles. Mac runs away as fast as she can.

Chapter Twenty One

Mac runs all the way back to the receptionist’s area. She hides and sees Scar with the gargoyles. Tawdry, the receptionist, saves Mac by opening the doors so she can leave. In the darkness, large hands grab Mac and she realizes that it is Blag and he is trying to save her. He takes her to the workroom where the giant crane is being assembled. They see Louche and a shadow but remain undetected at first. Then, because of Blag’s size, they are seen and the gargoyles are ordered to attack. Mac and Blag run up the ramp toward the daylight. But the gargoyles catch up. Luckily for Mac, the gargoyles bite only the scarf with which Sashay had surrounded Mac. The two finally make it to the top and out.

Chapter Twenty Two

Back in the light, Mac realizes it is Bastille Day. Mac and Blag head back to Café Taxi to find Rudee. When they arrive, Mac updates Rudee and the others about her underground discoveries and later she updates Sashay as well. They go to the club for Sashay's last show.

Chapter Twenty Three

Mac discovers that Rudee and his buddies are implementing a plan at the club and have taken strategic positions there. The plan does not work and Mac meets up with Blag to try another tactic.

Chapter Twenty Four

Blag takes Mac to Madeleine, the taxi dispatch person, and together they develop a plan and inform all the cab drivers. Just as they finish their announcement, all the city lights go out.

Chapter Twenty Five

Mac and Blag head for Shadowcorps to deal with Dr. Brouillard's cloud tank. Just as they finish, they hear the approaching voices of Louche, Phlegm and Scar, who have realized something is wrong and who decide to hasten the rest of the plan. Mac and Blag escape and call Madeleine to implement the rest of their plan.

Chapter Twenty Six

Madeleine calls for the cab drivers and river rats to "lighten up" by turning on their lights and torches. As Rudee turns on his lights, they see Louche at the controls of the crane and very close to the statue of Henry IV. They run toward the sewer opening and Scar sees Mac. Scar sends a gargoyle who lifts Mac up and carries her and places her in a mining cart. Scar propels the cart into the darkness. Mac thinks, though, that the Shadows may have been driven back by Madeleine's drivers.

Chapter Twenty Seven

Scar and Mac find Louche and Scar tells him that the plan has not worked. Louche decides on a final symbolic act to desecrate Notre Dam Cathedral and he decides that Mac will be his accomplice.

Chapter Twenty Eight

Louche forces Mac up the crane's ladder and into the control box. Then he turns on the crane and begins to swing it in the direction of Notre Dame. Just as he zeroes in on the cathedral, Mac sees the cabbies' lights begin to zoom toward the "scene of the crime." Mac pushes Louche and he almost falls out of the crane. Then Louche leaves the cab of the crane and begins to walk along the arm. Mac follows. She jumps to the roof of the cathedral using her scarf as a sort of parachute. Mac pushes the black paint away from Louche so he cannot paint the top of the cathedral. The lights of Paris go on again.

Chapter Twenty Nine

Mac is praised by the cabbies. Inspector Magritte shows up at Café Taxi to thank the cabbies and Mac. He presents Mac with a Pomme Verte, the highest possible award for a non-French citizen, for her help in saving the city of light. A celebration follows. Blag and his new girlfriend Tawdry are encountered as Rudee and Mac leave the party, and Rudee and Blag decide to put the past behind them.

Chapter Thirty

They go to visit Madeleine and review the involvement of the cabbies in solving the problem and how Madeleine had discovered their location. On their return to Café Taxi, they watch TV and see Luc Fiat deflect questions about the power failure. They also see Fiat praise Dr. Brouillard who seems to have changed sides overnight and is now being given credit for returning the electricity and locating the missing monuments.

Chapter Thirty One

Mac says goodbye to Rudee and Sashay and returns to her tour group.

Chapter Thirty Two

Mac returns home to her parents to whom she tells a sanitized version of her trip to Paris. Rudee calls with the news that he and Sashay are getting married. Mac and her parents start to plan a trip to Paris so they can attend the wedding.

2. Chapter Questions

Many incidents occur throughout the story *Mac in the City of Light*. The following chapter questions have been developed to assist the reader in situating and organizing these happenings. The questions are intended for this purpose only and not to elicit higher order thinking or responses. Other activities in this guide focus on the possibilities of higher order thinking and responses.

Chapters One through Five

1. Who is the protagonist of this story?
2. Why is she going to Paris?
3. What is her family connection with Rudee?
4. Why will she meet up with Rudee in Paris?
5. How does Mac find Rudee in Paris?
6. Where does Rudee live and what is his signature dish?
7. What concern does Rudee tell Max about?
8. What is the name of the campaign in which Luc Fiat is involved?

Chapters Six through Ten

1. Where do Mac and Rudee take Sashay?
2. Where does Mac meet a number of Rudee's friends?

3. Madeleine tells them something is missing from Les Invalides. What is missing?
4. What has happened to the frosted dome of Les Invalides?
5. What does Mac decide to do to try to gain information about the conspiracy?

Chapters Eleven through Fifteen

1. What does Mac do in order to spy on the group that may be involved in the plot to darken Paris?
2. When Mac decides she needs more information, where does she go? What does she learn there?
3. What has happened at the Place de la Bastille?
4. Who does Luc Fiat recognize at the end of his interview?
5. What happens to Mac when she and Rudee return to the club?

