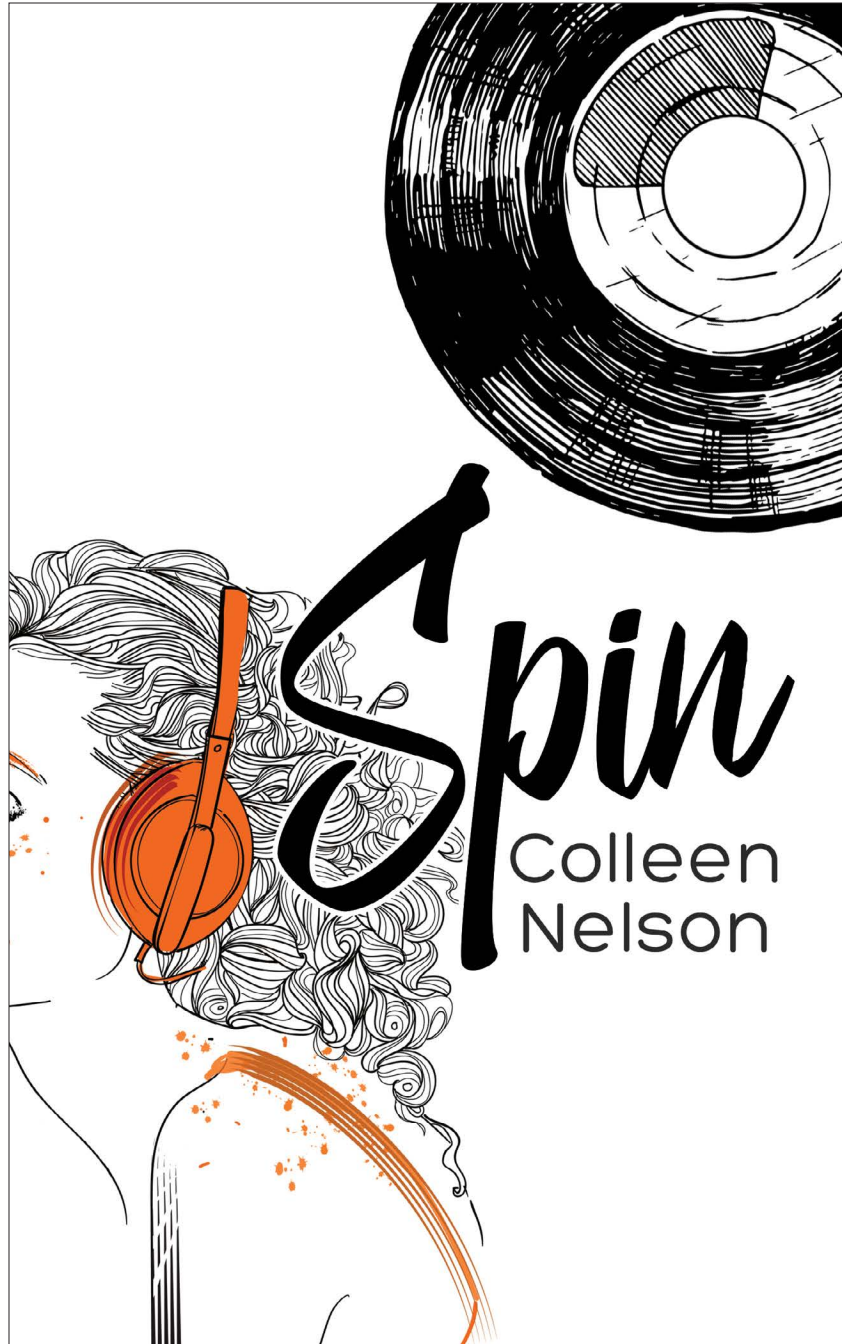


# TEACHER'S GUIDE



By James E. Venn, OCT






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# I • INTRODUCTION

## About the Book

*Spin* is a young adult novel. The main protagonist of the book is fifteen-year-old Delilah “Dizzy” Doucette. Like many young people, Dizzy is keen to find her place in the world. Dizzy is an aspiring DJ and is beginning to gain some public recognition, but Dizzy’s family history complicates her quest for identity. Her mother is a famous singer and has been almost entirely absent throughout her childhood. When her mother returns to the town where Dizzy and her family live, Dizzy tries to connect with her mother — through her mother’s music, through her own music, and, if she can be determined enough, face to face.

*Spin* is a sequential story told from three perspectives. Dizzy is the first-person narrator of almost half of the novel. Alternating with Dizzy’s perspective are chapters narrated by Lou, Dizzy’s older brother, and chapters narrated by Ray, Dizzy’s father.

## About the Author

Colleen Nelson lives, works, and writes in Winnipeg, Manitoba. She is a teacher and teacher-librarian. She has published a large number of books for children and teenagers and is a dedicated advocate of literacy. In addition to the books Colleen has authored, she has been part of several initiatives that promote literacy among young readers, including the Manitoba Young Readers Choice Award, the MG Lit Online Book Club, and the Canadian Children’s Book Centre.

## II • LITERARY DEVICES, MOTIFS, AND THEMES

### Literary Devices

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#### Chekhov's Gun

A Chekhov's gun is when an object is introduced early in a story but only plays a significant role much later, often in the climax. The opposite of Chekhov's gun is a MacGuffin, which is an item introduced early in the story that is ultimately unimportant to how the story resolves. Two photographs and several records in *Spin* all could be classed as Chekhov's guns. The term "Chekhov's gun" is a reference to the writer Anton Chekhov, who maintained that, as a rule of good writing, if an item is introduced to a narrative, it should be used to develop that narrative.

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#### Point of View

*Spin* has three narrators: Dizzy, Ray, and Lou. Each chapter is told from the point of view of one of these narrators. This is an example of multiperspectivity, meaning that more than one perspective is represented. The use of this structure makes *Spin* a "mosaic novel."

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#### Dramatic Irony

Dramatic irony is when the author lets the reader know something that the characters do not, creating a sense of tension for the reader. An example of dramatic irony in *Spin* is Dizzy and Maya planning and going to the concert in secret, to the surprise of Ray.

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#### Juxtaposition

The narrative structure of *Spin* allows the reader to compare and contrast the different perspectives on key issues and events that the characters have. For example, Lou explains why he isn't interested in meeting Georgia, and Dizzy explains why she is.

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#### Soliloquy

A soliloquy is a speech given by one character in which they share their thoughts directly with the audience or reader. Ray's chapters are often examples of soliloquy.

## Motifs

Motifs are repeating ideas or images whose reoccurrence highlight or reinforce the themes of the book.

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### Music

Music is a ubiquitous element of *Spin*. Dizzy, Ray, and Georgia all use music as method of self-expression. When performed, it is a public statement of self-expression. When Dizzy is mixing, or when Ray goes to play in the subway, it is also a tool of exploration, used by these characters to process thoughts and feelings. Music in *Spin* is also a shared community activity that Ray, Dizzy, and Lou all enjoy and that their community is built around. In this regard Lou, a non-musician, is also included. He helps promote and organize for Ray and Dizzy and is an active listener. In this context, mixing and shared performances are also metaphors for the networks of relationships in the characters' lives.

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### Parents

There are three mothers and two fathers who are present or mentioned in *Spin*: Georgia, Dizzy and Lou's mother, who is absent and has actively avoided parenting; Ray, father to Dizzy and Lou; Carla, mother of Maya, a busy parent Maya feels neglected by; Olivia's mother, who is unsupportive of Olivia; Donnie, who was a parent and whose daughter has died. These parents provide differing examples that Dizzy, Lou, and the reader can contrast. Some have embraced "parent" as an identity, and some have not. Some have provided the right level of support for their children to determine their own identities, and some have not.

The parents are the creators of community structures (family groups, the store) that the young people move, act, and react within. The life circumstances of each parent provide examples of how actions can have serious consequences. Some of these parents then demonstrate qualities like grace, acceptance, commitment, and care in meeting the responsibilities created by their own actions.

# Themes

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## Identity

Like many young people, Lou and Dizzy actively seek to answer the question “Who am I?” For the reader, the broader question is “What is identity?” Is identity determined by who our parents are? Is it based on the community we are part of? Is it an expression of our talents? Is it derived from the activities we do?

Dizzy particularly seeks to know herself, by getting to know Georgia — first through Georgia’s music and later by getting to know Georgia herself. Lou at first defines himself negatively in terms of the differences between himself and Ray and Dizzy: he isn’t happy; he isn’t musically talented. He knows he is smart but he doesn’t have any kind of outlet to share or express this element of himself. By the end of the book, he has formed a new relationship, made a plan to go to university, and can more proactively explore who he is. Ray’s life has been profoundly impacted by his relationship with Georgia. Ray reflects on how he has changed and grown as a result, and he models acceptance and comfort with the identity he has established.

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## Relationships and Parasocial Relationships

*Spin* shows us a number of relationships and parasocial relationships, juxtaposing the qualities these have. A relationship is a connection shared between two or more people. Close relationships take time to develop, and require contact, communication, and investment (time, effort, and emotional energy) between both or all parties. Relationships are a basic human need. They are also critical for helping us develop our identities and support us in reaching our goals. *Spin* explores and celebrates the importance of relationships in human lives.

A parasocial relationship is a one-sided connection. One person expends time and emotional energy while the other person is unaware of the first person’s existence. Parasocial relationships are normal and can be healthy. Laura, the child Dizzy sees Georgia interact with on stage, and Leroy, the homeless man, have parasocial relationships with Georgia that are largely positive experiences for them both. Parasocial relationships can also be misleading for the invested party. Dizzy’s relationship with Georgia (up until the concert) can be seen as an example of a misleading parasocial relationship.

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## Secrets

The central theme of *Spin* is that Dizzy and Lou keep a secret: that the famous singer Georgia Waters is their absent mother. The reader is told about the situation in the first chapter and is shown how keeping this secret has burdened Dizzy, Lou, and Ray. For Dizzy and Lou, the secret is almost the entirety of their relationship with Georgia. Keeping the secret affects and deforms Dizzy’s and Lou’s relationships with others. Despite the negative consequences the secret has, it is also an example of the positive utility of secrets. *Spin* ends with the secret still being maintained to some degree.

As well, several other secrets play a role in *Spin*. The existence of the non-disclosure agreement, Lou’s university visits, and Dizzy and Maya’s plan to get to the concert are all kept secret at some point. This allows the reader to compare and contrast the motives characters have for keeping secrets, the affects revealing secrets can have, and the justifications for keeping them.

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## Consequences

A consequence is the result of an action. In *Spin*, Dizzy, Lou, and Ray grapple with the consequences of actions taken before the novel starts: Ray’s relationship with Georgia, Georgia’s leaving, Georgia’s single return visit, and the signing of the non-disclosure agreement. Dizzy, Lou, and Ray are all affected by and reflect on the impact of these events. The narrators also comment and reflect on the impact their own actions have. For example, the author explicitly shows how Dizzy playing “The Fam Jam” at Spin Night affects Ray, Lou, and Dizzy.

