

TEACHING PLAN AND RESOURCE GUIDE FOR THE NOVEL
CATCH ME ONCE, CATCH ME TWICE

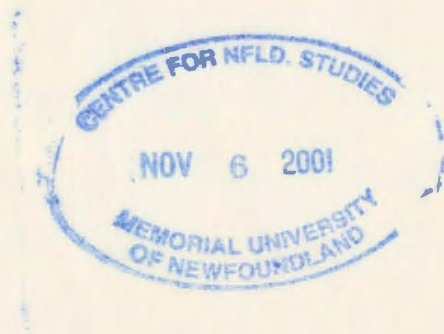
CENTRE FOR NEWFOUNDLAND STUDIES

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Teaching Plan and Resource Guide for the Novel
Catch Me Once, Catch Me Twice



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A project report submitted to the School of Graduate Studies in partial fulfillment
of the requirements for the degree of Masters of Education

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Abstract

As a teacher new to the junior high school level, I was enthused about using drama to explore the English language arts program. However, with the hectic pace of a new job, I found myself falling into the "pen and paper" routine of teaching English. A novel study, for example, consisted of students reading the chapter and completing assigned questions. Students seemed interested only in the promise of drama on Fridays. Drama was not infusing the curriculum, as I had hoped, but was becoming a separate subject. It became obvious that I was approaching the curriculum in a backwards fashion. I could not "infuse" drama into an already existing novel study. Instead, I had to build the novel study around the method of instruction from the beginning.

The following action research project has grown from a practical question arising in my work: As a new English teacher, how do I teach a particular novel in a way that will engage my students while meeting the objectives required in the English language arts program? The subsequent plan for teaching and resource guide for the novel, *Catch Me Once, Catch Me Twice* uses drama as an instructional tool. The teaching plan is divided into three explorations. Each exploration uses content or a topic from the novel (for example, fairies in Newfoundland), to explore an associated theme (facing your fears). In addition to the main explorations, student activity sheets, webs, quizzes, worksheets and supplementary materials are provided. The introduction and conclusion of the project are written in a narrative format. It is my hope that the thought processes and experiences may be of use to teachers who read it.

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Section A

Project Introduction

Project Introduction

As a graduate student in Education at Memorial University of Newfoundland, I am required to complete a particular route of study. With an *English Language Arts* concentration in *Teaching and Learning*, I am planning to complete a project for the academic year 1999-2000. Documents from the Faculty of Education (December, 1997) define a project as "The creation of a theoretically based product intended for possible use in an educational setting and is normally undertaken after or near the completion of course work". The Education Faculty outlines the following purposes of a project. "The project is to provide a graduate student with an opportunity to translate theoretical knowledge into practice by:

1. recognizing and articulating an educational need in which current and relevant theoretical and pedagogical knowledge can be applied;
2. developing and justifying an alternate approach to address the educational needs based on theoretical and pedagogical knowledge; and
3. creating a product that could be used to implement this alternate approach" (p.1).

Project Overview

In considering the criteria outlined above, I decided to develop a project which falls into the realm of action research. It has a conceptual base and resulted in a product that can be put to practical use. Action research can be defined as "the study of a social situation with a view to improving the quality of action within it" (Doyle cites Elliott, course notes, July 1999). My research grew from a practical question arising from my

work: "As a new English teacher, how do I teach a particular novel in a way that will engage my students while meeting the objectives required within the English language arts program?" The background of the project development is outlined in the proposal using a narrative map format. It is my hope that the thought processes and experience outlined may be of use to teachers who read it. The map is an effort to "reflect upon one's actions and to act reflectively in order to develop one's knowledge" (Doyle, course notes, July, 1999) and will provide a rationale to demonstrate how the research is "...compatible with the educational values of the school and the work condition of teachers" (Doyle, course notes). It is hoped that the implementation of the project will improve the quality of the teaching and learning within the language arts program.

The project will consist of :

- A plan (unit) to accompany the teaching of the novel *Catch Me Once, Catch Me Twice* designed to meet the curriculum objectives outlined in the Atlantic Canada English Language Arts Curriculum Guide (grades 7-9). The unit will utilize drama as the primary instructional method.
- Resource material for teachers
- An analysis (e.g. Narrative map in the introduction and conclusion) outlining the process surrounding the project development (for example, web thought processes, sources availability, ideas omitted and so on...).
- Student work samples

Introduction to the Project

Catch Me Once, Catch Me Twice, a historical fiction novel by Janet McNaughton, will be introduced into the language arts curriculum at MacDonald Drive Junior High. Located in St. John's, the school has a student population of approximately eight hundred students between grades seven through nine. The school operates under a departmental system; teachers have a department head and generally teach their speciality subject to several different classes, as opposed to teaching a variety of subjects to the same class. There are seven English teachers, most of whom teach several English classes to three grade levels.

Because the novel will be a new addition to the curriculum, the English Department has very few resources to accompany instruction. Typically, the school might have a commercialized unit to accompany the novel as well as several teacher-made resources accumulated over time. When teaching "well-established" novels, teachers can often find resource material in libraries and on the World Wide Web. *Catch Me Once, Catch Me Twice* is a current publication and there are no study guides or units developed to accompany the novel. As grade seven English teachers at McDonald Drive Junior High will be responsible for teaching this novel in February 2000, a unit of study would be helpful to assist instruction.

Background of Project Development

I have been employed as a teacher for several years, but, this is my first position at the junior high level and as an English teacher. The principal and the English

department head are keen on developing drama as both an extra curricular activity and as an instructional tool. When considering a project proposal, it seemed logical to put my efforts into an area in which I had strength, as well as into the content area I would be required to teach.

Last summer, I considered the possibility of developing a unit around a Shakespeare play because of my interest in drama. Upon reflection, I realized that there was an abundance of material available on teaching Shakespeare, whereas with a new novel, most teachers have very little with which to work. At this point, I began to consider the novel entitled, *Catch Me Once, Catch Me Twice* as a possible unit for development. The book's author, Janet McNaughton, writes for young people and has been nationally recognized for three of her novels. As an added bonus, she is also a member of the parent population at MacDonald Drive Junior High and has indicated her willingness to speak with teachers and students about her work.

I read McNaughton's first historical fiction piece, *To Dance at the Palais Royale* for pleasure. I critiqued her second novel, *Make or Break Spring*, (which explores the same characters in *Catch Me Once, Catch Me Twice*) for a Children's Literature course. While reading the *Make or Break Spring* novel, I could see McNaughton's writing would appeal to its intended audience but I was bothered by several of the book's structural weaknesses. While reading the third book *Catch Me Once Catch Me Twice*, I noticed similar weaknesses.

In general, the last two books mentioned were formulaic and did not meet all of the criteria usually established for historical fiction (see Huck's guidelines for historical fiction - Section F). For example, subplots are introduced but not developed. In *Catch Me*

Once, Catch Me Twice, Ev, the main character, is a young woman recently moved to St. John's during the beginning of World War II. One subplot is about a mysterious character named Gerry. Ev is afraid of him and he is illustrated on the cover, which might imply that he is significant, however, he is a very minor character and only appears two or three times. He is never developed. The reader gets the impression that McNaughton had an afterthought such as, "Oh yes. I've left out the suspense ... now, which pages should offer suspense? How about page sixty -three and forty- two?".