Chapters Sixteen through Twenty

1. What is the Roue de Paris and what happens to Mac when she is taken there by Mr. Fiat?
2. Why do Rudee and Blag not get along with each other?
3. Rudee talks Mac into returning to her school group, but what does Mac decide to do instead?
4. Who will help Mac go underground again?
5. What are the names of some of the characters Mac sees at Shadowcorps?
6. What does Mac discover about Luc and Louche Fiat?
7. What does Mac learn about the plot to keep Paris in the dark?
8. What are gargoyles? What does Mac do when Louche calls for the gargoyles?

Chapters Twenty one through Twenty Five

1. Who saves Mac by allowing her to leave Shadowcorps?
2. Who grabs Mac in the dark and what happens next?
3. What saves Mac from the gargoyles?

4. What plan do the cabbies formulate? What happens to this plan when they implement it at the club?
5. Blag and Mac make another plan by consulting Madeleine. What happens just as Madeleine finishes announcing their new plan?
6. What do Mac and Blag do to Dr. Brouillard's cloud tank?

Chapters Twenty Six through Thirty Two

1. What do the gargoyles do to Mac just as the cab drivers "lighten up?"
2. What does Louche decide on as a final symbolic act and who does he decide will be his accomplice?
3. What does Louche do when Mac pushes him?
4. What does Mac use to help jump to the roof of the cathedral?
5. How does Mac prevent Louche from using his black paint?
6. Mac is presented with an award. What is the name of the award and what is its purpose?
7. Mac and her parents are invited to return to Paris for what special event?

3. Vocabulary

Crossword Puzzle

This crossword puzzle highlights a number of words used in the novel. The puzzle provides an opportunity to study the context and the meaning of these words. Each clue is followed by a number in parentheses. This is the page where the word is found in the novel. Students should be instructed to find the word in its context and then to add it to the puzzle.

1 C			1 S			2 A		3 I								2 R			4 U				
								3 I															
								4 B			5 S												
			6 F																				
										5 R						7 T			8 I				
6 B	9 A																						
																	7 E						
				10 T			11 W																
8 G											12 M				13 C								
											9 O							14 S					
			10 S																				
								11 B															

Across

1. Someone or something that provides comfort in a time of distress or disappointment (p. 95)
2. A strong feeling of repugnance, distaste or dislike (p. 44)
3. Showing creativity or original thought (p. 43)
4. Blowing in strong gusts (p. 42)
5. A very small stream (p. 16)
6. Characteristic of a style in art and architecture developed in Europe from the early 17th to mid 18th century (p. 13)
7. Move out or away from something and come into view (p. 39)
8. An armed police officer in France and other French-speaking countries (p. 47)
9. Giving the impression that something bad or unpleasant is going to happen (p.78)
10. Calm, peaceful and untroubled (p. 50)
11. A round, flattish cap of felt or cloth (p. 12)

Down

1. The state or situation of being alone (p. 81)
2. To inflict a punishment or penalty in return for (p. 88)
3. Certain to happen; unavoidable (p. 76)
4. Simultaneous performance of action or utterance of speech (p. 98)
5. Smile in an irritatingly smug, conceited or silly way (p.91)
6. Entrance hall (p. 66)
7. A small tower on top of a large tower at the corner of a building (p. 19)
8. Living forever (p. 19)
9. A recess, typically in the wall of a room or garden (p. 57)
10. A dazed or bewildered condition (p. 105)
11. Great sorrow or distress (p. 93)
12. Sullen, gloomy, sulky, somber (p. 72)
13. A shallow glass, typically with a stem, in which desserts or champagne are served (p. 8)
14. Derogatory or mocking in an indirect way (p. 56)

Make Your Own Crossword Puzzle

This activity provides another opportunity to work with words from the novel and to develop student vocabulary. It is suggested that you do one together as a class first, and then assign each group of two students two or three chapters from which to choose words to make their own crossword puzzle. The culminating activity would be to trade puzzles within the class so students could be exposed to the meanings of as many new words as possible.

Words for the class project might be:

feigned (p.7)	disperse (p. 119)
falsestto (p. 8)	serpentine (p.120)
tattered (p.15)	defiance (p. 133)
enthralled (p. 25)	coifs (p. 137)
dispersing (p. 25)	imminent (p. 155)
ruminations (p. 39)	morsel (p. 156)
melancholic (p. 52)	prey (p. 157)
entranced (p. 52)	colossal (p. 165)
rasping (p. 58)	grandiose (p. 166)
cavernous (p. 66)	spontaneous (p. 172)
leered (p.91)	console (p. 181)
cravat (p. 103)	boudoir (p. 186)
inaugurate (p. 118)	

Steps to follow to make a crossword puzzle:

1. Choose 25 words.
2. Make a 25 x 25 grid in Word.
3. Print three copies of the grid.
4. On one copy, print each word, putting one letter in each square.
5. Cut out these words.
6. Using the cut out words and the second grid copy, place the words on the grid, such that crosswords are used; in other words, that letters overlap appropriately. This may take some juggling.
7. Glue the words onto the blank grid.
8. Add numbers. From the top across and down, number “across” numbers and “down” numbers.
9. On the third copy of the grid, shade all the squares that will not be used. Number the blank spaces as you have in the draft you have already made.
10. Arrange the words as to “Across” and “Down” and in number order to form a “clues” section below the final grid.
11. Look up a definition for each word and include it in the “clues” section that you have added following the puzzle grid.