Dizzy, the youngest narrator, takes the biggest and rashest actions, and as a result, achieves the greatest results (establishing a relationship with Georgia) and suffers the greatest consequences (being hounded by paparazzi). Dizzy also shows how feeling certain about an action does not necessarily mean it is the right action.

Lou models a more cautious attitude. He is able to take actions that help improve his life and the lives of others, but he is often reluctant to do so, fearing consequences. He begins the book feeling trapped, unhappy, and uncertain of how to proceed. When he joins the university class, he tries to do so invisibly, fearing negative consequences for being there. He refuses to reopen himself to Georgia, as Dizzy does.

Ray, the oldest narrator, provides an experienced example of how to cope with being an actor in the world. He is thoughtful and balanced, refraining from some actions (like showing Dizzy and Lou the non-disclosure agreement or withholding the ticket from Dizzy) while taking others (like giving Leroy the ticket). He reflects on the choices he and others have made with understanding and empathy, acknowledging mistakes, successes, and lessons learned.



## III • PRE-READING ACTIVITIES

### Author Study

Have students work in small groups and visit Colleen Nelson’s website: [colleennelsonauthor.com](http://colleennelsonauthor.com).

Ask students to prepare a one-page information sheet about Colleen Nelson, her books, and career.

### Class Bulletin Board

Dedicate one bulletin board in your classroom to student work about *Spin* for the length of the novel study. Post student work to it, and related materials, as a visual reference board for students.

### Cover Deconstruction

Share the cover of *Spin* with the class. Ask students to work in small groups to discuss the title and cover image. Some discussion prompts to consider include:

- Other than spinning records, what other meanings does the word *spin* have?
- What story elements, themes, and motifs might we expect in *Spin*, based on the cover art?
- The cover image of the girl wraps around the front cover and spine so that the girl’s face is on the spine. On the front cover, she is off-centre and only partially shown. Why might the cover designer have chosen to do this?

Give students copies of the book and ask them to make a list of predictions about the story based on the cover and the cover text.

### Mixing Investigation

Invite students to learn about mixing music and DJs. They might visit any of these (or similar) webpages to get an overview of what is involved in mixing music the way Dizzy does in *Spin*:

- “The Art of Turntablism” ([pbs.org/opb/historydetectives/feature/the-art-of-turntablism/](http://pbs.org/opb/historydetectives/feature/the-art-of-turntablism/))
- “The History of DJing” ([radiosolution.info/newsletter/website\\_pages/history\\_of\\_DJ.html](http://radiosolution.info/newsletter/website_pages/history_of_DJ.html))
- “How to Become a Disc Jockey” ([theartcareerproject.com/become/disc-jockey/](http://theartcareerproject.com/become/disc-jockey/))
- “Beginner’s Guide: How Music Mixing Works [4 Tips for Incredible Mixes]” ([productionmusiclive.com/blogs/news/how-music-mixing-works](http://productionmusiclive.com/blogs/news/how-music-mixing-works))
- “How to Mix Music: The Simple Guide to Mixing” ([landr.com/how-to-mix](http://landr.com/how-to-mix))

After students have looked at some or all of these pages, hold a class discussion about mixing. Some possible questions to begin discussion might be:

- When have you benefitted from the talents of sound engineers mixing sounds?
- When have you benefitted from the talents of a good DJ?
- Are DJs musicians?
- How is mixing music a good metaphor for a child's relationship with their parents?

## Mixing Response

Invite students to visit Mixcloud ([mixcloud.com](https://www.mixcloud.com)). Challenge students to find a DJ's mix that is completely new to them and that they like enough to share. Have students write a Twitter-length message (280 character limit) that shares the mix by name, the DJ by name, and says why their classmates should listen to it. Post these messages on the class novel study bulletin board.

## Mosaic Novel Investigation and Anchor Chart

*Spin* is a good example of a mosaic novel.

Ask students to do an internet search to find what the term *mosaic novel* means.

Then, lead a discussion about why an author might want to use the mosaic novel format.

With the class, create an anchor chart defining the term *mosaic novel* and listing student ideas about the uses of the mosaic novel format. Add the anchor chart to the class novel study bulletin board.

## IV • SUMMARIES

### Novel Summary

Dizzy and Lou Doucette help their father run a successful independent record store called The Vinyl Trap. Their father, Ray Doucette, opened the store after their mother left to pursue her music career. Ray has raised Dizzy and Lou as a single father. Georgia Waters, their mother, has become very famous. To protect their anonymous, normal lives, Ray has insisted that Dizzy and Lou keep their mother's identity a secret. They have kept the secret successfully, but the absence of their mother remains an unexplained sore point for all three Doucette family members.

Dizzy is fifteen and is beginning to take some public steps toward becoming a musician. Dizzy is interested in DJing. Lou, in contrast, has no specific musical talent, and no specific goal in life, which makes him anxious. He is intelligent, however, and savvy about promoting the store in non-traditional ways. Lou has organized weekly spin nights at the store, where DJs perform. When Lou shares that DJ Erika (a DJ Dizzy admires) will be performing at the next Friday Night Spin, Dizzy asks to be the opening act. The performance goes very well for Dizzy, confirming her interest in DJing and affirming that she has considerable talent.

Lou then learns that Georgia Waters will be performing a concert in their town. Lou tells Ray. Later, when Dizzy sees posters for the event, Lou confirms this news for Dizzy. Dizzy begins comparing herself to Georgia. Following the advice of DJ Erica, she begins to try to “tell stories” in the music she is mixing and begins to use recordings of Georgia in her mixes. One of these mixes gets a very positive response from friends and online.

Lou, who wishes to keep himself sealed off from thinking about Georgia, starts leaving the store more. He begins attending a class at the local university. There he meets and develops a relationship with a girl named Olivia.

At the next Friday Night Spin, Dizzy plays the mix she has created, causing Ray to discover that Dizzy has used Ray's recordings of Georgia singing. Ray reveals to Lou and Dizzy that he has signed a non-disclosure agreement with their mother. He fears using Georgia's singing in Dizzy's mix will cause them legal trouble with Georgia. He forbids Dizzy to use Georgia's music moving forward. Dizzy responds with anger. She believes that it is fundamentally unfair for her to be cut off from knowing her mother, or sampling her mother's music. Lou sympathizes with Dizzy but also supports Ray's position, believing that Georgia is to blame for the separation and that Ray's circumspection about legalities is sensible.

Lou's relationship with Olivia develops, and he opts to apply to Waverley University for the next year, as Olivia hopes to get into medical school there. The application process prompts Lou to reveal the secret of Georgia's identity to Olivia.

Dizzy reveals who her mother is to her friend Maya, and with Maya's help begins planning to attend Georgia's concert. She asks Barney, a musician friend of Ray's, to get her tickets. Barney is able to get a single ticket. He gives it to Ray, and informs Ray that Dizzy had asked. Ray decides to give the ticket to Leroy, a homeless man he knows, rather than give it to Lou, Dizzy, or use it himself.

Maya is able to obtain the money needed to buy two tickets by selling some treasured items of clothing. Maya and Dizzy then sneak off to the concert. Lou, with Olivia, spots Dizzy and Maya on their way to the concert, and reports this to Ray. Ray sends Lou with the car to the concert to bring them home.

At the concert Dizzy witnesses a touching meeting between Georgia and a young girl on stage. Then, with Maya's help, Dizzy sneaks into Georgia's dressing room and meets Georgia. The meeting does not go as Dizzy had hoped. Dizzy leaves, feeling rejected. She leaves Georgia a photograph of Georgia holding Dizzy as a baby and a USB drive containing some of Dizzy's mixes. Lou drives Maya and Dizzy home.

When Dizzy arrives home, she and Ray have a second fight, during which Ray defends Georgia, and Dizzy, deeply disappointed by Georgia, breaks Ray's recordings of Georgia singing. Ray leaves. Dizzy posts a public video declaring herself to be Georgia's daughter, then goes to Maya's house to avoid facing Ray's response when he finds out.

The video quickly gets seen and becomes media fodder. Lou sees the video and shows it to Ray. Ray then gets a call from a reporter. Shortly after, Ray collapses. Lou calls an ambulance and Ray is taken to a hospital.

Dizzy wakes up at Maya's house and begins to have second thoughts. She is contacted by Lou, who tells her what has happened and sends Jeremy, his best friend, to bring her to the hospital. At the hospital Dizzy meets Lou and sees Ray, who will soon be discharged.

Georgia arrives at the hospital to visit Ray. Georgia has voided the non-disclosure agreement. Dizzy's visit with Georgia, and listening to Dizzy's mixes, has led Georgia to reconsider the choices she has made, and she has come to ask if she can have a second chance. Dizzy asks her to leave. Georgia does so but leaves contact information with them.

On returning home, Dizzy decides to call Georgia, and with Lou's support, does so. During the subsequent phone call, Georgia is able to tell Dizzy that she realized leaving them had been a mistake. This revelation provides the closure Dizzy has been seeking and allows Dizzy to begin to connect with Georgia. Dizzy and Georgia begin to develop a relationship.

Georgia holds a press conference in which she refuses to confirm or deny Dizzy's parentage, but asks the press to leave Dizzy alone, as Dizzy is still a minor. Dizzy, Lou, and Ray watch the press conference and agree that this was likely the best way Georgia could have handled the situation.

The press harasses Dizzy for some weeks following this event, but gradually things return to normal. In the last chapters of the book, the family hold another Friday Night Spin, during which Dizzy performs as a DJ with her father and her father's musician friends, performing live music. Lou agrees to FaceTime the event for Georgia. All members of the family find reasons to be optimistic for the future.

# Chapter Summaries

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## Chapter 1: Dizzy

Dizzy finds an unlabelled record that her father, Ray, has kept in the office of the record store that he owns and operates. She and Ray listen to the record and discover that it is a recording of Georgia Waters, Dizzy's famous mother, singing. Dizzy labels the record. Ray helps a customer while Dizzy thinks about her mother.

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## Chapter 2: Ray

Ray reflects on the likeness of Dizzy to her mother, Georgia, and remembers living with Georgia, before she left Ray and their two children, Dizzy and Lou. Ray recognizes that Dizzy has questions about Georgia but does not know how to answer them.

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## Chapter 3: Dizzy

Dizzy reflects on how similar she and Georgia look while tidying up the store. She describes the store layout, including the DJ booth, and the upstairs apartment where she, Ray, and Lou live. We learn that the store has been successful, due to Ray's vision and Lou's social media marketing. The family eats dinner together in the apartment kitchen. Lou shares that he has booked DJ Erika to perform for the store's weekly Friday Night Spin. Dizzy wonders if she could give DJ Erika some of her own mixes. Lou and Ray encourage Dizzy to do so. Ray shares that Georgia also began by handing out demo tapes. Dizzy thinks about her mother and father's relationship, and what it had been like for her father to be left as the sole parent.