The folklore theme also suffers a similar treatment. The title is taken from a folklore phrase so the reader infers the folklore element is very significant. Ev meets a mystical little man on Signal Hill and becomes "fairy led". Fortunately, she blocks it from her memory and is not impaired by her experience with him. Instead, Ev decides to find the sprite again in order to "Catch him twice and receive your heart's desire". The problem lies in the lack of development of the folklore subplot. The reader is not prepared for the mixing of real and the unreal. The reader is well into the book when the little sprite is introduced. There are only a few hints, such as Uncle Ches' mystical sayings and warnings to prepare us for the unreal world. The mixture of the two worlds may be problematic if readers are not prepared for it. My grade nine students, for example, dislike Kevin Major's *Blood Red Ochre* for the same reason although Major's novel is more successful with the blending of the worlds because it is written with a double narrative structure whereas McNaughton's blend is in isolation.

Perhaps the most serious weakness is lack of development of the historical aspects of the book. McNaughton makes an effort to introduce facts into the novel but they are 'inserted' rather than blended. Events, such as the Knights of Columbus fire, are

referred to but they are rarely explored in any depth. A young reader might read the book and remain confused about Newfoundland's involvement in the war.

Nevertheless, there are elements of McNaughton's books that will appeal to teenagers and her main characters are fairly well-developed. The book reviews for *Catch Me Once*, *Catch Me Twice* were very complementary overall but my reservations about certain aspects of her writing were serious enough to warrant further investigation.

While critiquing the novel, I began to think about issues such as the choices of texts to be included in the curriculum. Despite my perceptions of the book's weaknesses as indicated above, McNaughton was winning awards like the Canadian Children's Choice. It seemed like a great opportunity to have a local writer as part of our language program and certainly the students would enjoy the references to local places. In a course on Children's Literature at Memorial University, Dr. Elizabeth Strong often reminded us how important it was for students to read excellent writing and I felt that McNaughton's novels did not offer that calibre of Literature. Dr. Strong encouraged teachers to ask students as they read, "What makes this book so powerful?". If the book is not powerful then should we be studying it? The English Department at our school was eventually planning to introduce all three of the McNaughton novels into each grade level - seven through to nine.

Before making my decision to begin a project proposal relating to this particular novel, I casually brought up the novels to two former students, Tim and Lisa (pseudonyms). Tim and Lisa had read all three of the McNaughton books. I was quite surprised at their reactions. Both students thought the books were wonderful. Lisa said, "I read them about eight times!" When asked why she enjoyed them so much she replied,

"They made me cry." I was also surprised about Tim's enthusiasm as I had branded the novel "a girl's book." Their positive reactions helped me decide that *Catch Me Once*, *Catch Me Twice* could be an exciting novel study.

Because my conversation with Tim and Lisa was not in-depth, I set up a more 'formal' focus group a few months later. This time I spoke with two grade eight students, Rebecca and Rita. I thought these girls would be particularly helpful because they had read the novels when they were about twelve, close to the age range of the students in my class. I asked the girls ten questions ranging from, "What did you like about the book?" to "How would you like to see a teacher teach it?"

Once again, the response was very positive. The girls made statements like "I couldn't put it down... it had a good story line and character development...excellent book... read it several times..read it in one day...". The girls stated several interesting points about the book. Among the most significant remarks was the request to study a novel in class "without ripping it apart." This was almost the exact comment made by Tim in the previous interview and certainly a comment I had heard in classes before when studying *Blood Red Ochre*.

Without Ripping It Apart

It was this question that led me to the next phase of the project. How could I create a novel study that will engage students? Obviously students tire of the "read the chapter and do the questions" approach. The process can go on for weeks. Reading aloud chapter by chapter, as my grade nine students constantly request, (presumably) ensures

comprehension for most but is painful for all of us. It certainly does not ensure pleasure as the primary purpose of reading .

In terms of successful instruction of a novel, I considered my classes' somewhat disappointing study of *Blood Red Ochre*. I felt it was important to get through the book faster than we had. I concluded that my problem of a stifled novel study came from several factors, one being slow pacing. The issue of the reading period (the period required to cover a novel -- read at home or during class and so on...) may seem insignificant, but as a new teacher, I felt it was important. A teacher could spend the majority of class time on the reading of a novel and not have time for any other activities.

I began to wonder about other teachers' instructional strategies in regard to the novel study. Upon consultation, Dr. Strong advised that students should be allowed to proceed at their own pace, particularly those who were engaged in the text. Dr. Strong suggested giving about a two week period to "get through the readings in a variety of ways, depending on the students' and the teacher's situation." Ideally, the students who required help could work with the resource teacher while the others might finish the book at their own rate. Those who moved through the novel at an accelerated pace could be reading other books based on a similar theme. She felt it was important to get through the reading to be able to move on to the exploration of theme and other elements. "Dragging it out can kill it," she said.

Discussions with my supervisor, Dr. Doyle, about ways to integrate drama into the novel study made me query further. Very few of the grade nine students were engaged in *Blood Red Ochre*. The problem, I felt, was not the text but in my approach. It is difficult to drop "bits of drama" into every third lesson, trying to relate the activity to the

content. The drama sessions I did manage to integrate into *Blood Red Ochre* seemed to engage the students more than any of the other lessons and the students certainly looked forward to the opportunity. The more I thought about it, the more it became obvious that drama should be utilized as a major instructional tool for the unit.

As I reread the book and created concept webs, I began to develop a greater appreciation for *Catch Me Once, Catch Me Twice*. Upon subsequent readings, the themes began to emerge more clearly. The strengths of McNaughton's writing, such as realistic dialogue and her well-developed characters, became more obvious.

At this point, I was unsure as to how to proceed. I was happy to develop a unit using drama as an instructional tool but was challenged in how to narrow down the possibilities. Emerging from several discussions with Dr. Doyle came the idea of selecting three events/ideas or themes from the novel to use as an exploration. Within each of the explorations, lessons were to be designed to use drama in order to explore the literary devices (for example, theme, character, plot and so on...) associated with the novel study. This decision led to the next questions, "What are the requirements of a novel study?" and "Which outcomes must teachers meet in the process of teaching the grade seven novel?"

How to Teach *Catch Me Once, Catch Me Twice*?

Discussions with teachers at McDonald Drive Junior High School indicated a need for supplementary material to accompany the study of the novel. They felt it would be difficult to find time to prepare materials when the book was introduced into the

curriculum at mid-year. Teachers (on staff) expressed a wish for background material such as information about World War II as it related to Newfoundland. They felt local folklore, as it relates to fairies, would be helpful as well as information on old St. John's (such as a map indicating the reference points from the novel). Several teachers also pointed out that the standard user-friendly activities related to the novel would be very useful. English teachers often feel overloaded with correcting assignments and sometimes need straightforward "pen and paper" work for students. A certain amount of question sheets, project ideas and methods of assessment are usually necessary and appreciated within the English Department.