Your crossword puzzle is now ready to challenge a colleague! See Blackline Master #3 for a crossword puzzle blank to use for this activity.

“What Would Rudee Say?”

Throughout the novel, Mac is intrigued by the way Rudee takes commonly used English expressions and puts his own special twist on them. She calls them “Rudeeisms.” Below are several commonly used expressions. Beside each, write what Rudee said instead of using these expressions. Use the page number to help locate each expression. The Blackline Master in Section VI can be used for recording these expressions.

Common Expression	What Would Rudee Say?
1. “mad as a hatter”	(p. 9) _____
2. “Don’t make me laugh out loud”	(p. 18) _____
3. “He who hesitates is lost.”	(p. 39) _____
4. “the wheelers and dealers”	(p. 47) _____
5. “beauty is in the eye of the beholder”	(p. 63) _____
6. “she is the cream of the crop”	(p. 71) _____
7. “for crying out loud”	(p. 94) _____
8. “thank the Lord”	(p. 94) _____
9. “let’s let bygones be bygones”	(p. 179) _____
10. “Are you ready to hit the road?”	(p. 185) _____

4. GENRE STUDY

Mac in the City of Light is an example of the adventure genre in literature. An adventure story is an event or series of events that happen outside the main character's (protagonist's) ordinary life. Sometimes they are set in exotic places. Adventure stories are dominated by fast-paced action and involve danger, risk and excitement. The events in adventure stories are more remarkable and extraordinary than in everyday life. The adventures can change the main character. The plot in an adventure story is very important, and possibly more important than the character development, setting and other elements of the story.

Use these questions to help determine how *Mac in the City of Light* meets the criteria for an adventure story.

- ✓ What is the exotic location for this story?
- ✓ Where does Mac live in her "ordinary" life?
- ✓ Give two examples of dangerous events in which Mac became involved in the story.
- ✓ What were some of the risks Mac took in this adventure story?
- ✓ In what ways were the events in the story outside of Mac's ordinary life?
- ✓ Find two examples of excitement in the plot of the story.
- ✓ How do you think this adventure changed Mac?
- ✓ Does *Mac in the City of Light* meet the criteria for an adventure story?

5. PLOT

In adventure stories, the plot is of utmost importance. Plot is the series of events that give a story meaning. In the case of *Mac in the City of Light*, the events arise out of problems that include the involvement of the main character or protagonist, Mac.

Use the questions below to guide a discussion about the plot of the story.

Problem: What is it that makes this story happen?

Complications: What are the events that lead Mac further into the problem?

Rising Action: What is the part of the story where the drama becomes more intense and the story moves toward the climax?

Climax: What is the most dramatic and revealing moment or turning point of the story?

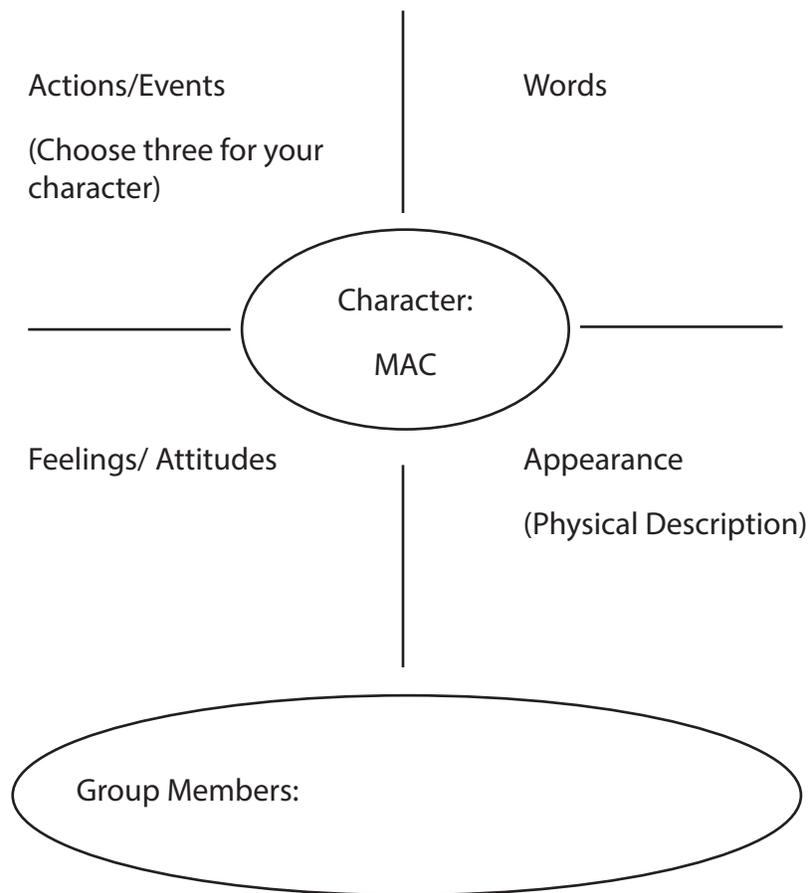
Falling Action: What is the part after the climax, where the drama subsides and the problem is resolved?