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## Chapter 4: Lou

Lou reflects on his role in the family and store. He shares that his father holds jam sessions with musician friends. He reflects on the success of the DJ nights he has organized. He feels trapped and dissatisfied. He has graduated high school and has spent a year working in the store, and he is unsure what to do moving forward.

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## Chapter 5: Dizzy

Dizzy practises spinning with Jeremy. Jeremy is a close friend of Lou's, who also works in the store and has helped Dizzy learn to DJ. Dizzy and Jeremy talk about being ready to DJ live. Dizzy suggests she could open for DJ Erika. Lou and Dizzy talk about the importance of the store for the family, and he reveals that he is not happy.

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## Chapter 6: Lou

Lou reflects on his jealousy of Dizzy’s passion for making music. He explains that he has not told her about a new announcement, that their mother will be visiting their city soon. Lou has told Ray and thinks Ray was affected by this news. Lou is also affected and “made morose” by the news. He recalls the only time Georgia has visited the family, when Lou was eight and Dizzy was five. Georgia had promised she would come back soon, but had not. He also recalls lying to Dizzy’s friends, saying Dizzy lied when she told them who her mother was, and shares his emotional conflict about having done so.

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## Chapter 7: Dizzy

Dizzy and her best friend, Maya, talk about Dizzy opening for DJ Erika. Outside the store they meet Lou, who is covering up posters advertising Georgia’s concert with new posters advertising DJ Erika’s session at the store. Dizzy regrets telling Maya that her mother had died in a car crash. Dizzy asks Lou for the last uncovered poster for Georgia’s concert, and Lou gives it to her. Maya and Dizzy go to the family apartment to have a snack and work on homework together. Dizzy is distracted by learning of Georgia’s concert. Maya receives a text telling her to come home to babysit her twin one-year-old sisters. Dizzy and Maya talk about how Maya’s life has changed as a result of her mother’s remarriage and the babies.

After Maya has left, Lou and Dizzy talk about Georgia’s concert. Ray’s musician friends arrive and hold a jam session. Later, before going to sleep, Dizzy compares the poster of Georgia to her own image in her bedroom mirror.

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## Chapter 8: Ray

Ray plays the saxophone with his friends and reflects upon the importance of music in his life — how from an early age it had been all he had been interested in. He then reflects on how meeting and falling in love with Georgia has changed his life.

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## Chapter 9: Dizzy

Dizzy finds Ray listening to another record of Georgia singing. She and Ray talk about the possibility that Georgia will visit and Ray’s feelings for Georgia. Ray gives Dizzy two photos of Georgia taken before Georgia left. Dizzy reflects that Georgia’s concert might give her a chance to meet her mother again.

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## Chapter 10: Lou

Lou fills online record orders. He considers whether he should go to the concert. Lou reflects on his own feelings toward Georgia and feeling trapped by his circumstances. He wonders if he should consider going to university.

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## Chapter 11: Dizzy

Dizzy says goodbye to Maya outside the school, and then talks to Jeremy, Lou, and Ray before DJ Erika's performance. She preps the DJ booth. Dizzy experiences some pre-performance nerves. Then, as the performance gets going, Dizzy comes to enjoy the experience.

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## Chapter 12: Lou

Lou watches and records Dizzy's first performance. DJ Erika arrives and talks with Lou before going to the DJ booth to start her set. Lou reflects that other people in his life — Jeremy, Dizzy, and Ray — all have goals in a way he does not and questions how to find a goal of his own.

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## Chapter 13: Dizzy

Dizzy is complimented by Erika and Ray for her success and watches DJ Erika begin her own set. Maya messages Dizzy, having seen Lou's video. At the end of the night, Dizzy helps Erika pack up and talks with her about DJing. Erika asks Dizzy to send her some of Dizzy's mixes, so Dizzy gives Erika a USB she has prepared. Erika leaves by cab. Lou shows Dizzy some complimentary posts left by people who have liked the video, including one by DJ Erika. Lou confirms that he has also been impressed by Dizzy's success. Dizzy reflects that performing as a DJ felt like that was where she belonged.

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## Chapter 14: Ray

Watching Dizzy, Ray reflects that Lou and Dizzy are not kids anymore and that Georgia has missed all the good parts of parenting. He thinks that he has done a good job parenting and that he has also matured considerably.

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## Chapter 15: Dizzy

Dizzy talks with Maya about the performance and agrees to go clothing shopping with her at Vintage Village. The girls pass through the record store and observe Ray talking to a customer. Dizzy talks with Jeremy and Maya about a display Jeremy is making about Georgia. Dizzy and Lou are both uncomfortable with the display, especially when Maya notes that Dizzy's hair colour is the same as Georgia's. Dizzy and Maya leave.

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## Chapter 16: Lou

On a whim, Lou gets off the bus at the university campus. He sees a girl reading his favourite book in a coffee shop. Lou then follows another student into a university English class. The professor in the class leads a discussion about literature that Lou enjoys and is tempted to join. He holds back, though, uncertain if he would be welcome. He observes that the girl from the coffee shop is also in the class and sees her leave at the end of the class.

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## Chapter 17: Dizzy

While mopping in the store, Dizzy is provoked by the display about Georgia. She and Lou talk briefly about the display and their feelings for Georgia. Dizzy thinks about Lou, concerned that he does not seem to have a passion. Dizzy decides to make a new mix that uses some of Georgia's music in her father's collection. She collects music samples to represent herself, Lou, Ray, and Georgia; creates a new mix; and uploads it to Mixcloud.

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## Chapter 18: Lou

Lou goes to the next session of the university English class. Lou thinks about how he has not told anybody what he is doing. We learn that Ray's parenting style gives his children a lot of space, and that Lou feels trusted and trustworthy. Lou has learned that he is allowed to audit the course, but he still feels like he is transgressing. When he gets to the lecture hall, Lou is able to hold the door open for the coffee shop girl and then to sit next to her.

---

## Chapter 19: Dizzy

In the store, Dizzy talks to Jeremy about the mix she made. Jeremy likes it. Dizzy lies to Jeremy, saying she does not know who the singer is. Jeremy shows Dizzy that the mix has a large number of likes, and speculates that it might go viral. Dizzy hopes that Georgia will hear the mix.

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## Chapter 20: Ray

Ray is drinking in a bar with Donnie, a musician friend he regularly plays with. Ray and Donnie talk about Georgia's concert. Ray is not sure if he wants to go, but has asked Barney (another musician friend) to look into getting tickets. Ray's musician friends all know about the family's connection to Georgia. Donnie asks about Lou's and Dizzy's feelings, and Ray explains he is not sure. Ray explains to Donnie that after Georgia's only visit, ten years earlier, lawyers representing Georgia had visited Ray, and Ray had signed a non-disclosure agreement. Lou and Dizzy have not been told about this, and Ray is worried what might happen if Lou or Dizzy try to contact Georgia.

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## Chapter 21: Lou

Lou is now enjoying going to class, both for the academic challenge and because of Olivia, the girl he has begun to spend time with. When Olivia calls Lou by name in the class, Lou is worried when the professor is able to confirm he is not on the class list. The professor asks to speak with Lou. She confirms he is welcome to continue to audit the class, but also suggests that he should look into actually registering. Lou realizes he is excited by the idea. After, he talks to Olivia, who reveals that she wants to enroll at Waverley University for the medical school program. She suggests that Lou could also apply to Waverley.

On the way home, Lou kisses Olivia. After he reflects that he should inform her that he has only been auditing the class. In the subway, Lou sees his father playing saxophone.



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## Chapter 22: Dizzy

Maya feels increasingly excluded from her family. In class, Maya informs Dizzy that she has had a fight with her mother. As a result, she has been grounded and will miss that night's spin performance. That evening Dizzy DJs again. She gets a positive audience response and is excited when Maya comes after all. Then she plays "The Fam Jam" mix. The audience likes it, but Ray is visibly dismayed, and Dizzy realizes she has failed to consider his feelings.

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## Chapter 23: Lou

Lou watches Dizzy's performance. He recognizes Georgia's voice in a number of mixes and is impressed by Dizzy's obvious talent at remixing. When "The Fam Jam" plays, Lou also sees Ray respond visibly. Lou realizes that Dizzy has not asked their father before using his recordings. The set ends, and the audience applauds. Lou zooms in on Dizzy and sees her look dismayed.

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## Chapter 24: Dizzy

Dizzy leaves the DJ booth in order to speak to Ray. Maya finds Dizzy in the office and congratulates her. Maya has snuck out in order to attend. Jeremy begins his DJ set, and Maya goes to listen. Ray and Dizzy speak in Ray's office. Ray tells Dizzy that she can't use his private recordings of Georgia singing in her mixes. He explains that he does not want anybody to be able to connect Georgia to Dizzy and Lou. When Dizzy pushes, Ray reluctantly reveals that he has signed a non-disclosure agreement. Dizzy is outraged and storms out of the office. Maya tries to talk to her, but Dizzy doesn't want to talk. Dizzy goes upstairs to her bedroom, now concerned about what might happen if Georgia does hear the mix.

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## Chapter 25: Lou

Lou talks to Donnie, who has noticed that something has happened. Lou then helps Jeremy set up. Dizzy has left her equipment in the DJ booth. Lou talks to Maya, confirming the lie Dizzy has told Maya. In the office, Ray asks Lou if he had known about Dizzy's songs. Lou confirms he had. Ray explains he thinks Georgia's visit ten years ago had been made to secure the non-disclosure agreement. Ray shows Lou the non-disclosure agreement. Lou is shocked. Ray explains that Dizzy needs to stop mixing Georgia's material. Lou thinks that this will be difficult for Dizzy.

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## Chapter 26: Dizzy

Lou visits Dizzy's bedroom, and they talk about the contract. Dizzy is angry that their father signed it. Lou reserves his anger for Georgia and defends Ray. They discuss what Georgia's motives might have been. Lou tells Dizzy that she cannot use Georgia's music. Lou leaves. Maya comes in. Dizzy tells Maya that her mother is Georgia Waters and explains why it has been kept secret. She also tells Maya about the contract. Dizzy and Maya agree to try to get to the concert together. After Maya leaves, Dizzy reflects about her relief at having told the secret and her desire to understand why Georgia has behaved as she has.

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## Chapter 27: Ray

The following day Ray goes to the subway to play his saxophone. On returning to the store, Ray sees Dizzy mixing at the DJ booth. They continue the disagreement from the day before. Dizzy tells Ray that she wants to meet Georgia.

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## Chapter 28: Lou

Lou looks at the Waverley University brochure in his bedroom. As a condition of entry, Lou would need to write a short essay about who he is. Lou drafts a letter, in which he discusses his parentage. When it is written, Lou emails it to Olivia.

---

## Chapter 29: Dizzy

Dizzy and Maya walk home and discuss Georgia and the concert. At the store, Donnie and Ray are jamming. This is the anniversary of the death of Donnie's daughter. Donnie and Ray playing music has become a tradition. Dizzy talks with Donnie, who helps Dizzy set aside her anger with Ray. He is unsuccessful at convincing Dizzy that she should "let things go" with Georgia. Dizzy calls Barney to ask him to get concert tickets for herself and Maya.