Teachers expressed an interest in using drama as an instructional method within the novel study but felt instructional guidelines should be specific. Some of the teacher guidebooks currently used in the language arts program offer suggestions such as, "Role-play a scene where ... ". Teachers indicated that they were not comfortable with vague outlines.

What Requirements Must the Teacher Consider When Teaching this Novel?

Students in grade seven are required to read at least six novels, two of which are explored at an in-depth level. The proposed unit would be part of the required in-depth novel study. When teaching the novel, teachers should examine the following literary concepts: setting, character development and motivation, conflict, and theme. Usually teachers base evaluation on students' process writing pieces, journal entries, group work and homework. A novel study using drama would allow teachers other opportunities to

evaluate outcomes not usually obvious in the typical novel study.

The Curriculum Outcomes for The Language Arts Program

Curriculum outcomes statements articulate what students are expected to know and be able to do in a particular subject area. Currently, the Atlantic provinces have a common set of outcomes entitled *The Atlantic Canada's Framework for Essential Graduation Learnings* (APEF, 1996). The philosophy of the APEF document operates on the premise that "The primary value of reading literature is to allow the reader the aesthetic experience of 'living through' the novel. First and foremost, reading should provide pleasure. Readers should experience the 'spectrum of the human experience...to experience vicariously through other roles...to see reflections of themselves in the literature and to see the importance of the craft of writing" (APEF, 1996, p. 119).

Ideally, the language arts program encourages students to read extensively and to make meaning of the text. Student response to reading is both personal and critical. The Learning Outcomes of the APEF document are divided into the following major organizing strands:

- Reading & Viewing
- Listening & Speaking
- Writing & Other Ways of Representing

Each major category outlines specific grade level outcomes. The APEF document outlines several interesting points related to the research question, "How do I teach the novel *Catch Me Once, Catch Me Twice*?" For example, a rationale for the research question can be justified by the quote, "Students are likely to be at different stages at

different times, developing at their own pace. The Curriculum... should focus on ..extending the range of strategies each student uses to construct meaning" (APEF, 1996, p. 9).

Within each organizing strand, there are specific grade level outcomes. For example, *Speaking and Listening* outcomes outline the importance of students having opportunities to "use talk to communicate and to understand information". Under the strand entitled *Reading & Viewing*, a sample outcome indicates that students should be "..monitoring their own understanding by questioning, rereading and revising." An example from the *Writing & Other Ways of Representing* strand involves students working independently and collaboratively to "explore and convey meaning; clarify and reflect on thoughts, feelings, experiences and use their imagination. This will include, in addition to written language, visual representation, drama, music, dance, movement, media production, technological production and other forms of representation" (APEF, 1996, p. 13).

The outcomes are varied and broad. In the unit plan for *Catch Me Once, Catch Me Twice*, the instructional teaching suggestions meet the associated outcomes for the grade seven language arts program.

Drama as a Tool to Create Meaning

Over the last two decades, there has been substantial documentation to promote the use of drama as an instructional tool to explore any genre in the English classroom. Dorothy Heathcote, a leading educator in the realm of drama-in-education, elaborates:

It seems sensible to me that if there is a way to make the world simpler and more understandable to children, why not use it? Dramatizing makes it possible to isolate an event or to compare one event to another, to look at events that have happened to other people in other places and times perhaps, or to look at one's own experiences after the event, within the safety of knowing that just at this moment, it is not really happening

(Heathcote, 1981, p.780).

Morrison & Chilcoat (1998), in an article published in the *Journal of Adolescent & Adult Literacy*, cite several specific examples of the benefits of drama such as: a positive effect on children's comprehension and communication skills (Kardash & Wrigh, 1987); an increase in students' recall of stories, more effective than discussion and drawing (Pellegrini, 1984); an improvement in word fluency and writing skills (Wagner, 1988) and creative writing (Ridel 1975); and development in interpersonal skills (Moffett & Wagner, 1992). In *Raising Curtains on Education*, Doyle (1993) reviews research which advocates the extensive benefits associated with the use of drama as an instructional tool. He concludes that drama can teach: "organizational skills; auditory & visual perception; and language & motor skills" (p.53). Also, as indicated previously, language arts programs throughout Canada often promote the use of drama as an instructional tool.

English teachers at MacDonald Drive Junior High indicated that they are often looking for innovative ways to explore and experiment with text. Many teachers are open to the possibilities of drama as a tool and are looking for the links/methods to incorporate it into the English classroom. Quite often, we simply ask students to re-enact a scene from the novel. Research (Booth, 1989 , p120), however, indicates that the drama teacher

will be more successful if he or she uses drama as a tool to create meaning. Booth suggests that to begin a dramatization, one must decide upon the main issues. He feels that it is important that drama is more than "just a recreating of plot... instead use issues, themes, characters and conflicts....dramatization is a new telling." The activities planned for this novel study are not designed to re-enact or reproduce scenes from the story. They are designed to explore themes and ideas from the novel in a way that,

... helps a student get inside the consciousness of other human beings and to experience a critical segment of life. In this way, educational drama takes students beyond reading and plunges them into an activity of an assumed person. With such an activity, the students can compose the role as they go along, and often in a direct fashion, are able to transcend and possibly transform their own circumstances

(Doyle, p.54).

One of the most useful ways to explore Literature within a classroom setting is a strategy called working-in-role.

Working In-Role

One objective of the language arts program is to "illuminate the present, to bring students' self concepts into clearer focus and to enable students to try on different roles." (p.73, Teaching the Novel-document). For the purposes of this project, the term '*working in-role*' refers to the teacher's or students' particular role, while the term '*role play*' refers to the overall activity. McNaughton's novel is filled with possibilities for exploration. I have selected three themes/ ideas on which to focus. The lessons developed for this project will not attempt to re-enact any part of the novel. Rather, the lessons will promote an examination of theme and character. For example, a lesson will not look at

how Ev reacts to the Knights of Columbus fire but a student might be in-role as someone at the dance or as one of the firemen. The dramatic moment may be brief, possibly lasting only for seconds or minutes, however, the students' experiences during those few moments will provide them with knowledge. Knowledge will allow the students to respond at a deeper level during the follow-up discussions and writing. Following the dramatic experience, we will return to the novel to compare and contrast our feelings to those of the characters or to discuss how the theme in question relates to the novel.

The term in-role is broad and can be applied to a variety of activities such as: writing in-role, answering questions in-role (e.g. -being interviewed as a witness or a character) and taking on a role. This instructional strategy offers numerous benefits. Advocates of the student in-role experience feel the strategy allows a teacher to assess students' comprehension at a deeper level for a variety of reasons. In my experience, students writing in- role often produce writing of a higher standard which is more personal in its response. They are not expected to write in the standard English formalized style. Personal response is encouraged and reflects the understanding of character. I am often surprised at the depth of understanding students demonstrate. For example, in a recent written assignment on *Blood Red Ochre*, the fourteen-year-old male students in my class demonstrated real empathy and depth when writing in-role as the troubled mother of a teenage boy. Students are often less inhibited when acting in-role. As someone else, the student has freedom or permission to act in a certain way, thereby eliminating some of the inhibition often present at the junior high level. "In a sense, a student can hide behind drama which can serve as an emotional cover for that student" (Doyle, p. 53).