6. CHARACTER

Character Web

In this assignment, students are divided into groups of three. For each group, a facilitator, a recorder and a reporter are assigned. The facilitator's job is to make sure the group stays on topic and to keep the discussion going. The recorder's job is to document the discussion as it is occurring. The reporter's job is to report back orally to the larger group when requested. All members are responsible for the research and participation in the discussions in addition to their specific role.

As Mac is the most fully developed character in this novel, each group will study Mac. The assignment is to discuss this character, record information on the following template, including page numbers to support the documentation, and then to present the information orally to the large group.



Character Sketch

Write a character sketch about Mac. In several paragraphs discuss the following:

- Who is Mac and what is her role in the story?
- What are her goals?
- Why is she important in the story?
- Is she a protagonist or antagonist?
- Summarize the outcome of the story as it relates to Mac. Did she achieve her goals?

Remember to use evidence from the story to support your character sketch.

Interview Development

Each group of two chooses a character from the story: Mac, Rudee, Blag, or Sashay. Each group develops ten questions they would like to ask their character. They then write the answer they think their character would give to these questions. All of this is to be based on what they know of the character and how he/she acts in the story. When the questions and answers have been developed, the group turns them into an interview. One group member is the interviewer and the other is the character. The interview is presented to the class and the written portion submitted to the teacher. Teachers may choose to assess students on the process of working in a group, the quality of questions and answers, and the oral presentation.

7. SETTING

Christopher Ward describes a number of locations in the story. He uses strong and evocative terms and phrases to paint a picture in the reader's mind. In this activity, students are asked to keep a sketch journal as they read the novel. A number of descriptive passages are highlighted below, and, for each, students are asked to sketch the described location during the reading of the book. Teachers might use this opportunity to offer students some instruction on sketching.

✓ Page 17

"The taxi was filled with seriously gloomy organ music, and a deodorizer in the shape of a beet dangled from the ashtray. In the mirror, a pair of stormy eyes glared at me from under a forehead that resembled the edge of a cliff. Over the seat, which was covered in those little wooden balls you only ever see in a taxi, I could make out a helmet of hair wedged on an otherwise bald head that I recognized from my dad's scrapbook as belonging to Rudee Daroo."

✓ Page 21

"The city of Paris spilled out in front of my eyes- ancient buildings with balconies jammed full of geraniums and a thousand miniature chimneys that sat like broken teeth on a comb. Everywhere were people stopping to talk, gesturing dramatically, buying breakfast, eating as they walked, stepping around pigeons, rushing along dragging children behind them, reading on bicycles, carrying little dogs in baskets and purses or inside their coats. There were the famous monuments I had seen in my school books-the golden dome of Les Invalides, the Eiffel Tower, Sacre Coeur, and the River Seine winding like a ribbon across it all!"

✓ Page 47

"It was then that we noticed a big commotion at the Place St. Augustin. A jovial crowd was forming around a truck labeled "Fruits Fantastique" that had driven right into a sign painter's ladder. The driver and the painter were nose to nose. The driver was claiming that he hadn't seen the traffic light at all, never mind the colour. There were oranges, kiwis, and lichees covered in red paint rolling all over the square being squished by the cars trying to avoid the scene. The flics, as Rudee called the police, seemed to agree with the truck driver that the light was too hard to see and were preparing to let him go. This upset the sign painter so much that he climbed up the traffic pole and painted all three lights red as the crowd cheered him from below. When he climbed down, they carried him off on their shoulders to a bar down the street while the cars in the Place St. Augustin got more and more tangled. We sat on the hood of Rudee's cab and watched it all unfold."

✓ Page 56

"The room was washed in cool green and blue light. It was filled with little circular tables, attended by waitresses bearing exotic drinks of every colour in every shape of glass. Lights in the floor resembled lily pads, and the ceiling seemed to have stars embedded in it."

✓ Page 112

“What lay below me was the underground city that Jerome had spoken of. I realized I was climbing down a wall between two buildings that looked out onto a sort of street. I say “sort of” because it wound snake-like with passages shooting off in odd directions. The light was the same harsh metallic blue that I’d seen in the workshop on my last trip underground, and it began to illuminate the world below. What at first resembled wisps of smoke became people passing each other. Long, thin vehicles like tiny Metro trains without tracks rumbled and rolled by. Piles of rubble were scattered around, and drilling was going on in a couple of places I couldn’t see. Buildings had been carved roughly out of the stones, and the light that slipped through the cracks suggested a cave dwelling type of existence.”

✓ Page 143

“Flags were flying from every building, and parades of all sizes wound their way along sidewalks full of people. Kids in painted faces, musicians, jugglers, dancers, and dogs in ridiculous costumes all added to the happy feeling of a summer celebration. The local firehalls were decorated with flowers and streamers for the evening’s dances.”

✓ Page 159

“A large room with a domed ceiling lay before us with walls of huge amber stones, and there were smoking pots everywhere. A series of long, smooth marble steps led to a steaming pool that was decorated at the edges with carvings of people in flowing robes, some with dogs’ or horses’ heads, some with wings for arms. A chubby stone violinist with curly hair dominated the centre of the pool and a fountain of water flowed from the head of his instrument into the stream below.”

✓ Page 173

“I devoured my snack as Rudee drove, and when he crossed the Pont Notre Dame, I looked back at the Gothic cathedral, now framed by the lights of the city. All was as it had been before tonight, for centuries unchanged, the towers arching proudly into the sky, the beautiful flying buttresses, the mysterious stone gargoyles, and the mighty spire. All were where they should be.”