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## Chapter 30: Lou

Olivia and Lou meet for coffee and talk about the letter and the secret he has shared. He also shares that he has been auditing the course in which they met.

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## Chapter 31: Dizzy

Dizzy and Jeremy discuss Lou's regular disappearances in the afternoons, and Jeremy tells Dizzy that Lou has been taking a class. Dizzy receives a tweet telling her that a local radio station will be playing her mix. Jeremy and Dizzy put the radio on and listen to DJ Erika announce and play Dizzy's song. Dizzy receives congratulations from several people, including Maya, and feels elated. She reflects that, in spite of her father's wishes, she feels proud of the songs she has mixed.

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## Chapter 32: Ray

Barney gives Ray the single ticket for the concert he has been able to get, and shares that Dizzy had also asked for tickets. Ray reflects on Lou's feelings for Georgia and what to do about Dizzy, now that he has a ticket. He considers using it himself. Ray goes to the subway to play saxophone and continue thinking. After playing, Ray speaks with Leroy, a homeless man. Ray gives Leroy the money he has gotten from busking. When Leroy reveals that he is a fan of Georgia, Ray gives Leroy the ticket.

---

## Chapter 33: Lou

Lou meets Olivia in The Basement, a student bar. Jeremy arrives. Olivia and Lou discuss Olivia's mother, who is not supportive. Olivia and Jeremy are introduced to each other. Jeremy prompts Lou to read his texts and discover that Dizzy's song has been played on the radio. Lou is conflicted, proud of Dizzy and worried. Olivia asks to meet Dizzy. Lou and Olivia discuss their relationship status.

Lou returns to the store where Dizzy is spinning. Lou and Dizzy discuss the song being played. Lou sees that Dizzy has the photo of Georgia with Dizzy as a baby. Lou and Dizzy argue whether Georgia is interested in them.

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## Chapter 34: Dizzy

Maya shares a plan that should allow Dizzy and Maya to go to the concert. Maya will sell some of her vintage clothing to fund the purchase of two tickets. Dizzy recognizes the importance of this sacrifice on Maya's part, but agrees. Maya and Dizzy visit Vintage Village where Maya sells several treasured outfits. Dizzy regrets allowing Maya to do so and hopes the sacrifice will ultimately be justified.

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## Chapter 35: Lou

Lou listens to the podcast of Erika's show and Dizzy's song being played. Lou reflects on Dizzy's desire for a relationship with Georgia and his pride in Dizzy's accomplishment. He thinks about his submitted application to Waverley University. He has not yet told Ray or Dizzy. Lou thinks about how his desire to leave home parallels Ray's own desire to do the same when Ray was young.

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## Chapter 36: Dizzy

It is the day of the concert. Dizzy and Maya have succeeded in buying two tickets. Dizzy goes to Maya's home, where they plan bus routes. Dizzy lets Maya choose clothes and makeup for both of them. They lie to Maya's mom to explain why they are dressed up. Then, they take public transit to the concert and turn off their phones to avoid parent messages. On the bus, they see Lou with Olivia. Dizzy is curious about Olivia but avoids calling out. Lou sees Dizzy on the bus and calls out to her as the bus departs.

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## Chapter 37: Lou

Lou returns to the store and, with Ray, figures out that Dizzy and Maya must be going to the concert. Lou introduces Olivia as his girlfriend to Ray. Lou tells Ray that Olivia has been told the secret. Ray calls Carla, Maya's mother. Ray asks Lou and Olivia to drive to the concert to try to find the girls. Lou and Olivia drive toward the concert and talk about Maya. Both think Dizzy will have told Maya the secret, too.

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## Chapter 38: Dizzy

Dizzy and Maya get off the bus and ride the subway toward the concert. They enter the concert hall and find their seats. They watch the concert. Toward the end of the concert, Laura, a child with leukemia, is invited onto the stage. Dizzy is strongly affected by this scene. She and Maya leave their seats. In the halls, Dizzy asks Maya to help her get backstage. Dizzy and Maya succeed in sneaking backstage and watch Georgia being escorted off the stage. Dizzy asks Maya to distract the guards outside Georgia's dressing room. Maya succeeds in drawing the guards away, and Dizzy sneaks into the dressing room.

Georgia mistakes Dizzy for a new attendant. When the real attendant arrives, Dizzy is revealed as an intruder and identifies herself as Georgia's daughter. Georgia dismisses the attendant and talks with Dizzy. Dizzy finds the conversation disappointing, as Georgia is guarded. Dizzy walks out, leaving behind a photo of Georgia holding Dizzy as a baby and a USB of her mixes. She meets up with Maya, and they walk out of the concert hall into empty streets.

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## Chapter 39: Ray

Ray reflects about Dizzy's actions. He tries to call her and drinks two beers. He experiences chest pain. Ray reflects again about his memories of being with Georgia.

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## Chapter 40: Dizzy

When Lou and Olivia find them, Dizzy and Maya get into the car. Lou introduces Olivia. Lou and Dizzy share that Maya and Olivia have been told the secret. Dizzy shares that she got to speak to Georgia, and her disappointment. Maya is dropped off at her home, and Lou speaks to Carla. Olivia reflects on how different moms can be and shares about her disappointing mother. Lou drops Dizzy at home, and then takes the car to drive Olivia home.

Dizzy talks with Ray in her bedroom. She is extremely upset at Georgia. Ray attempts to help Dizzy understand her mother's actions. Dizzy takes out the records of Georgia singing and breaks them. This upsets Ray. Dizzy asks Ray to leave. Dizzy then makes a video identifying herself as Georgia's daughter and uploads it to social media. She talks by text and voice with Maya about having posted online. Dizzy agrees to come over to Maya's to avoid Ray's reaction when he finds out. She takes her birth certificate, and a goodbye letter from Georgia to Ray that she finds stored with the birth certificate, as proof of her identity. Dizzy arrives at Maya's and shows her the certificate and letter. Dizzy reflects on her certainty that she has acted correctly.

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## Chapter 41: Ray

Lou wakes Ray up and shows him the video Dizzy has posted. When Ray asks Lou to take it down, Lou explains that it is not possible for him to do so. A reporter calls and asks for verification, and Ray sees a photographer outside. Ray asks Lou to call "the guys." Ray experiences a sharp pain in his chest, his arm goes numb, and he collapses.

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## Chapter 42: Lou

Lou sees his father collapse and calls 911. An ambulance is dispatched. Lou tends to Ray until paramedics arrive and take Ray to hospital. Lou agrees to ride in the ambulance and grabs a shirt and shoes. Lou thinks he should call Dizzy.

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## Chapter 43: Dizzy

Dizzy sees that Lou has called several times but is not ready to talk to him, fearing his anger. The growing notifications for her post are causing Dizzy to have some second thoughts. Carla finds Dizzy on the couch and speaks with her. Dizzy shows her the video and birth certificate. Maya thanks Dizzy for telling Carla. Dizzy reads a text from Lou and learns that Ray is in hospital. Dizzy calls and speaks to Lou. Ray has been admitted and tests are underway. Lou warns Dizzy not to go back home because of reporters. He tells her that Ray saw the video, right before collapsing. Lou asks Dizzy to come to the hospital. Dizzy is very upset. Maya calls Jeremy to come take Dizzy to the hospital using Ray's car. Dizzy gets dressed.

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## Chapter 44: Lou

Lou waits at the hospital. Dizzy arrives and asks what had happened, and Lou describes how Ray had fainted. Dizzy and Lou agree to talk about other matters at a later time. Jeremy comes in. Dizzy and Lou watch Jeremy react to Dizzy's video as he enters. Lou goes to ask the nurse about Ray and learns that Ray has been moved to the cardiac unit. The nurse gives Lou directions. Dizzy and Jeremy follow Lou there.

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## Chapter 45: Dizzy

They find Ray lying in a hospital bed. Lou and then Dizzy hug Ray. Ray explains that the doctors think his collapse was not a heart attack but want to keep him for observation, and that he should be able to return home the following day. Ray begins a conversation with Lou and Dizzy about what they should do regarding Dizzy's revelation. Jeremy returns to share that they are on the news. He turns on the room's television and shows a journalist standing outside the store, reporting about Dizzy's claim. The reporter explains that Georgia will be giving a press conference the next day. Dizzy is shocked and dismayed at the level of public attention. Jeremy volunteers to take her home.

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## Chapter 46: Ray

Ray turns off the television. His musician friends enter the room. Donnie speaks to Dizzy. A nurse enters and complains that there are too many visitors. Lou, Jeremy, and Dizzy leave. Ray talks with his friends about Dizzy's video and what to do next. He is worried that Georgia's lawyers might take the store. Donnie takes a statement from Ray to read to the press, asking for privacy. Rudy volunteers his and Barney's services as security to keep press away from the store, and speculates that the neighbours could get a police presence. Donnie invites Ray, Lou, and Dizzy to stay at his place. Ray's friends leave. Ray thinks about his feelings for Georgia.

Georgia calls Ray, asking if she can come in to see him. Ray agrees and waits nervously.

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## Chapter 47: Dizzy

A doctor in the hallway tells Dizzy, Lou, and Jeremy that Ray will be able to go home before dinner. The doctor then asks if it is true that Dizzy is Georgia's daughter. Lou says yes. The doctor leaves. The three return to Ray's hospital room. Outside the room they see a tall man standing guard. He lets Lou and Dizzy in, at Ray's request. Inside, they find Ray and Georgia.

The family has a conversation about why Georgia left and why she has not visited. Georgia gives Ray her copy of the non-disclosure agreement and tells Ray that it has been voided. Georgia explains that she has decided she needs more in her life than just singing and is hoping for a second chance.

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## Chapter 48: Lou

Lou watches Dizzy react to Georgia's request. Dizzy fetches the birth certificate and the second photo from her backpack and gives them to her mother. Dizzy asks Georgia to go. Then Dizzy goes to Ray to cry. Ray holds her. Georgia looks questioningly at Lou, who shakes his head. Georgia takes out her card, puts it down carefully in front of Lou, and leaves.

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## Chapter 49: Dizzy

Dizzy, Lou, and Ray discuss what to do with the card, and decide to keep it. Lou gives it to Dizzy, and Dizzy pockets the card. Maya calls to check that Ray and Dizzy are okay, and reports seeing Dizzy on the news. Dizzy tells her that Georgia had visited, and that Dizzy had told her to leave. Jeremy comes back in, and Lou describes Georgia's visit to him. Ray, Lou, Dizzy, and Jeremy talk about Georgia and her visit. Dizzy shows Ray the goodbye letter she had found with the birth certificates. Ray shares the letter with Lou, who has never seen it. The nurse re-enters and tells Ray he can go. Ray changes, and Dizzy prepares to face the "circus outside."

The family arrives home. Rudy and Barney are patrolling outside, so the reporters are on the other side of the street. The family quickly enters. Ray goes to take a shower. Lou and Dizzy talk about what to do about the public attention. They speculate about what Georgia will say in her news conference. Maya arrives, also speculating about the news conference.