In the activities for *Catch Me Once, Catch Me Twice*, the student is not trying to imitate a preconceived specific character, but is attempting to respond in-role as if he or she was in that moment. Students' in-role responses often reflect their understanding of an issue at a level that might not be obvious in a normal class discussion or standard written assessment. Working in a group role-play gives students a chance to react within the safety of a group. This type of activity is most valuable when students are given a dramatic vested interest. With a dramatic vested interest, students control their own decisions and determine the direction in which the drama proceeds. The teacher is aware of the content and objectives, however, the students 'live out' their response. Students are engaged in the situation because they have to be; they have a vested interest. In a role-play, students have to think, react, problem solve, cooperate and make decisions. Students can explore theme in a piece of literature by being immersed in a similar situation. The sense of immersion allows students to connect the content/skills of school and to their own lives.

Teacher-in-Role

The proposed teaching unit will require the teacher, as well as the students, to participate in-role. The teacher will have the necessary background material (exploration information sheet) in advance in order to prepare for the teacher-in-role strategy. Doyle describes this strategy which allows,

the teacher to alter relationships with the student and then greater meaning making is achieved ... when a teacher takes on a role, that teacher is joining in with the class in pursuit of a common objective. The teacher's agenda is different

from the students. The student may be content to be a fighter pilot in the Gulf War while the teacher may want to reflect on the social, historical and economic forces that put the pilot in such a plane (1993, p. 75).

By working in-role, the teacher can draw students into the role play. The teacher sets up the groups and situation (example -you five girls are having fun at the dance... and you three are outside when...). While the students' responses indicate the direction of the experience, the teacher has the ability to start and stop the action, to change directions or to explore feelings. It may be necessary for the teacher to switch in and out of roles throughout the course of a lesson. This type of dramatic experience is experimental and, of course, depends on factors such as group dynamics, risk taking by students, and students' abilities to focus. When working in-role, the teacher must be flexible with students' responses and be prepared to overlook certain students who may not be sure of how to react at first. Any type of dramatic activities require risk taking and this is particularly difficult for teenagers. In my experience, it is common for a few students to joke and lack focus. During these types of activities, a teacher may choose to respond to the particular student by keeping the action going or perhaps by downplaying the students' discomfort by working it into the situation. If necessary, the teacher can take a time -out and start over. At other times, the role play will take on a life of its own and extend beyond one's expectations. Students often indicate their comfort level through volunteering for specific roles. Student who do not feel comfortable can be involved with bigger groupings or participate in scenes that require less movement or speaking.

The idea of working in-role may be a risk for teachers as well as students.

Sometimes it is a little difficult for the teacher to try the activity because he or she may

feel like some control is being sacrificed, however, it has been my experience that students are often more focussed when acting in-role than expected, when given the opportunity. Doyle points out that, "Teaching drama is a lot like walking an educational tightrope. Teachers and students are not dealing with neat formulas or mathematical equations in drama. The real opportunity to roam educationally is both the strength and the danger in using drama in the process of schooling" (1993, p.48). Even though it may seem difficult for the teacher to approach a lesson using drama, Doyle points out that using it gives teachers control over content, resources, and methodology. When we use drama, we are developing the curriculum through "...the events, activities and interactions experienced in the classroom setting" (p. 48). These type of activities can be a learning experience for both the teacher and students. The experimentation helps the teacher to understand what works in the lesson and students gradually become accustomed to in-role work.

The teaching unit for *Catch Me Once, Catch Me Twice* explores three different subject matters/ topics from the story: World War II as it affects families, Newfoundlanders' belief in fairies, and the Knights of Columbus fire of 1942. While it would be obvious to a teacher that the first two subjects listed are important to the novel, the Knights of Columbus fire is only briefly referenced. In this unit, it is my intention that the subject matter /content serves as a spring board for the exploration of theme and character. The themes of the novel are universal (the difficulty of change, facing your fears, and the paradoxical nature of war ...) and can be explored through a variety of role-plays.

The teacher will be provided with the associated facts of the event (e.g. fairies can

be uncontrollable and unpredictable) and the objectives of that particular exploration (the theme of facing your fears), but as indicated previously, the students working within the role-play will determine the outcome of the lesson. In the role-plays created for *Catch Me Once, Catch Me Twice*, the students and teacher work together to find and explore a situation or find a solution to a problem. Students have an interest in determining the direction of the action and should be, therefore, engaged in the process. The experience should be able to "hook" the students into a higher level of thinking and, then, the group (teacher and students) would return to the text for analysis. Role-plays are often followed by a debriefing session during which students can discuss feelings and ideas that emerged during the experience. It is important for students to have even a few moments to debrief at the end of a session because, as Doyle writes, ".. critical pedagogy is open to teachers if we encourage students to be reflective about the drama process and the focus is on building meaning" (p.132).

Section B

Plan for Teaching

Catch Me Once, Catch Me Twice

by Janet McNaughton

Grade Seven Novel Study

Catch Me Once, Catch Me Twice
Novel Study Unit
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Background Information

Exploration Two:

Content: Fairies in Newfoundland / Theme: Facing Your Fears

Rationale

Plan for Teaching

Student Reproducible Sheet

Student Work Sample

Background Information

Exploration Three:

Content: Knights of Columbus Fire / Theme: The Paradoxical Nature of War

Rationale

Plan for Teaching

Background Information

Introduction to Explorations

The plan for teaching consists of three theme explorations. In addition to the explorations, there are pre-reading and post-reading activities which are optional to the plan and are outlined on the next two pages. The student sheets (for copying purposes) are more detailed and follow each individual section. A culminating newspaper project, also optional, and definitions of instructional terms are provided below (within this section).

Pre-reading Project – scavenger hunt (Student Sheet Attached - p.26)

In advance of the reading, students are asked to find a variety of objects and information related to the novel. As students eventually progress through the novel, they will discover facts and ideas they can recognize. Students usually have two weeks to complete this project

Reading Period

Depending on the class, students may be asked to begin reading the novel in advance (on their own time). Ideally, the teacher can set a schedule for the reading time (e.g.- finish the remainder of the novel within the week). If possible, students will be at least one third of the way through the book by the time we start class instruction. Short content quizzes may be given within the first few classes (included in section D).

Spending less time on the in-class reading period will allow the teacher more time for exploration of theme. The teacher may have to find a way to ensure comprehension with readers who may need extra help. It is important that avid readers not be held back by a

schedule should they become engaged in the book. Students should understand that second or third readings of the book or sections of it (aloud in class, for example) are always helpful for closer analysis. Alternate books on a similar theme can be made available for those who have read ahead.

Journal Writing - A response to the book cover - see cover, 1996, enclosed.
(Student sheet and sample student work attached).

Students write in their journals about the cover of the book. Specific instructions are outlined on the student sheet in this section. The purpose of the activity is twofold: to make predictions about the book and to interpret a visual.

APEF Outcomes: Reading & Viewing

4. *Students will be expected to select, read, and view with an understanding, a range of literature, information, media, and visual texts.*
- 4.5 *Explain the reading and viewing processes that help them construct meaning (p.32).*

Journal Writing - A post reading response to the original novel cover
(see cover, 1994, enclosed and student sheet attached for copying purposes).