8. FIGURATIVE LANGUAGE

In the novel *Mac in the City of Light*, Christopher Ward frequently uses figurative language to help the reader visualize what he is saying, and to add interest to his descriptions. Ward makes extensive use of the figure of speech called simile.

When using figurative language, the writer describes something through the use of unusual or unexpected comparisons, for effect, interest, and to make things clearer. In figurative language there is always a comparison between different things. It is not intended that the reader interpret these comparisons in a literal sense. Figurative language appeals to the imagination and can provide new ways of looking at and thinking about what is being considered.

A figure of speech that directly compares two different nouns by using the words “like,” “as,” or “than” is called a **simile**. Similes indirectly compare two nouns (persons, places or things) by allowing them to remain distinct.

For example,

Simile: Chris was as fast as a speeding bullet (indirectly compares Chris and speeding bullet)

Simile Exercise #1

Below are ten similes from the novel. Look each up and write the comparisons used by the author. You may need to read the sentence or two before the sentence written here to determine the comparison.

- ✓ p. 62 “The rain had stopped, but it had left the streets slick and shiny like new leather as the tires hissed down the grand boulevards.”

compares _____ and _____

- ✓ p. 66 “The building was like a shadow itself, seeming to have no shape in the darkened street, just a presence, and not a very pleasant one.”

compares _____ and _____

- ✓ p. 67 “Even the reception desk was as naked as a landing strip.”

compares _____ and _____

- ✓ p. 121 “He hung up, and a smile like the gleaming blade of a knife hung in the air until I ran and ran.”

compares _____ and _____

- ✓ p. 130 “He held my arm and skipped me like a stone across a lake as he pounded upwards at a remarkable speed, considering his bulk.”

compares _____ and _____

- ✓ p. 139 "His voice rose at the end as the fog from Dizzy's smoke machine seeped into the room, making the floor look like a misty pond at dawn."

compares _____ and _____

- ✓ p. 140 "One was making shadow sharks on the wall while his pals could barely contain themselves, snapping their arms like giant jaws."

compares _____ and _____

- ✓ p. 155 "Rudee jumped a barrier, and his bumper gave a nauseating scraping sound before dangling like a broken wing from his car, as we bounced dangerously over cobblestones toward the edge of the river."

compares _____ and _____

- ✓ p. 156 "One of the Shadows was doubled over, shielding his eyes from the torchlight, and the gargoyle at his side appeared to be frozen as stiff as a snow sculpture."

compares _____ and _____

- ✓ p. 168 "With that, he grabbed the rope with a gloved hand, the bottle still in the other, and slid like a crazed swashbuckler down the cable to the hook that dangled below."

compares _____ and _____

Simile Exercise #2

Using the comparative words "like," "as," or "than," create and write five similes. Remember that similes aid description and help to paint a picture in the reader's mind.

1. _____

2. _____

3. _____

4. _____

5. _____

9. LITERARY DEVICES

Alliteration

Alliteration is the repetition of a particular sound in the first syllable of a series of words or phrases. Alliteration adds a poetic sense to the language. Discuss alliteration with students and locate the following examples of alliteration in *Mac in the City of Light*:

- ✓ p. 16 "rivulet of rain"
- ✓ p. 146 "cluster of cabs"
- ✓ p. 165 "spirits dimmed but no doubt not defeated"
- ✓ p. 166 "possessed pendulum"
- ✓ p. 167 "spiky spire"
- ✓ p. 172 "worried as a warthog"
- ✓ p. 177 "sampling of the sweets"

Invite students to write five of their own examples of alliteration and to share them with a group.

Foreshadowing

Foreshadowing is a literary device in which an author indistinctly suggests certain plot developments that will come later in the story. Foreshadowing can intrigue the reader and build suspense as the story progresses. Christopher Ward uses foreshadowing several times in *Mac in the City of Light*. Here is one example, found on page 9:

"And there is something strange about the city but I'm not going to tell you because no one believes me and you already think I'm mad as a dormitory." (from the letter Rudee wrote to Mac's dad)

Further examples of foreshadowing are found in the story. Below are the page numbers on which some examples are found. Work with students to develop their understanding of foreshadowing and to find examples on the following pages: pp. 19, 23, and 31.

IV RESPONDING TO AND REFLECTING ON THE TEXT

1. Response Journaling

Students respond to different parts of the book, either on their own or as a dialogue journal with a classmate. The ideas for these responses are posed as questions for the students to consider. The questions encourage students to go beyond recalling events in the story and to demonstrate higher levels of thinking about what they have read. For each, the teacher might consider a class discussion prior to the writing activity so that students would have some ideas as to where to begin their responses. Students should be asked to write about their answers to the questions. In the case of dialogue journaling, they would write back and forth to a partner as in a conversation and base their writing on the particular question assigned by the teacher, commenting on the other student's ideas and posing further questions and offering possible answers.

Following each question, a suggestion is made as to when it might be appropriate to pose a particular question.