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## Chapter 50: Lou

Dizzy enters Lou's room to tell him that she wants to call Georgia to ask her what she will say to the press. Lou helps Dizzy calm down and encourages her to call Georgia, if she wants. Dizzy is then flustered about calling. With Lou's encouragement, Dizzy calls Georgia.

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## Chapter 51: Dizzy

Dizzy questions Georgia about what she will say to the press. Georgia is not sure. She asks Dizzy what Dizzy thinks she should do, but Dizzy does not know, either. Dizzy asks Georgia if the publicity bothers her, and Georgia says it does. She speculates that the right thing to do is to ask the press to respect Dizzy, Lou, and Ray's privacy. Dizzy asks Georgia if she regrets leaving. Georgia says that she regrets it a lot. Dizzy recognizes that this answer is what she had been looking for from Georgia.

On the day of the press conference, Dizzy lets Jeremy in through her father's bedroom window to avoid the reporters waiting at the front. Jeremy and Dizzy talk about spinning, which Dizzy is thinking of giving up. Jeremy opposes this. Dizzy, Ray, Lou, Maya, and Jeremy watch the press conference, in which Georgia addresses a group of reporters. Georgia refuses to confirm or deny that Dizzy is her daughter, saying, "It's none of your business." She announces her newly planned two-year residency in Las Vegas.

Georgia calls Dizzy after the press conference. Georgia asks Dizzy if they can continue to talk, and if Dizzy would be interested in visiting her in Las Vegas. Dizzy agrees. After the call, Dizzy tells the group that Georgia wants to keep talking. Dizzy reflects that building a new relationship with Georgia will not be easy.

Six weeks later, Dizzy wakes up from a dream about reporters. She has been hounded by press during that time and now gets press nightmares. Dizzy recalls that the press scrutiny got bad enough to prevent her from going to school and to prompt Georgia to release a press-shaming statement. However, press attention is now starting to wane. Students at school have also been "weirded out," making school difficult. But Dizzy is spinning and mixing again. Dizzy reflects that she wishes she had not released the secret but is happy to be talking to Georgia, while still being mindful of Lou's reluctance and Ray's regret.

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## Chapter 52: Lou

Lou and Olivia open their Waverley University acceptance letters together. The two stay excited through their English class. They go out to celebrate. They discuss introducing Lou to Olivia's mother.

At home Lou talks with Dizzy, who is still awake doing homework. Lou tells Dizzy about his university acceptance. Dizzy is surprised and disturbed that Lou will be leaving and that things are changing. Lou assures Dizzy he is not leaving because of her actions and that this is a positive change. He promises he is looking forward to the Friday Night Spin planned for the next evening.

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## Chapter 53: Ray

Ray reflects that the last six weeks have been difficult. He has coped by maintaining as much normalcy as he can. He reflects that the reporters would have had an easier time proving Dizzy's parentage if they had known about the bank accounts Georgia had created for Lou and Dizzy. Dizzy and Lou do not know about these, but they each will be getting a substantial sum. Ray also reflects about his own relationship with Georgia and how Georgia has changed. He is comfortable with the idea that she should get to try to build a relationship with their children.

Ray sits with his friends to watch Dizzy spin for Friday Night Spin. The store is packed. Ray watches Lou greet a potential manager who Erika has said will be coming. Ray makes eye contact with the manager. Lou lowers the lights. Ray and his friends prepare to perform on the second stage. Leroy approaches and says thank you to Ray. He has managed to clean up, and credits Ray giving him the ticket. Ray invites him to stay and listen to the set, as well as to come back to play music with Ray. Dizzy begins mixing.

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## **Chapter 54: Dizzy**

Dizzy sees Ray and then sees Lou greet the manager. She speculates on the manager's motives, but is confident in the quality of the mixes she is about to perform. Dizzy sees Maya and her mom. Maya and her mom are now getting along better. Lou prompts Dizzy to start. She, Ray, and his friends perform together, meshing well. Lou FaceTimes the performance for Georgia as a favour to Dizzy. Dizzy speculates that someday it might be possible to include Georgia in the mix, too. Dizzy observes her father's focused playing. Dizzy enjoys playing for the crowd and their response.



# V • DURING-READING ACTIVITIES

## Novel in an Hour

Because most chapters in *Spin* are short, it could be an appropriate novel to use with the “Novel in an Hour” approach.

When using Novel in an Hour, the teacher assigns individual students, or groups of students, to read specific chapters. (The whole class should read the first few chapters, to allow for a common understanding of the main characters, setting, and initial problems.) Students are then responsible for reading their chapters, summarizing them, and presenting their summary for their peers.

If you use the Novel in an Hour approach, consider assigning chapters in the following chunks so that the number of pages each group has is similar. Each group will also be able to make some use of the chapter response pages in this teacher’s guide to help them engage with the text.

1. Chapters 1–4 (p. 7–24)
2. Chapters 5–7 (p. 25–45)
3. Chapters 8–12 (p. 46–64)
4. Chapters 13–16 (p. 65–82)
5. Chapters 17–21 (p. 83–105)
6. Chapters 22–26 (p. 106–29)
7. Chapters 27–30 (p. 130–47)
8. Chapters 31–33 (p. 148–64)
9. Chapters 34–37 (p. 165–82)
10. Chapter 38 (p. 183–202)
11. Chapters 39–41 (p. 203–20)
12. Chapters 42–45 (p. 221–38)
13. Chapters 46–50 (p. 239–63)
14. Chapters 51–54 (p. 264–88)

# Chapter Response 1

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## Chapters 1–4 (p. 7–24)

### ■ **SUMMARY**

Write a one-paragraph summary of the important events from this section of the book.

### ■ **VOCABULARY CHART**

Use Vocabulary Building 1 to investigate specific vocabulary words.

### ■ **COMPREHENSION**

1. Who is Georgia Waters?
2. Why has The Vinyl Trap succeeded as a business?
3. What problem does Lou have?

### ■ **INFERENCE**

1. On page 10 Dizzy says, “She might have escaped us, but we couldn’t escape her.” Explain what Dizzy means.
2. On page 19 Ray says, “That’s how your mom got her start.” Dizzy refers to this as Ray having “dropped the M-bomb.” What do we learn from this statement?

### ■ **MAKING CONNECTIONS**

1. Put yourself in Dizzy’s shoes. If your mother were Georgia Waters, what would you have lost? What would your feelings toward Georgia be?
2. How do you listen to music?

### ■ **WRITER’S CRAFT**

Chapter 1 is narrated by Dizzy, chapter 2 by Ray, chapter 3 by Dizzy, and chapter 4 by Lou. Why do you think the author has multiple narrators? What benefits might there be for readers in having multiple narrators?

# Vocabulary Building 1

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## Chapters 1–4 (p. 7–24)

For each word or phrase in the table below, locate the sentence in *Spin* where it was found. Then, learn and record the dictionary definition or the meaning of the phrase.

VOCABULARY WORD	PAGE	CONTEXT SENTENCE	DICTIONARY DEFINITION
abandoned	9		
unburdened	13		
glamorous	14		
bohemian	16		
mixes	18		
snuffed out	20		
obscurity	20		
karma	22		
slog	22		
coattails	23		

# Chapter Response 2

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## Chapters 5–7 (p. 25–45)

### ■ **SUMMARY**

Write a one-paragraph summary of the important events from this section of the book.

### ■ **VOCABULARY CHART**

Use Vocabulary Building 2 to investigate specific vocabulary words.

### ■ **COMPREHENSION**

1. How is Dizzy connected to Jeremy?
2. What announcement disturbs Lou and Dizzy?
3. What is Dizzy and Lou’s connection to Rudy, Barney, Big Tom, and Donnie?
4. Donnie is Dizzy’s favourite of her father’s friends. Why?

### ■ **INFERENCE**

Explain why Lou feels mad at himself on page 33.

### ■ **COMPARE AND CONTRAST**

Compare and contrast Dizzy’s and Lou’s attitudes and feelings for Georgia. Give specific examples from the text to support your conclusions.

### ■ **DISCUSSION**

1. On page 39 Maya complains about the lack of time and attention her mother now gives her: “The piece of her that’s saved for me keeps getting smaller.” How much of a parent’s time and attention should a child have a right to?
2. Was Ray right to swear Lou and Dizzy to secrecy?

## Vocabulary Building 2

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### Chapters 5–7 (p. 25–45)

For each word in the table below, locate the sentence in *Spin* where it was found. Then, learn and record the dictionary definition or the meaning of the phrase.

VOCABULARY WORD	PAGE	CONTEXT SENTENCE	DICTIONARY DEFINITION
spinning	25		
dubious	27		
morose	33		
touring	35		
nonchalantly	35		
DJing	38		
jamming	40		
alluded	41		
belied	42		
wistful	43		

# Chapter Response 3

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## Chapters 8–12 (p. 46–64)

### ■ **SUMMARY**

Write a one-paragraph summary of the important events from this section of the book.

### ■ **VOCABULARY CHART**

Use Vocabulary Building 3 to investigate specific vocabulary words.

### ■ **COMPREHENSION**

1. What does Jeremy advise Lou to do, and why?
2. Why does Dizzy think that the universe is trying to tell her something? What does she think the universe is telling her?
3. Why does Dizzy say, “I belonged up here” on page 60?

### ■ **INFERENCE**

1. How does Ray feel about Georgia? Explain your answer.
2. Is Lou truly unaffected by Georgia coming to town? Explain your answer.

### ■ **PERSONAL REFLECTION**

Lou wants a “bright spot to move toward” (page 64). Have you ever felt you lacked a “bright spot?” How did you address that situation?

### ■ **WRITER’S CRAFT**

In *Spin*, music is a reoccurring motif, a story element that appears many times.

1. How does the author use playing music to show how Dizzy is both similar to and different from Ray?
2. Write a one-page story that includes music as a key element.

## Vocabulary Building 3

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### Chapters 8–12 (p. 46–64)

For each word in the table below, locate the sentence in *Spin* where it was found. Then, learn and record the dictionary definition or the meaning of the phrase.

VOCABULARY WORD	PAGE	CONTEXT SENTENCE	DICTIONARY DEFINITION
etched	50		
coincidence	51		
unaffected	53		
fodder	54		
tabloids	54		
mottled	54		
melding	57		
state-of-the-art	58		
crush	58		
synced	59		

# Chapter Response 4

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## Chapters 13–16 (p. 65–82)

### ■ **SUMMARY**

Write a one-paragraph summary of the important events from this section of the book.

### ■ **VOCABULARY CHART**

Use Vocabulary Building 4 to investigate specific vocabulary words.

### ■ **COMPREHENSION**

1. What does Dizzy give DJ Erika and why?
2. What does Ray recognize about Lou and Dizzy?
3. What does Jeremy do that disturbs Dizzy?
4. How does Lou end up in class?

### ■ **INFERENCE**

1. Why are both Dizzy and Lou uncomfortable in chapter 15 while talking to Maya and Jeremy?
2. Why does Lou try to blend in while on the university campus?