Students write a critical journal response comparing and contrasting the original cover with the more modern version. Students design and create a new book cover for the novel.

Outcome: Reading & Viewing

7. *Students will be expected to respond critically to a range of texts, applying their understanding of language, form and genre (p.54).*

Culminating Project - newspaper:
The Evening Telegram, 1942 (process writing)

This process writing assignment requires students to write at least one newspaper article and to design at least one advertisement for a 1942 newspaper. The article(s) may be inspired directly from any of the role play experiences (for example, an editorial addressing the possibility of Nazi sabotage - Fire at the Knights of Columbus) or from an idea in the novel (Duncan McCallum - missing in action...). This project will allow the students to explore the fabric of the society during the 1942 time period, thereby increasing an appreciation for the historical fiction genre.

Students may need to first examine some sample newspaper clippings to observe the style of writing. They may notice how the writer considers stylistic effects: the five W's - who, what, where when and why; a catchy headline; concise sentence structure; and the inverted pyramid structure. The article is expected to be a process piece of writing which will be evaluated according to the analytical scoring rubric. Individual students should supply the article on a disk, if it is intended for a newspaper.

Students can be creative with their advertisements, keeping in mind what they know about the time period. If time permits, a smaller group of students can use the articles to create a class newspaper as an extension enrichment project. These students would be responsible for the layout of the newspaper as well as finding a way to share the product with others. The additional work would count for credit.

Outcomes: Writing and Other Ways of Representing

- 9. *Students will be able to create texts collaboratively and independently, using a wide variety of forms for a range of audiences and purposes.*
- 9.2 *Choose writing forms & style that match purpose.*
- 10.1 *Use specific pre-writing, drafting, editing/proofreading, and presentation strategies to produce a variety of texts.*
- 10.4 *Demonstrate a commitment to the writing process (p.58 -60).*

Catch Me Once, Catch Me Twice
Scavenger Hunt

Student Names: _____

Due Date: _____

Directions: Working in pairs, find the following scavenger hunt items related to the novel *Catch Me Once, Catch Me Twice*.

You may ask an adult to help you find some items or use books, magazines, newspapers or the Internet. Highlight or underline the most important part of the article if applicable -names, dates, etc..... Where possible, use original material rather than photocopies. Do not tear paper from books! When giving definitions, please quote directly from the source and provide bibliography information. You may need to use some creativity to find other items - remember, scavenge!

Be sure to have a cover page with your names and project title - "Catch Me Once, Catch Me Twice - Scavenger Hunt Project". Number each item selected and state what it is (eg. #12 - an article explaining the three things that people used to protect themselves from fairies). Be sure to make the assignment neat and attractive.

1. The lyrics to one song associated with World War II
2. A St. John's map (highlight: George's Pond, Bannerman Park, Harvey Road, Outer Battery)
3. List three things that Newfoundlanders use to protect themselves against fairies.
4. In Shakespeare's play *A Midsummer Night's Dream*, Titania and Oberon are fighting over someone they both wish to possess. Who was it?
5. A copy of the poem "The Fairy Changeling"
6. A photo of old Duckworth Street
7. The year of Janet McNaughton's birth....
8. A quote about the book *Catch Me Once, Catch Me Twice*
9. The titles of McNaughton's two other historical fiction novels
10. To which genre does McNaughton's most current novel belong (hint - almost published..)
11. A picture of a Newfoundland five cent piece
12. What does W.P.A stand for?
13. What is the darkest day of the year?
14. A birth announcement from the telegram
15. A picture of a red coat
16. The name of a St.John's midwife
17. A sketch or picture of a fishing net needle
18. The year Newfoundland joined Canada

Journal Entry – Book Cover (1996 edition)

Examine the book cover and then write a response in your journal.
These instructions are intended to be a guideline to help you create a response in paragraph form - about 1/2 page.

- Explain what action is taking place.
- Predict what you think the book will be about based on the illustration. What type of book is it?
- Write about what you notice in the visual, what strikes you. Feel free to go off on a tangent.
- Comment on the design and layout. What mood do the colours create? How about the use of light, dark and shadows? Do you find the visual appealing? Why or why not?

CATCH ME ONCE, CATCH ME TWICE

The year is 1942, the place St. John's Newfoundland. Evelyn McCallum, whose father is overseas, has had to leave her comfortable home in Belbin's Cove to live with her Grandparents. That way her mother, who is having a difficult pregnancy, can regain her health, and Evelyn can continue with school. But things aren't going smoothly with a busy doctor for a grandfather and an austere society matron for a grandmother.

In war-time St. John's there is plenty of opportunity for adventure, as Evelyn is about to discover. The mysterious, shadowy figure in the spring house, is proof of that.

JANET McNAUGHTON was fifteen when she began writing a historical novel for young readers. She didn't finish it, but she did learn she loved writing about people in the past. She completed her PhD in folklore and then returned to her first love, writing. Janet, who lives with her husband and daughter in St. John's, is also a book reviewer for *Quill & Quire*.

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JUNIOR GEMINI

Stoddart

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McNAUGHTON

CATCH ME ONCE, CATCH ME TWICE

Stoddart

CATCH ME ONCE, CATCH ME TWICE

JANET McNAUGHTON



Stoddart

Journal Entry One – Book Cover (1996)

The cover of the novel *Catch Me Once, Catch Me Twice* has a picture of a scary man threatening a young girl. It is night and it looks like the man is about to rape her or severely beat the girl. It looks as if the book will turn out to be a thriller. Unlike the scary, mysterious picture, the title is a bit more playful, a bit like playing tag and a little kid is saying, "Na, na, na, boo-boo-boo-catch me once, catch me twice". I don't find this cover very appealing. It looks like the kind of book that I would not read- a kind of junk book that I would read just because I wanted something less difficult.

The illustrator has used contrasting colours to make the visual- the title and the author's name- stand out because it is night and the plot, mysterious. The illustrator has used mainly dark colours such as blue and purple. By making the background dark and cool, it was easy for him to use white, yellow and orange to make the three main points stand out. I like the contrasting colors and the detail used in the visual but there could be a bit more red and blue on the book's side, the first part you see when it is on a bookshelf.

Post Reading
Journal Entry – Original Book Cover
(1994 edition)

Now that you have read the novel, *Catch Me Once, Catch Me Twice*, examine the original book cover provided by your teacher. Write a journal entry outlining your response to the original cover, then design and create your own book cover for the novel.

Instructions for writing the journal entry:

Compare and contrast the original cover to the more modern one.

- How are they alike? How are they different?
- Which cover do you prefer? Why?
- Why do you think the second book publisher (Stoddart Publishing Limited) changed the cover illustration?
- Some people feel the more modern cover is misleading. What do you think?



Photo: Philip Hiscock



JANET MCNAUGHTON was fifteen when she began to write her first book—a historical novel for young readers. She didn't finish it, but did learn she loved finding out how people lived and thought in the past. This led her to study folklore in university and eventually brought her to Newfoundland. After completing a Ph.D in folklore, she returned to her first love, writing for young readers.

Janet now lives in St. John's with her husband and daughter. She writes about gardening, does radio commentaries, interviews other writers about their work, and reviews children's books for *Quill & Quire* and *Books in Canada*.