- Paris is often referred to as the “City of Light.” Why do you think it has been called by this name? (Research this on the internet if necessary.) Are there any clues at the beginning of the story as to why the title is *Mac in the City of Light*? (after Chapter Four)
- *Mac in the City of Light* is written in the first person, as if Mac herself was telling the story. When a story is written in the first person, the reader is able to feel closer to the writer's perspective. Choose and write a paragraph from the story and then write it again in the third person by changing as necessary. Which version do you feel is most effective and why? (after Chapter Ten)
- On page 110, Jerome the bouquiniste makes a statement to Mac: “I don't know why you'd want to be looking underground when you've got all of Paris to explore, but that's up to you,” he said.

Why do you think Mac got involved in the adventure she did? What do you think you would have done if you were on a school trip and could have chosen the tour offered or the adventure Mac had? Why would you have made the choice you made? (after Chapter Nineteen)

- As Mac enters the world of the Shadows for the second time, she makes the following observation: “Strange people passed each other without speaking or even noticing each other's existence, but I'd seen that above ground, so it didn't seem so odd.” Have you observed people passing others without speaking or noticing others' existence? Why do you think people act this way? What do you do when you see strangers? Do you speak to them? Why or why not? (after Chapter Twenty)
- Madeleine, when encouraging the cabbies to participate in the drive to rid Paris of darkness, says: “Listen, mes amis. Tonight, Paris needs us for much more than our wheels. The city needs our hearts, our courage, and all the light that we have to shine into some very dark places.”

Think of a time when you have been needed by someone or some situation so that the right

outcome will occur. Describe that time and how you felt once you had provided your support to the situation. How did you provide your heart and your courage? (after Chapter Twenty Four)

- Mac expresses fear just before she jumps to the roof : “Fear is a strange feeling and quite useful at certain times. It focuses everything in you on one thing; I guess some would say survival.” (p. 169) Write about your thoughts on fear. What are you afraid of and why? Do you seek out situations where you might experience fear? Have you ever been in a situation where you were so afraid that you had to focus on your survival? If so, write about that situation. If not, try to imagine a situation where that might happen to you and write about it. (after Chapter Twenty Eight)
- Gargoyles are mentioned several times and they have a pivotal role in the story. Research gargoyles on the internet and write five facts about gargoyles. Then discuss Ward’s use of gargoyles in this story. Were you frightened at the idea of the gargoyles as you read the story? Was the use of gargoyles realistic? Did it add to the story? If yes, what did it add? Why do you think Ward used gargoyles in this story? (after Chapter Twenty Nine)

2. Completion of KWL Chart

Return to the KWL Chart that was partially completed at the beginning of reading the book. Ask students to complete the “What I Learned” or “L” part of the chart. This can be done individually, in small groups, or by the class as a whole. Regardless, the information should be shared by the larger group and can form an effective conclusion to the study. Completing this chart helps students articulate their new learning and what they have gained from reading the book. The “L” part of the chart may contain new learning not previously wondered about in addition to questions answered.

K What I Know	W What I Would Like to Know	L What I Learned

V EXTENDING THE TEXT

This novel presents a number of possibilities for developing and extending the curriculum. Here are some possible ideas.

1. Postcards from Paris

In this activity the writer chooses four of the Paris landmarks mentioned in the story (for example, Eglise Russe, Notre Dame Cathedral, Arc de Triomphe, Place de la Bastille.) The student researches photos and information about each place and writes a series of postcards to a friend, one from each spot. The written part of the postcard is a friendly letter that discusses the landmark, giving information about it and expressing the student's reaction to the landmark. The picture side of the postcard is the student's illustration of the landmark.

2. Travel Brochure

Mac's travels through Paris could be the stepping stone for the design of a travel brochure about France. This could be completed on the computer or as a pencil and paper activity. Using size 8 ½" x 14" paper, the paper can be folded to provide six sides. Students research and decide on the content of their own travel brochure. Here are some possibilities for each of the six sides:

- Cover: the letters for "France", large and bold, with accompanying illustration.
- Map of France showing major cities; flag of France
- French Food- with illustrations (e.g. croissant, café au lait)
- French Expressions — with English translations
- French Landmarks — list a number of them
- French Landmarks — illustrate one or two
- French History — in point form, illustrate some highlights

3. "Choose Your Own Adventure" Writing Assignment

Revisit the Adventure Genre Study presented earlier in this resource guide. Invite students to choose a city in the world, research some landmarks, invent a protagonist, and write their own adventure story. This could be an open-ended activity where expectations for length, depth and breadth of the assignment are modified for students at different levels.

4. French Recipe Book

Christopher Ward mentions several French dishes in the story. In this assignment, students are divided into groups. Each student chooses a French dish, finds a recipe and provides an illustration. Recipes are available on the internet and the writing of a recipe is an example of expository writing. When the recipes and illustrations are complete, each group makes their own recipe book. The class might even enjoy a French food tasting day based on students bringing examples of the food their recipes have produced.