### ■ **COMPARE AND CONTRAST**

In chapter 16 the author includes a description of the protagonist of the book *The Catcher in the Rye*, Holden Caulfield. How is Holden similar to Lou?

### ■ **DISCUSSION**

What is Ray's attitude toward parenting? Is Ray a good parent? What qualities make someone a good parent?



## Vocabulary Building 4

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### Chapters 13–16 (p. 65–82)

For each word or phrase in the table below, locate the sentence in *Spin* where it was found. Then, learn and record the dictionary definition or the meaning of the phrase.

VOCABULARY WORD	PAGE	CONTEXT SENTENCE	DICTIONARY DEFINITION
gauge	66		
pre-rec (abbreviation of “prerequisite”)	67		
in lieu	68		
pang	71		
fumed	72		
espousing	73		
drum up	73		
haze	74		
furtive	79		
disenfranchised	81		

# Chapter Response 5

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## Chapters 17–21 (p. 83–105)

### ■ **SUMMARY**

Write a one-paragraph summary of the important events from this section of the book.

### ■ **VOCABULARY CHART**

Use Vocabulary Building 5 to investigate specific vocabulary words.

### ■ **COMPREHENSION**

1. What does Dizzy make and why does she make it?
2. What information concerning Georgia has Ray held back from Lou and Dizzy?
3. What happens when the professor learns Lou's name?

### ■ **INFERENCE**

What thoughts and feelings do you imagine Lou had after seeing his father playing saxophone in the subway?

### ■ **MAKING CONNECTIONS**

1. How do Ray's busking and Dizzy's mixing help both of these characters?
2. On page 97 Ray opines, "It was better to take a look around in the dark, see what you want. And ignore what you don't." How might this idea apply to Dizzy and her hopes for her mix?

### ■ **WRITER'S CRAFT**

Authors selectively reveal information. When the characters know something that the reader does not, this creates mystery. When the reader knows something that the character does not, this creates a sense of dramatic irony, building a feeling of tension and suspense for the reader.

1. How has the author of *Spin* created dramatic irony in this section of the book?
2. Write a one-page story in which a character does not know something important that is then revealed.

## Vocabulary Building 5

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### Chapters 17–21 (p. 83–105)

For each word in the table below, locate the sentence in *Spin* where it was found. Then, learn and record the dictionary definition or the meaning of the phrase.

VOCABULARY WORD	PAGE	CONTEXT SENTENCE	DICTIONARY DEFINITION
sullen	84		
unravel	84		
bootlegged	85		
eclectic	91		
jeopardize	96		
bitterness	96		
dregs	96		
genuine	101		
wry	103		
auditing	104		
bleakness	104		

# Chapter Response 6

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## Chapters 22–26 (p. 106–29)

### ■ **SUMMARY**

Write a one-paragraph summary of the important events from this section of the book.

### ■ **VOCABULARY CHART**

Use Vocabulary Building 6 to investigate specific vocabulary words.

### ■ **COMPREHENSION**

1. Why is Maya grounded?
2. Why does Ray forbid Dizzy from using Georgia’s songs?

### ■ **INFERENCE**

1. Why is Dizzy angry at Ray?
2. What effect does telling Maya the secret have on Dizzy?
3. Why would seeing Georgia perform seem “surreal” to Dizzy (page 128)?

### ■ **PERSONAL REFLECTION**

Can you think of a time when a real situation or experience felt surreal? What contributed to that feeling?

### ■ **DISCUSSION**

1. Is Dizzy right to be angry about the non-disclosure agreement?
2. Who owns a recording? Who owns a mix? Does Dizzy have a claim to her mother’s music?

## Vocabulary Building 6

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### Chapters 22–26 (p. 106–29)

For each word or phrase in the table below, locate the sentence in *Spin* where it was found. Then, learn and record the dictionary definition or the meaning of the phrase.

VOCABULARY WORD	PAGE	CONTEXT SENTENCE	DICTIONARY DEFINITION
faders	108		
anticlimactic	111		
beeline	112, 118		
exasperated	114		
non-disclosure agreement	114		
filthy	119		
fodder	121		
misplaced	123		
disown	124		
infamous	129		

# Chapter Response 7

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## Chapters 27–30 (p. 130–47)

### ■ **SUMMARY**

Write a one-paragraph summary of the important events from this section of the book.

### ■ **VOCABULARY CHART**

Use Vocabulary Building 7 to investigate specific vocabulary words.

### ■ **COMPREHENSION**

1. What does Ray ask Dizzy to do?
2. What anniversary does Donnie mark?
3. What does Dizzy ask Barney for and why?

### ■ **INFERENCE**

1. Why is Ray hesitant to share all his thoughts about Georgia with Dizzy?
2. What do you think Lou means when he says the letter is “the truest thing I’d ever written” on page 139?

### ■ **COMPARE AND CONTRAST**

In chapter 30 Lou shares the secret with Olivia. Dizzy shared the secret with Maya in chapter 26. Compare how both Dizzy and Lou feel about the secret and about sharing it. What conclusions can you draw about keeping secrets?

### ■ **WRITER’S CRAFT**

1. In chapter 27 Dizzy argues with Ray. In chapter 29 she discusses the argument with Donnie. What purpose do arguments between characters serve in stories?
2. Write a one-page dialogue in which two characters argue with conviction about the right thing to do.

## Vocabulary Building 7

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### Chapters 27–30 (p. 130–47)

For each word in the table below, locate the sentence in *Spin* where it was found. Then, learn and record the dictionary definition or the meaning of the phrase.

VOCABULARY WORD	PAGE	CONTEXT SENTENCE	DICTIONARY DEFINITION
busking	131		
limbo	137		
crux	137		
vulnerable	139		
commiserating	140		
wavering	142		
slogged	142		
daunting	144		
halo	146		
stilted	147		

# Chapter Response 8

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## Chapters 31–33 (p. 148–64)

### ■ **SUMMARY**

Write a one-paragraph summary of the important events from this section of the book.

### ■ **VOCABULARY CHART**

Use Vocabulary Building 8 to investigate specific vocabulary words.

### ■ **COMPREHENSION**

3. Why does Maya send a congratulations text to Dizzy in chapter 31?
4. How does Ray solve the problem of the ticket?
5. What quality of Dizzy’s does Lou admire?

### ■ **INFERENCE**

1. What does Dizzy mean when she says, on page 151, that using Georgia’s records is “karmic”?
2. How does Olivia feel about her mother? Why?

### ■ **PERSONAL REFLECTION**

Think of a time you decided on a course of action that other people disagreed with or disapproved of. How much weight should we give the opinions of others at these times?

### ■ **DISCUSSION**

1. Did Ray make the right choice for dealing with the ticket?
2. Should Dizzy accept Maya’s proposed plan?



## Vocabulary Building 8

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### Chapters 31–33 (p. 148–64)

For each word or phrase in the table below, locate the sentence in *Spin* where it was found. Then, learn and record the dictionary definition or the meaning of the phrase.

VOCABULARY WORD	PAGE	CONTEXT SENTENCE	DICTIONARY DEFINITION
huskier	149		
savour	150		
karmic	151		
coaxed	154		
Pandora's box	155		
smacking	157		
angling	160		
maelstrom	161		
flourish	163		
exhalation	164		

# Chapter Response 9

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## Chapters 34–37 (p. 165–82)

### ■ SUMMARY

Write a one-paragraph summary of the important events from this section of the book.

### ■ VOCABULARY CHART

Use Vocabulary Building 9 to investigate specific vocabulary words.

### ■ COMPREHENSION

1. How does Maya get concert tickets for Dizzy and herself?
2. What lie does Dizzy tell Carla, Maya’s mother? Why?
3. Why is Ray’s introduction to Olivia cut short?

### ■ INFERENCE

1. Describe how Dizzy feels when Maya sells her clothes.
2. Describe Lou’s feelings about having applied to Waverley.

### ■ MAKING CONNECTIONS

In chapter 35 Lou reflects about his intent to leave for university. What parts of the Doucette family history might make it difficult for Lou to tell Ray this?

### ■ COMPARE AND CONTRAST

What are the distinctions between the secret Lou is keeping (he is going to university) and the secret Dizzy and Maya are keeping (they are going to the concert)?

### ■ WRITER’S CRAFT

Rising action is the section of the plot leading up to the climax. During the rising action, the author increases the level of tension through new developments relating to the central conflict.

1. What is the central conflict of *Spin*?
2. Draw a simple story map (see Story Map 9). Record the events that have occurred in *Spin* up to chapter 37 on the story map. Add a red star next to the events that have developed the central conflict.

## Vocabulary Building 9

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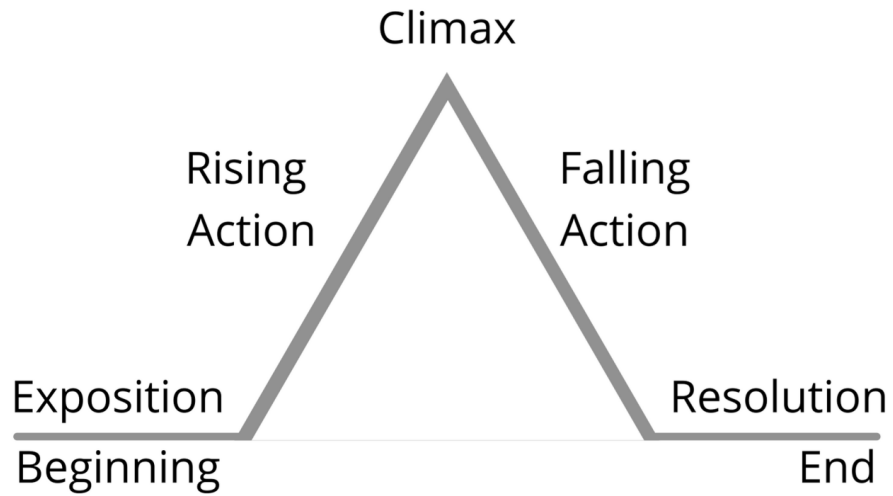
### Chapters 34–37 (p. 165–82)

For each word or phrase in the table below, locate the sentence in *Spin* where it was found. Then, learn and record the dictionary definition or the meaning of the phrase.

VOCABULARY WORD	PAGE	CONTEXT SENTENCE	DICTIONARY DEFINITION
consignment	166, 168		
gaudy	167		
mature	170		
chasm	171		
clomping	174		
intact	175		
dead giveaway	176		
slunk	176		
vice versa	179		
dinky	181		

## Story Map 9

A generic story map or plot diagram.



# Chapter Response 10

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## Chapter 38 (p. 183–202)

### ■ **SUMMARY**

Write a one-paragraph summary of the important events from this section of the book.

### ■ **VOCABULARY CHART**

Use Vocabulary Building 10 to investigate specific vocabulary words.