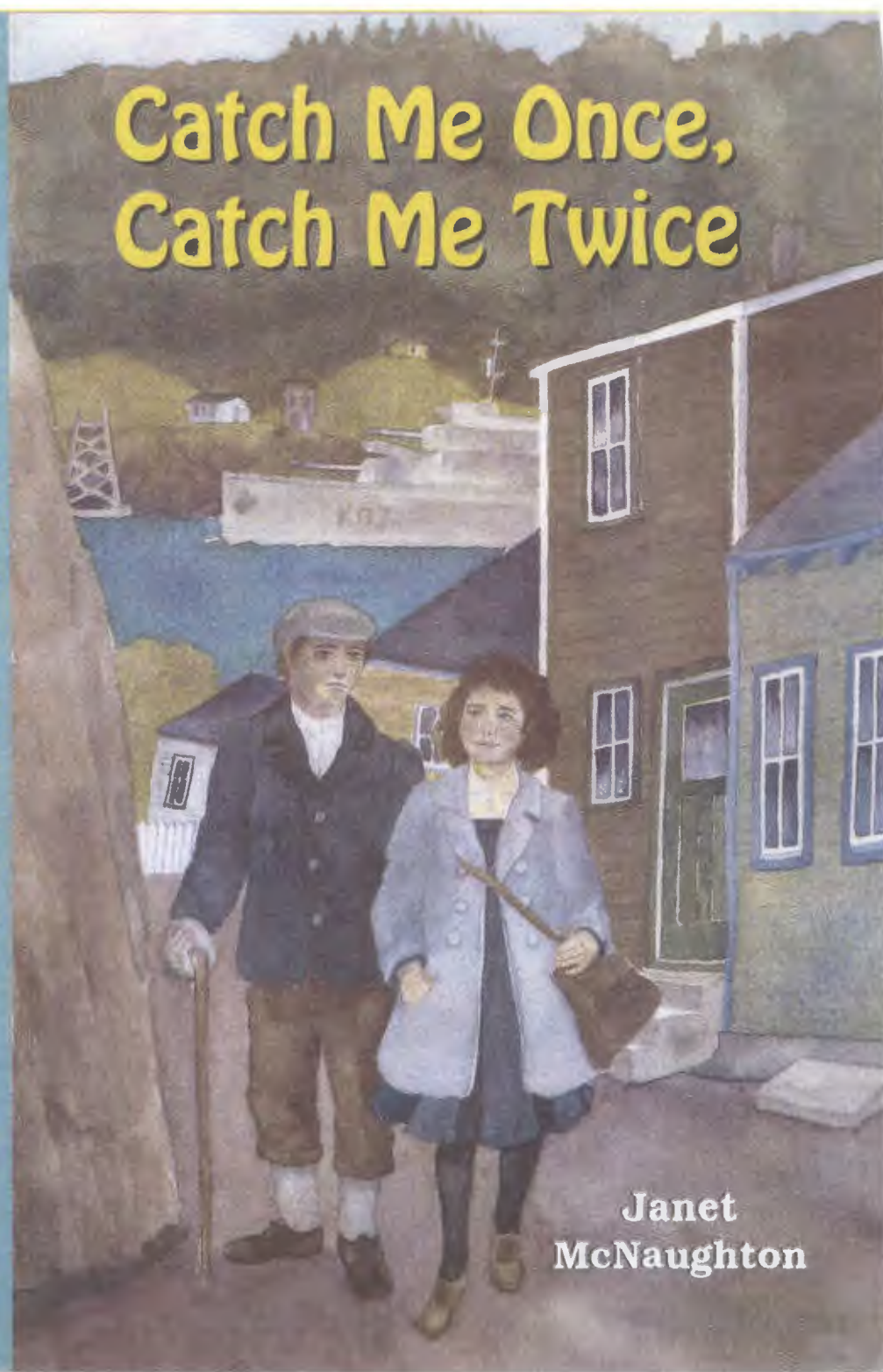
\$11.95
(Canada)
\$9.95 (U.S.)

McNaughton

Catch Me Once, Catch Me Twice

Tuckamore

Catch Me Once, Catch Me Twice



Janet
McNaughton

Definition of Teaching Terms

Role-Playing: an informal dramatic activity that can be used at any point in teaching literature. When students role-play, they put themselves in another person's shoes. Role-playing allows students to explore the human condition and rehearse for life. Although role-playing is a dramatic activity, it is not theatre or even drama and does not require an audience. The class can role-play in pairs or small groups, all at the same time. It may also help them feel more comfortable, if the teacher participates as a player. Whenever a teacher asks students to role-play, he or she is asking them to improvise – to create a scene without a lot of planning, based on what they know about the characters. Role-playing can be used in many ways to solve problems or enhance learning (*MultiSource Unit Guide, 1993, Pg. 32-33*).

Frozen Tableau: a frozen picture of a scene from literature. Students can work in pairs, small groups, or as a whole class to create a tableau. Students, in turn, can step out from the tableau, introduce themselves in character, and explain what they are doing there (*MultiSource Unit Guide, pg.33*). Another option is for the teacher in-role as an interviewer, to ask each member of the tableau questions such as, "Who are you?" or "What are you feeling at this point?" Use of frozen tableaux is a great starting point for a class exploration of literature because it is a non-threatening activity. Students usually feel safer working within a group and are not required to speak much. Students usually have time to plan the activity in advance. It may be beneficial to make reference to the elements of an interesting visual such as a variety of levels, focal point, facial expression and body language. Not all students in the tableau need to be people –they can represent

inanimate objects as required.

Relaxation Exercises: a process sometimes used in dramatic activities whereby students are encouraged to relax physically. Relaxing physically usually helps the students relax mentally and they are then able to really focus on the next task. Traditionally, students are asked to lie on their backs in a darkened room while a leader takes the participants through a process of tensing and relaxing the muscles. For example, "Tense your calves...hold...hold... now relax...". Usually, the process begins with the feet and travels upwards ending with the face/head.

Guided Imagery: an imaginative journey through which participants are verbally led by a facilitator. This activity is typically preceded by a relaxation exercise. Participants are asked to be comfortable –often lying down with the eyes closed.

Writing in-role: to write from the perspective of a certain character. It is important to select the words and tone that would be most appropriate considering the circumstances of that particular person (see student sample – war exploration).

Stream of Consciousness: a technique or style in which the student writes as the person is thinking–inner thoughts. It may be sentence fragments, words or phrases. Students may need to be told that the writing would probably not be in paragraph form or perfectly logical (see student sample – war exploration).

Spot Light Technique: a method, when working in a group, whereby the teacher or leader can spot light a person, or a small group number of people, in a dramatic moment. He/she calls out "spotlight" and points to the person or group in question while the other students freeze. Then the whole group resumes where they left off. It is a helpful technique when the group is loud or when there is a lot of action at the same time.