5. News Article

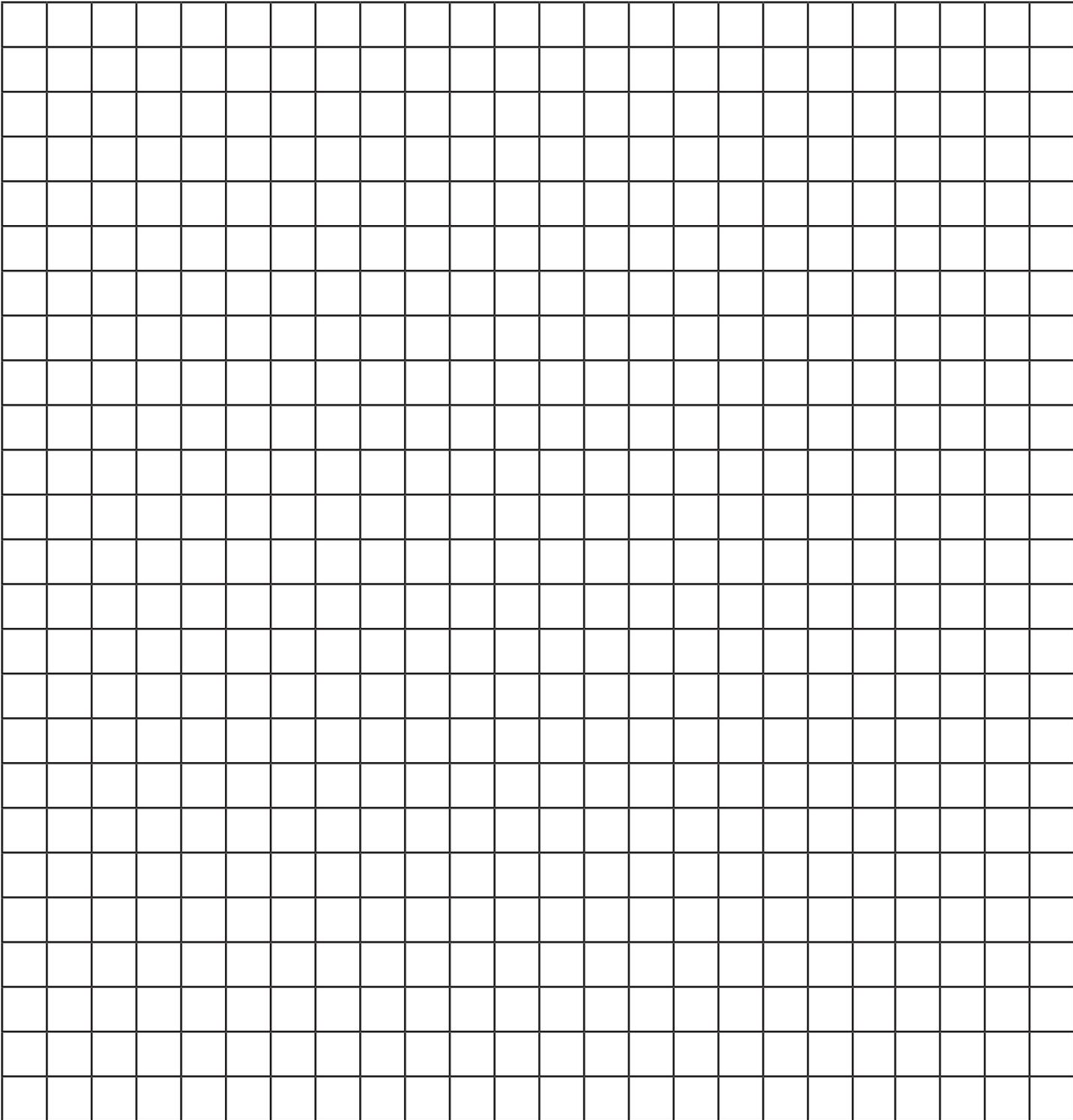
Using the events of the story, write a news article. The following guidelines for a news article should be shared with students and followed by them:

- **Headline:** a short, attention-getting statement about the event.
- **Byline:** tells who wrote the news article.
- **Lead Paragraph:** contains the 5 W's (who, what, when, where, why) and the one H (how.) The writer shares the answers to these questions in the opening paragraph of the article.
- **Explanation:** up to two further paragraphs containing other information the reader might want to know.