### ■ **COMPREHENSION**

1. Who is Laura?
2. Why does Georgia’s song to Laura upset Dizzy?
3. How does Dizzy succeed in meeting Georgia?

### ■ **INFERENCE**

1. What do you think Dizzy means when, on page 190, she says, “It filled in some holes for me, to know what she’d become”?
2. What do you think Dizzy means when, on page 200, she says, “These things had the power to undo her or tie us closer together”?

### ■ **PERSONAL REFLECTION**

On page 187 Dizzy says, “I knew, *just knew*, that that song had been for us.” When have you felt that a musician, actor, or artist was speaking directly to you or about you? What was that experience like?

### ■ **DISCUSSION**

1. What is the difference between a relationship (for example, Dizzy’s relationship with Ray) and a parasocial relationship?
2. Can a parasocial relationship be “real”? Can a parasocial relationship be beneficial?

# Vocabulary Building 10

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## Chapter 38 (p. 183–202)

For each word in the table below, locate the sentence in *Spin* where it was found. Then, learn and record the dictionary definition or the meaning of the phrase.

VOCABULARY WORD	PAGE	CONTEXT SENTENCE	DICTIONARY DEFINITION
chugging	183		
throng	183		
swell	184		
kiosks	184		
oblivious	186		
propelled	189		
onslaught	191		
mythic	196		
dismantled	197		
unbending	199		

# Chapter Response 11

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## Chapters 39–41 (p. 203–20)

### ■ SUMMARY

Write a one-paragraph summary of the important events from this section of the book.

### ■ VOCABULARY CHART

Use Vocabulary Building 11 to investigate specific vocabulary words.

### ■ COMPREHENSION

1. Why does Dizzy break the records?
2. Why does Dizzy upload a video?

### ■ INFERENCE

1. Why do you think Lou is angry on page 207?
2. On page 217 Dizzy is certain that she has “done the right thing.” What might cause her to feel certain of this? Do you think she is likely to remain certain?
3. What are the causes of Ray’s collapse?

### ■ MAKING CONNECTIONS

How has the author of *Spin* foreshadowed Ray’s collapse?

### ■ WRITER’S CRAFT

The playwright Anton Chekhov famously said that writers must “remove everything that has no relevance to the story. If you say in the first chapter that there is a rifle hanging on the wall, in the second or third chapter it absolutely must go off. If it’s not going to be fired, it shouldn’t be hanging there.”

1. How do the photographs in *Spin* demonstrate Chekhov’s principal?
2. Write a one-page story in which a physical item is mentioned in the first sentence and then used by the end of the page.

# Vocabulary Building 11

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## Chapters 39–41 (p. 203–20)

For each word in the table below, locate the sentence in *Spin* where it was found. Then, learn and record the dictionary definition or the meaning of the phrase.

VOCABULARY WORD	PAGE	CONTEXT SENTENCE	DICTIONARY DEFINITION
aloofness	204		
mottled	210		
insatiable	212		
duped	214		
blindsided	214		
beacon	215		
unleashed	216		
resolve	217		
flared	219		
verified	219		



# Chapter Response 12

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## Chapters 42–45 (p. 221–38)

### ■ **SUMMARY**

Write a one-paragraph summary of the important events from this section of the book.

### ■ **VOCABULARY CHART**

Use Vocabulary Building 12 to investigate specific vocabulary words.

### ■ **COMPREHENSION**

1. What actions does Lou take to help Ray?
2. Describe how Dizzy gets to the hospital.
3. What public reaction does Dizzy’s video get?

### ■ **INFERENCE**

1. Why, on page 225, does Dizzy say, “What had I done?”
2. How do you think Dizzy showing Carla the video will help Maya?
3. Describe how Dizzy is thinking and feeling at the end of chapter 45.

### ■ **PERSONAL REFLECTION**

What advice would you give Dizzy about coping with having made a serious mistake?

### ■ **DISCUSSION**

1. Is Dizzy to blame for Ray’s collapse?
2. What event is the climax of *Spin*?

## Vocabulary Building 12

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### Chapters 42–45 (p. 221–38)

For each word in the table below, locate the sentence in *Spin* where it was found. Then, learn and record the dictionary definition or the meaning of the phrase.

VOCABULARY WORD	PAGE	CONTEXT SENTENCE	DICTIONARY DEFINITION
gurney	223		
unresponsive	223		
daunting	229		
flurry	232		
circulated	233		
cardiac	234		
muddled	235		
unconfirmed	237		
woodwork	238		
circus	238		

# Chapter Response 13

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## Chapters 46–50 (p. 239–63)

### ■ **SUMMARY**

Write a one-paragraph summary of the important events from this section of the book.

### ■ **VOCABULARY CHART**

Use Vocabulary Building 13 to investigate specific vocabulary words.

### ■ **COMPREHENSION**

1. What do Ray and his friends plan to do to deal with the press?
2. How do staff at the hospital demonstrate to Dizzy and Lou the effect that Dizzy's video is having?
3. What does Georgia want from Dizzy, Lou, and Ray?

### ■ **INFERENCE**

1. In your opinion, what are the reasons that Dizzy chooses to ask Georgia to leave?
2. What do you think Lou realizes on page 257 when he reads Georgia's goodbye letter?

### ■ **MAKING CONNECTIONS**

1. Copy and complete T-Chart 13.
2. Are there common patterns between Georgia's, Dizzy's, Ray's, and Lou's actions?

### ■ **DISCUSSION**

1. Do we owe our community an explanation for the actions we take? If so, which actions and why?
2. What do you think is the right thing for Georgia to say at the press conference? Why?
3. Should Georgia be given a second chance by Dizzy, Lou, and Ray? Why or why not?

## Vocabulary Building 13

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### Chapters 46–50 (p. 239–63)

For each word or phrase in the table below, locate the sentence in *Spin* where it was found. Then, learn and record the dictionary definition or the meaning of the phrase.

VOCABULARY WORD	PAGE	CONTEXT SENTENCE	DICTIONARY DEFINITION
sombre	239		
backfired	243		
nullified	249		
self-depreciating	250		
smouldered	256		
shooed	257		
appraisingly	258		
gong show	260		
lurched	262		
sunshine and roses	263		

## T-Chart 13

	Dizzy	Georgia	Lou	Ray

# Chapter Response 14

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## Chapters 51–54 (p. 264–88)

### ■ **SUMMARY**

Write a one-paragraph summary of the important events from this section of the book.

### ■ **VOCABULARY CHART**

Use Vocabulary Building 14 to investigate specific vocabulary words.

### ■ **COMPREHENSION**

1. What does Georgia tell the journalists at the press conference?
2. What is special about the final Friday Night Spin?
3. What news does Lou tell Dizzy?

### ■ **MAKING CONNECTIONS**

1. How has Ray’s story arc developed from the beginning of the novel?
2. How has Lou’s story arc developed from the beginning of the novel?
3. How has Dizzy’s story arc developed from the beginning of the novel?

### ■ **AUTHOR’S MESSAGE**

What conclusions do you think the author of *Spin* would like you to draw, having read this novel? Justify your answer.

### ■ **WRITER’S CRAFT**

Take out the story map that you started for Chapter Response 9 or draw a new story map. Add the events for the climax, falling action, and resolution of *Spin*.

## Vocabulary Building 14

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### Chapters 51–54 (p. 264–88)

For each word or phrase in the table below, locate the sentence in *Spin* where it was found. Then, learn and record the dictionary definition or the meaning of the phrase.

VOCABULARY WORD	PAGE	CONTEXT SENTENCE	DICTIONARY DEFINITION
veneer	265		
publicity hound	274		
welled	277		
twinges	278		
parcelled	282		
freak shows	283		
tenuous	287		
meshed	287		
sampled	287		
undulating	288		

## VI • AFTER-READING ACTIVITIES

### Chain Novel Writing Assignment

Review the characteristics of mosaic novels with students. Explain that a chain novel is a mosaic novel written collectively by a group of authors. Each author adds a new chapter, elaborating on the work done by earlier writers. New writers can add to, but they cannot change, the plotline.

With the class, co-create a setting and a dilemma to be the focus of a new chain novel. Co-create a first chapter with the class. Have a student in your class add a one- or two-page chapter each day, until all students have added a separate chapter. Co-create a final chapter with the whole class.

Alternately, co-create the first chapter with the class about a particularly dramatic, public incident. Have each student write a one- or two-page story about a person who witnessed the incident. Create a class collection of all the stories.

### Class Debate

Stage some formal debates in the class on one or more of the following resolutions, and ask student participants to reference *Spin* in at least some of their arguments, for or against:

1. Vinyl sounds better.
2. Keeping secrets causes harm.
3. Fame is not worth it.
4. Parasocial relationships are not real.
5. “Music ... can name the unnameable and communicate the unknowable.” – Leonard Bernstein

### Colleen Nelson Compare and Contrast

Ask students to read a second YA book by the author of *Spin*. Have students identify similarities and differences between the two books in regards to subject matter, style and voice, and thematic content.

### Cover Redesign

Ask students to create a new cover for *Spin*. The new cover should include both text and illustrations. It should include the author’s full name, the title, the publisher’s logo, a new summary, a new short author bio, and a new quote from another classmate about the book.



## Drama Scene

Ask students to pick a chapter from *Spin* to act out. Students should begin by creating a 1–2 page script, including any dialogue already present in the chapter, and adding any dialogue or narration required.

Have students present their re-enactments in class.

## GarageBand Mix Challenge

If your students have access to GarageBand or another beginner friendly DAW (digital audio workstation), ask them to “remix” a chapter of *Spin*. Students can use GarageBand to record themselves reading a chapter of *Spin* and then alter the recording, including by adding music to create a background soundtrack for their reading.

## Mosaic Novel Compare and Contrast

Ask students to write a short response to *Spin*, comparing and contrasting its narrators. Ask students to explore how these characters are differentiated from each other and what the author has done to give each character a distinctive voice.

## Essay Assignment

Have students write a 2–3 page essay on one of the following topics:

1. How is music used as a motif in *Spin* to support the themes of the book?
2. What conclusions do you think the author of *Spin* would like readers to reach about the theme of identity?
3. What conclusions do you think the author of *Spin* would like readers to reach about the theme of “consequences of action”?
4. How has the author of *Spin* used a mosaic novel structure, and three different narrators, to explore the theme of relationships?

# Essay Assignment Handout

Write a 2–3 page essay on one of the following topics:

1. How is music used as a motif in *Spin* to support the themes of the book?
2. What conclusions do you think the author of *Spin* would like readers to reach about the theme of identity?
3. What conclusions do you think the author of *Spin* would like readers to reach about the theme of “consequences of action”?
4. How has the author of *Spin* used a mosaic novel structure, and three different narrators, to explore the theme of relationships?

Please remember to include a bibliography of all your sources.

Your essay will be assessed for:

- Knowledge and understanding of the text
- Analysis of the text
- Organization
- Clarity and sentence fluency
- Revision
- Research skills

Your essay is due in class on \_\_\_\_\_

## VII • ASSESSMENT RUBRIC

This rubric is closely based on the Ontario Achievement Chart, found in the ministry document *Growing Success: Assessment, Evaluation and Reporting in Ontario Schools*.