Exploration One

Content - Newfoundland during World War II

Theme - Relating during difficult times

**Number of lessons - approximately three
(Beginning of the novel)**

Rationale

Theme one - Newfoundland's Role in WWII

Identifying Importance:

The novel provides little background on the war so information should be helpful to ensure student comprehension. World War II is a complicated topic for grade sevens to explore in great depth so for the purposes of this novel study, a simplistic understanding is sufficient to place the story in its context. Included in this unit is a short synopsis paraphrased from the book *More Fighting Newfoundlanders*. The teacher might use the synopsis as part of the content to be used in the lesson plans. The lesson plans for this topic recommend that students be exposed to pictures, video clips, slides, guest speakers and so on. The exposure and images of war might help students in thinking about the implications.

What is most important about the topic and why should it be important to students?

Students may consider how horrific war experience can be and therefore appreciate the nature of the sacrifice. It is difficult to imagine why anyone would want to go to war and yet so many people did volunteer. This idea is explored in the book because Ev's father felt strongly about the issues surrounding the war and signed up as a result. This aspect of the topic (sacrifice/evilness of war...) may be beyond the scope of grade seven students and it is not necessary to fully grasp the extent of the topic to appreciate the book. The book, in fact, probably does not delve into the topic for the same reasons. One of the major themes of the novel is the fall-out (or emotional difficulties) affecting the family left behind. In the story, Ev's internal conflict revolves around her fear for her

father and her anger concerning the major changes in her life. Ev is worried about the danger her father faces in North Africa as well as the possibility that he might not come back. The novel is about the changing dynamics of relationships: Ev/Grandmother; Ev/Mother; Ev/Peter; Ev/Grandfather; Ev/ Peter; Mother/Grandmother. All of the characters are experiencing similar emotions over the absence of Duncan (the son, husband and father) as well as the difficulties that come with the uncertainties of wartime. Throughout the progression of the novel, the characters manage to improve relationships with each other and come to terms with their feelings.

What is effectively engaging about this topic?

This particular theme - the changing dynamics of relationships during difficult times will appeal to many teenagers. The idea of men and women going off to fight for their country is heroic and dramatic. It should provide dramatic material for dramatic activities.

Background Information:

- a) information on the role of Newfoundland in WWII
- b) material from resource binder, (including slides, songs and so on ...)
- c) any available material on war in general (e.g. video or movie clips of war scenes)

Exploration on War (approximately two- three classes)

Class one

- A) Ask students what they know about World War II and what they would like to find out about it. Compile a list of questions in small groups.
- B) Show /discuss available resources.
- C) Brainstorm the reasons addressing why a person would sign up for war when it was so dangerous? Discuss the implications for the family left behind.

Class two

D) Activity:

Planning in groups - approximately fifteen minutes

In groups of four or five, create a frozen tableau (frozen picture -see definition, teaching terms) of a family who has a member involved in the war. Because students have discussed how families are affected by war in numerous ways (above), the tableau should reflect that theme (e.g. - mother as breadwinner, extended family living together, a parent missing a son and so on.....). Each tableau should have an associated emotion that should be obvious to the viewers (e.g. anger, pride, frustration...). The emotion serves as the tableau's title. Members of the tableau should know who they are and what they are thinking.

(The Role of Literature -Rationale: to experience vicariously through other roles the spectrum of human experience. APEF Document, p. 119)

Fifteen to twenty minutes - each group shares pictures as a frozen frame. Other students guess situation and emotion. Teacher may act as in-role interviewer asking each character, "Who are you and what are you feeling?"

Curriculum Outcomes: Speaking and Listening

3. *Students will be expected to interact with sensitivity and respect, considering the situation, audience and purpose.*
- 3.1 *Demonstrate such speaking and listening skills as making eye contact...clarifying, extending, refining and summarizing (p.36).*

Debrief: The novel opens with Duncan gone to war. What do you guess are the feelings of each member of the McCallum family? How will this affect the family dynamics?

Curriculum Outcomes: Speaking and Listening

2. *Students will be expected to communicate information and ideas effectively and clearly, and to respond personally and critically.*
- 2.1 *Participate in small group and whole-class discussion by recognizing that there are a range of strategies that contribute to effective talk (p.44).*

Writing: Journal entry - "Missing You - Life on the Home Front"
(Student Sheet attached and sample student work).

Choose a character from your frozen tableau. It may not be the same person you represented in the tableau but it must be one of the family members 'left behind' in St. John's (in other words - a family member on the home front not a soldier). Write 'in-role' to a family member fighting overseas and describe the difficulties you are having in St. John's. Perhaps you have a problem or a conflict of some type. After all, life is different without your loved one at home. Everyone is acting a little differently these days. You miss your loved one (whether he is your dad, brother or friend) and you would not want him or her to worry too much about family problems - so end your letter with some words of reassurance.

Outcomes: Writing and Other Ways of Representing

8. *Use other ways of representing to explore, clarify & reflect on thoughts, feelings, experiences and to use imagination.*

- 8.1 *Experiment with a range of strategies for writing -consider other perspectives...identify problems and consider solutions.*
- 8.3 *Integrate interesting stylistic effects into imaginative writing and other forms of representing meaning (p.56).*

Journal Entry

"Missing You - Life on the Home Front"

Choose a character from your frozen tableau. It may not be the same person you represented in the tableau but it must be one of the family members left behind in St. John's (in other words - a family member on the home front not a soldier). Write in-role to a family member fighting overseas and describe the difficulties you are having in St. John's. Perhaps you have a problem or a conflict of some type. After all, life is different with out your loved one at home. Everyone is acting a little differently these days. You miss your loved one (whether he is your dad, brother or friend) and you would not want him or her to worry too much about family problems - so end your letter with some words of reassurance.

Journal Entry – War Exploration

Writing In-role as a Small Child Left Behind
"Missing you -Life on the Home Front"
(follow-up to frozen tableaux activity)

Dear Daddy,

I miss you.

With you gone and mummy at work, I don't have anyone to talk to but mean old Grandma.

But Grandma's hiring a new maid, Maggie, and she seems nice but not as nice as you. I

wish you could be home for my birthday —this year I get to have six candles on my

cake! Mummy promised to take me to a movie for my birthday and I can't wait!

Tomorrow's Friday, which is good because in Friday we all get to help with the war

effort! I'm going to make a big blanket and pray that you get it. We can't look out at

the harbour at night any more because of the black out. I hate the blackout curtains so

mummy got some colourful cloth that she hangs in front of the curtains for me.

I miss you,

Love Molly

P.S. Here's a picture of us before the stupid war.

Background Information
Newfoundland and its role in World War II
From *More Fighting Newfoundlanders*

World War II broke out in Europe on September 3, 1939. At that time, Newfoundland was Britain's oldest overseas colony. Newfoundland was not an aggressive country, but was always there to take up arms for the security of her own shore or to defend the Mother Country (England).

At first, Newfoundlanders had to enlist in Britain's army, navy, and air force. After a few months, two regiments were formed consisting of all Newfoundlanders: the 166th (Newfoundland) Field Regiment and 59th (Newfoundland) Heavy Regiment. These regiments fought in North Africa and Italy. They defended Britain against invasion, and crossed the channel to France to take part in all the main battles.