BLM 1: First KWL Chart

L What I Learned						
W What I Would Like to Know						
K What I Know						

BLM 3: Crossword Puzzle Blank



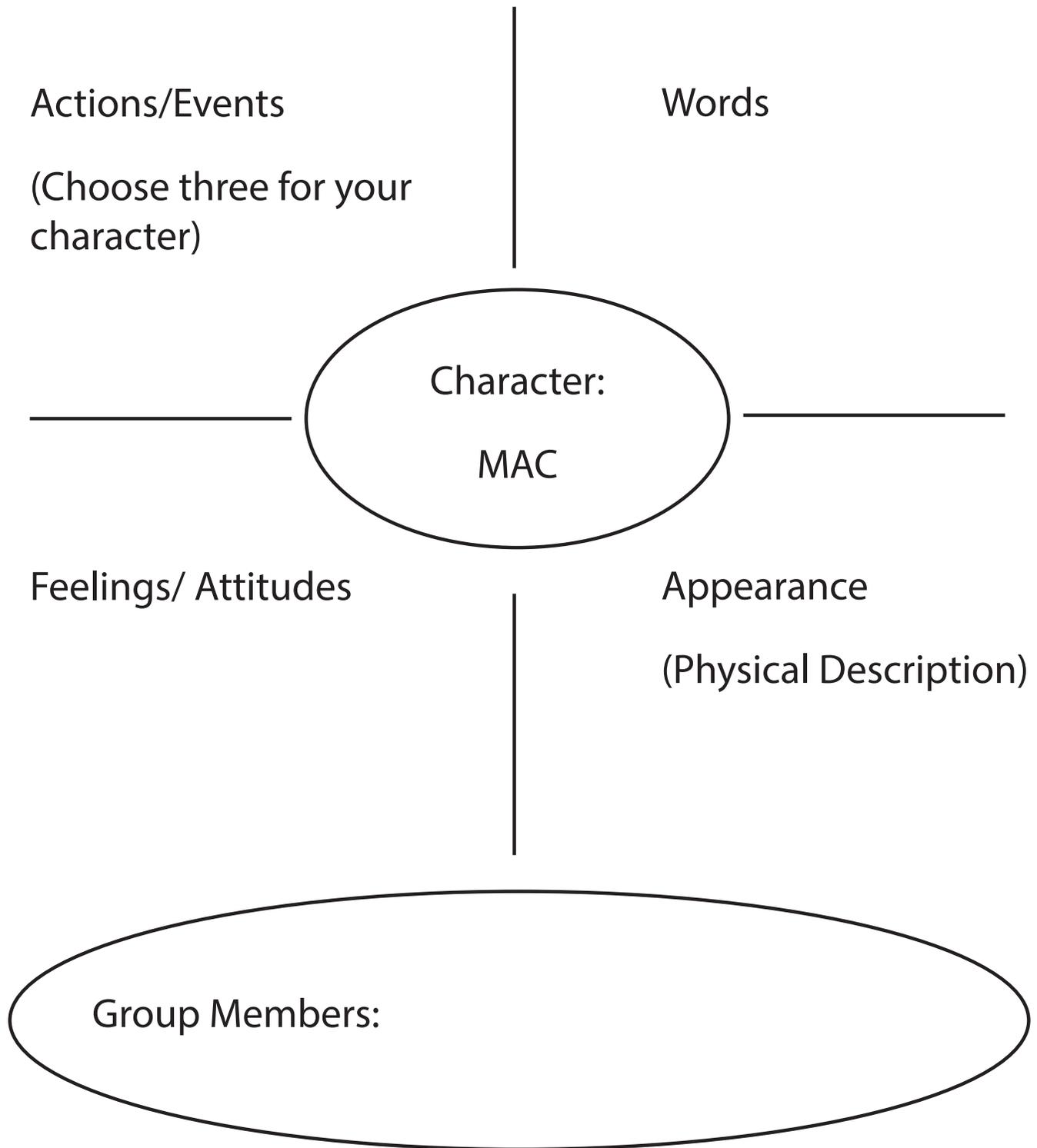
BLM 4: "WHAT WOULD RUDEE SAY?"

Common Expression

What Would Rudee Say?

1. "mad as a hatter" (p. 9) _____
2. "Don't make me laugh out loud" (p. 18) _____
3. "He who hesitates is lost." (p. 39) _____
4. "the wheelers and dealers" (p. 47) _____
5. "beauty is in the eye of the beholder" (p. 63) _____
6. "she is the cream of the crop" (p. 71) _____
7. "for crying out loud" (p. 94) _____
8. "thank the Lord" (p. 94) _____
9. "let's let bygones be bygones" (p. 179) _____
10. "Are you ready to hit the road?" (p. 185) _____

BLM 5: Character Web



BLM 6: Simile Exercises

Simile Exercise #1 Below are ten similes from the novel. Look each up and write the comparisons used by the author. You may need to read the sentence or two before the sentence written here to determine the comparison.

- ✓ p. 62 "The rain had stopped, but it had left the streets slick and shiny like new leather as the tires hissed down the grand boulevards."

compares _____ and _____

- ✓ p. 66 "The building was like a shadow itself, seeming to have no shape in the darkened street, just a presence, and not a very pleasant one."

compares _____ and _____

- ✓ p. 67 "Even the reception desk was as naked as a landing strip."

compares _____ and _____

- ✓ p. 121 "He hung up, and a smile like the gleaming blade of a knife hung in the air until I ran and ran."

compares _____ and _____

- ✓ p. 130 "He held my arm and skipped me like a stone across a lake as he pounded upwards at a remarkable speed, considering his bulk."

compares _____ and _____

- ✓ p. 139 "His voice rose at the end as the fog from Dizzy's smoke machine seeped into the room, making the floor look like a misty pond at dawn."

compares _____ and _____

- ✓ p. 140 "One was making shadow sharks on the wall while his pals could barely contain themselves, snapping their arms like giant jaws."

compares _____ and _____

- ✓ p. 155 "Rudee jumped a barrier, and his bumper gave a nauseating scraping sound before dangling like a broken wing from his car, as we bounced dangerously over cobblestones toward the edge of the river."

compares _____ and _____

- ✓ p. 156 "One of the Shadows was doubled over, shielding his eyes from the torchlight, and the gargoyle at his side appeared to be frozen as stiff as a snow sculpture."

compares _____ and _____

- ✓ p. 168 "With that, he grabbed the rope with a gloved hand, the bottle still in the other, and slid like a crazed swashbuckler down the cable to the hook that dangled below."

compares _____ and _____

Simile Exercise #2 Using the comparative words “like,” “as,” or “than,” create and write five similes. Remember that similes aid description and help to paint a picture in the reader’s mind.

1. _____

2. _____

3. _____

4. _____

5. _____

BLM 7: KWL Chart #2

K What I Know	W What I Would Like to Know	L What I Learned