CATEGORIES	LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
<b>KNOWLEDGE AND UNDERSTANDING</b>				
Knowledge of content	Demonstrates limited knowledge of the content of <i>Spin</i>	Demonstrates some knowledge of the content of <i>Spin</i>	Demonstrates considerable knowledge of the content of <i>Spin</i>	Demonstrates thorough knowledge of the content of <i>Spin</i>
Understanding of content	Demonstrates limited understanding of the content of <i>Spin</i>	Demonstrates some understanding of the content of <i>Spin</i>	Demonstrates considerable understanding of the content of <i>Spin</i>	Demonstrates thorough understanding of the content of <i>Spin</i>
<b>THINKING</b>				
Use of planning skills (such as determining questions, generating ideas, conducting research, organizing a project, using graphic organizers)	Uses planning skills with little effectiveness to systematically investigate <i>Spin</i>	Uses planning skills with some effectiveness to systematically investigate <i>Spin</i>	Uses planning skills with considerable effectiveness to systematically investigate <i>Spin</i>	Uses planning skills with a high degree of effectiveness to systematically investigate <i>Spin</i>
Use of processing skills (such as making an inference or making a connection)	Uses processing skills with limited effectiveness to explain ideas and concepts from <i>Spin</i>	Uses processing skills with some effectiveness to explain ideas and concepts from <i>Spin</i>	Uses processing skills with considerable effectiveness to explain ideas and concepts from <i>Spin</i>	Uses processing skills with a high degree of effectiveness to explain ideas and concepts from <i>Spin</i>
Use of critical/creative thinking processes (such as determining the author's perspective or creating a new cover design)	Uses critical or creative processes with limited effectiveness to evaluate, synthesize, or extend ideas from <i>Spin</i>	Uses critical or creative processes with some effectiveness to evaluate, synthesize, or extend ideas from <i>Spin</i>	Uses critical or creative processes with considerable effectiveness to evaluate, synthesize, or extend ideas from <i>Spin</i>	Uses critical or creative processes with a high degree of effectiveness to evaluate, synthesize, or extend ideas from <i>Spin</i>

CATEGORIES	LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
<b>COMMUNICATION</b>				
Clear expression and logical organization of ideas and information in oral, graphic, and written forms	Organizes and expresses clear ideas and understandings about <i>Spin</i> with limited effectiveness	Organizes and expresses clear ideas and understandings about <i>Spin</i> with some effectiveness	Organizes and expresses clear ideas and understandings about <i>Spin</i> with considerable effectiveness	Organizes and expresses clear ideas and understandings about <i>Spin</i> with a high degree of effectiveness
Effective communication to specific audiences for specific purposes in oral, graphic, and written work	Demonstrates limited effectiveness in communicating to specific audiences for specific purposes in oral, graphic, and written work about <i>Spin</i>	Demonstrates some effectiveness in communicating to specific audiences for specific purposes in oral, graphic, and written work about <i>Spin</i>	Demonstrates considerable effectiveness in communicating to specific audiences for specific purposes in oral, graphic, and written work about <i>Spin</i>	Demonstrates a high degree of effectiveness in communicating to specific audiences, for specific purposes in oral, graphic, and written work about <i>Spin</i>
Use of appropriate conventions, vocabulary, and terminology in oral, graphic, and written work	Uses conventions, vocabulary, and terminology in their work discussing <i>Spin</i> with limited effectiveness	Uses conventions, vocabulary, and terminology in their work discussing <i>Spin</i> with some effectiveness	Uses conventions, vocabulary, and terminology in their work discussing <i>Spin</i> with considerable effectiveness	Uses conventions, vocabulary, and terminology in their work discussing <i>Spin</i> with a high degree of effectiveness

CATEGORIES	LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
<b>APPLICATION</b>				
Application of knowledge and skills in familiar contexts (such as contributing to a class mosaic novel or making a GarageBand mixed reading)	Applies themes and writing techniques demonstrated in <i>Spin</i> to their own writing with limited effectiveness	Applies themes and writing techniques demonstrated in <i>Spin</i> to their own writing with some effectiveness	Applies themes and writing techniques demonstrated in <i>Spin</i> to their own writing with considerable effectiveness	Applies themes and writing techniques demonstrated in <i>Spin</i> to their own writing with a high degree of effectiveness
Transfer of knowledge and skills (such as writing using techniques or motifs found in <i>Spin</i> )	Transfers knowledge and skills to the study of <i>Spin</i> (or from that study) with limited effectiveness	Transfers knowledge and skills to the study of <i>Spin</i> (or from that study) with some effectiveness	Transfers knowledge and skills to the study of <i>Spin</i> (or from that study) with considerable effectiveness	Transfers knowledge and skills to the study of <i>Spin</i> (or from that study) with a high degree of effectiveness
Making connections between various contexts	Makes connections within sections of <i>Spin</i> with other texts, to personal knowledge, and to the outside world with limited effectiveness	Makes connections, within sections of <i>Spin</i> with other texts, to personal knowledge, and to the outside world with some effectiveness	Makes connections, within sections of <i>Spin</i> with other texts, to personal knowledge, and to the outside world with considerable effectiveness	Makes connections, within sections of <i>Spin</i> with other texts, to personal knowledge, and to the outside world with a high degree of effectiveness

# VIII • ONTARIO CURRICULUM EXPECTATIONS

## PRE-READING ACTIVITIES

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### English: Grades 7–9 Curriculum Expectations

#### ■ **READING**

1. Read and demonstrate an understanding of a variety of literary, graphic, and informational texts, using a range of strategies to construct meaning.
2. Recognize a variety of text forms, text features, and stylistic elements and demonstrate understanding of how they help communicate meaning.
3. Use knowledge of words and cueing systems to read fluently.
4. Reflect on and identify their strengths as readers, areas for improvement, and the strategies they found most helpful before, during, and after reading.

**Applies to:** Cover Deconstruction; Mixing Investigation; Mixing Response; Mosaic Novel Investigation and Anchor Chart

#### ■ **WRITING**

1. Generate, gather, and organize ideas and information to write for an intended purpose and audience.
2. Draft and revise their writing, using a variety of informational, literary, and graphic forms and stylistic elements appropriate for the purpose and audience.
3. Use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively.
4. Reflect on and identify their strengths as writers, areas for improvement, and the strategies they found most helpful at different stages in the writing process.

**Applies to:** Cover Deconstruction; Mixing Response

#### ■ **MEDIA STUDIES**

1. Demonstrate an understanding of a variety of media texts.
2. Identify some media forms and explain how the conventions and techniques associated with them are used to create meaning.
3. Create a variety of media texts for different purposes and audiences, using appropriate forms, conventions, and techniques.
4. Reflect on and identify their strengths as media interpreters and creators, areas for improvement, and the strategies they found most helpful in understanding and creating media texts.

**Applies to:** Cover Deconstruction; Mixing Investigation; Mixing Response

# DURING-READING ACTIVITIES

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## English: Grades 7–9 Curriculum Expectations

### ■ **ORAL AND VISUAL COMMUNICATION**

1. Listen in order to understand and respond appropriately in a variety of situations for a variety of purposes.
2. Use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes.
3. Reflect on and identify their strengths as listeners and speakers, areas for improvement, and the strategies they found most helpful in oral communication situations.

**Applies to:** Chapter Response and Vocabulary Building 2, 4, 6, 8, 10, 12, 13

### ■ **READING**

1. Read and demonstrate an understanding of a variety of literary, graphic, and informational texts, using a range of strategies to construct meaning.
2. Recognize a variety of text forms, text features, and stylistic elements and demonstrate understanding of how they help communicate meaning.
3. Use knowledge of words and cueing systems to read fluently.
4. Reflect on and identify their strengths as readers, areas for improvement, and the strategies they found most helpful before, during, and after reading.

**Applies to:** Chapter Response and Vocabulary Building

### ■ **WRITING**

1. Generate, gather, and organize ideas and information to write for an intended purpose and audience.
2. Draft and revise their writing, using a variety of informational, literary, and graphic forms and stylistic elements appropriate for the purpose and audience.
3. Use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively.
4. Reflect on and identify their strengths as writers, areas for improvement, and the strategies they found most helpful at different stages in the writing process.

**Applies to:** Chapter Response and Vocabulary Building 1, 3, 5, 7, 9, 11, 14

### ■ **MEDIA STUDIES**

1. Demonstrate an understanding of a variety of media texts.
2. Identify some media forms and explain how the conventions and techniques associated with them are used to create meaning.
3. Create a variety of media texts for different purposes and audiences, using appropriate forms, conventions, and techniques.

4. Reflect on and identify their strengths as media interpreters and creators, areas for improvement, and the strategies they found most helpful in understanding and creating media texts.

**Applies to:** Cover Deconstruction; Mixing Investigation; Mixing Response

## AFTER-READING ACTIVITIES

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### English: Grades 7–9 Curriculum Expectations

#### ■ **ORAL AND VISUAL COMMUNICATION**

1. Listen in order to understand and respond appropriately in a variety of situations for a variety of purposes.
2. Use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes.
3. Reflect on and identify their strengths as listeners and speakers, areas for improvement, and the strategies they found most helpful in oral communication situations.

**Applies to:** Novel in an Hour; Class Debate; Drama Scene; GarageBand Mix Challenge

#### ■ **READING**

1. Read and demonstrate an understanding of a variety of literary, graphic, and informational texts, using a range of strategies to construct meaning.
2. Recognize a variety of text forms, text features, and stylistic elements and demonstrate understanding of how they help communicate meaning.
3. Use knowledge of words and cueing systems to read fluently.
4. Reflect on and identify their strengths as readers, areas for improvement, and the strategies they found most helpful before, during, and after reading.

**Applies to:** Novel in an Hour; Chain Novel Writing Assignment; Colleen Nelson Compare and Contrast; Cover Redesign; Drama Scene; Essay Assignment; GarageBand Mix Challenge; Mosaic Novel Compare and Contrast

#### ■ **WRITING**

1. Generate, gather, and organize ideas and information to write for an intended purpose and audience.
2. Draft and revise their writing, using a variety of informational, literary, and graphic forms and stylistic elements appropriate for the purpose and audience.
3. Use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively.
4. Reflect on and identify their strengths as writers, areas for improvement, and the strategies they found most helpful at different stages in the writing process.



**Applies to:** Chain Novel Writing Assignment; Class Debate; Cover Redesign; Drama Scene; Essay Assignment; GarageBand Mix Challenge

■ **MEDIA STUDIES**

1. Demonstrate an understanding of a variety of media texts.
2. Identify some media forms and explain how the conventions and techniques associated with them are used to create meaning.
3. Create a variety of media texts for different purposes and audiences, using appropriate forms, conventions, and techniques.
4. Reflect on and identify their strengths as media interpreters and creators, areas for improvement, and the strategies they found most helpful in understanding and creating media texts.

**Applies to:** Cover Redesign; Drama Scene; GarageBand Mix Challenge