Approximately 3500 Newfoundlanders helped to man ships of the Royal Navy and the Royal Canadian Navy. They served on ships doing convoy duty - accompanying big supply ships sailing across the Atlantic Ocean to England. The Germans always tried to torpedo these supply ships, and the convoy ships had to protect them. Newfoundlanders were on ships that helped to evacuate soldiers from the beaches of Dunkirk, Greece, and Crete. They were involved in many great sea battles against the most powerful boats of the enemy.

In addition to Newfoundlanders fighting the war in the navy, there were over 700 serving with the air force as ground or air crew. There was a squadron of night fighters, the 125th (Newfoundland) squadron R.A.F. (Royal Air Force) who helped from June,

1941 until the end of the war in 1945 to defend Britain against attacks by German bombers. In all three services, women from Newfoundland were also taking part.

From 1939 - 1945 throughout all of World War II, 19,460 Newfoundlanders enlisted. This was 44.2% of the male population between 15-29 years of age. As many as 212 women joined the Canadian forces from Newfoundland and Labrador. A total of 979 people died in the war.

Besides fighting overseas, many Newfoundlanders joined the Newfoundland Militia to safeguard the island. They did guard duty at a number of locations in and around St. John's, which could be a target for enemy agents to blow up. They acted as guards at a camp, which had been set up at Pleasantville for enemy aliens who had been taken off ships in Newfoundland ports when the war started, and for sailors from enemy ships captured at sea. Some were stationed on Bell Island because German ships used to visit the iron ore mines before the war started, and it was felt that shipping facilities there needed some protection. Two large guns were set up in a hidden area overlooking the loading pier, and there was a 24-hour watch on the beaches that could serve as a landing place for an enemy raiding party. In fact, two freighters were sunk on the Southeast coast of Bell Island by a German U-boat on September 5, 1942 with a loss of 27 crewmen.

In other parts of the island, such as Corner Brook and Grand Falls, Home Guard Companies were formed by volunteers to defend their own localities. An Air Raid Precaution Organization was formed because the approaches to St. John's were wide open by sea and air to the Atlantic. With so many wooden buildings, if St. John's was ever bombed, the city could be destroyed by fire. Over 1000 people took their turn ensuring that there was a complete blackout every night. They wore armbands to identify

themselves, and they covered every street in the city checking windows, doors, motor cars, lighting on wharves and every type of light, which could cause a glow over the city to be seen from the sea. Every window had to be covered at night.

Newfoundland's involvement in World War II took place both in Europe and at home. Those who enlisted came from 200 different communities across the island. They travelled far afield as they carried out their duties of training for battle, protecting their homeland, and helping to guard Britain's coasts.

Exploration Two

Theme - Facing your fears

Content - Fairies in Newfoundland (subplot)

Number of lessons - Approximately two but previous research required by student
(Should be completed before Ev's trip to Signal Hill- chp. 7)

Rationale

Exploration Two - Theme: Facing your fears.

Identifying Importance:

Ev is experiencing many emotions such as anger and frustration throughout the course of the novel. Her father is eventually declared missing and Ev feels isolated in her struggle. Ev has many problems: her mom is not well and is taking bed rest for her pregnancy; she misses Belbin's Cove; she is not happy living with her grandmother; she doesn't fit in very well at school; and she is very worried about her dad. Eventually Ev is able to resolve some of her inner turmoil as she begins to acknowledge and verbalize her fears. Peter is also afraid. Surprisingly, we discover he is afraid of the power of fairies. Peter's fear is deep rooted because he associates the loss of his mother with the power of fairies. He is also afraid of losing Ev should she decide to return to Belbin's Cove

What is most important about the topic and why should it be important to students?

a) Exploration of theme is a major component of the novel study. This theme is not immediately evident to the reader and therefore the reader may require help. Understanding the theme helps the reader understand character motivation (e.g. why Peter is so hesitant to help Ev seeking out the mystical fairy on Signal Hill and why Ev is feeling so angry all the time). Understanding this particular theme also helps the reader understand the importance of the folklore/fairy subplot. As previously indicated, students sometimes have problems with the mix of the real and the non-real. When we understand the theme McNaughton is exploring, it is easier to understand her reasons for adding the fairy world into the mix of a realistic historical fiction genre.

b) This theme is important to students because they can relate to it; we all have difficulty coping with our emotions. We all experience fear - rational and irrational.

What content will be used to explore the topic?

Students will learn about fairies in Newfoundland (see information sheet attached).

What is effectively engaging about this topic?

The subplot of fairies in Newfoundland is fascinating and mystical. Researching this topic is an excellent opportunity for students to learn about Newfoundland's rich folklore. In the student focus group, students indicated feeling scared about the concept of fairies. Additional knowledge could add to students' emotional response to the subplot.

Exploration Two -Theme: Facing Your Fears

Content: Fairies in Newfoundland

Background research: (one to two weeks in advance)

In advance of the lesson, students are asked to research (orally or through written material) a fairy story, preferably of Newfoundland origin. Students should write the story down and know it well enough to relate it back to the class. If they cannot find a specific story, they should inquire about what families and friends have heard in regards to Newfoundland fairies.

Outcomes: Reading and Viewing

- 5. *Students will be expected to interpret, select and combine information using a variety of strategies, resources and technologies.*
- 5.1 *Use a variety of research strategies to answer a research question (p.50).*

Writing Activity - *Journal Entry* (page 35 -Student Sheet attached for photocopying)

What are you afraid of?

Describe a situation from your past in which you faced your fears.

Outcome: Writing and Other Ways of Representing

- 8.1 *Experiment with a range of strategies for writing and other ways of representing (p.56).*

Class one

A) Role-play: (Approximately 20 minutes)

It is 1942 and you are a bunch of teenagers telling scary stories around a bonfire, somewhere around Signal Hill. Tonight's topic - fairies or "the good people." Invite a few students (possibly two or three depending on time), to share stories. Eventually the teacher in-role as Peter, shares his story about losing his mom in childbirth. As Peter, the teacher should explain how he always thought fairies took his mother and how ever since, he still feels strange about the topic. This is the novel excerpt.... or you can summarize it in your own words, whichever sounds more natural.

(P143) "When I was little and I understood how my mother had died when I was born, I used to be angry at her for leaving me.... So I made myself up a story... See. ..From things I heard the grown-ups say...I told myself my mother hadn't gone to heaven to be with God...like they told me but that she'd been carted off to the barrens against her will...by the fairies.... I've never heard of fairies granting any wishes...these aren't just mild creatures, flitting around the barrens granting wishes. They're evil, soulless things. They want to harm souls like you and me. (p. 164)they're devilish clever and they're something I've been afraid of as long as I recall (p.175).

B) Relaxation Exercise and Guided Imagery Guidelines

(approximately five minutes to relax the body/mind... dim lights) Ask students to lie on backs and.... Feel all the tension leaving your body...Flex your feet ...and release.....legs ...backs ...and so onclear your mind....(abbreviated) Now imagine you are Peter and...

(Begin the imagery - approximately fifteen minutes -possibly accompanied by mystical music): Teacher continues to talk from Peter's perspective....describing the journey.

Script: You are on your way up Signal Hill.. ... You and Ev are walking up a trail from the lower Battery..it is dark, of course, and lonely ..not many people come out during the black outslook at Deadman's Pond ..so still ...remember where the name deadman came from...when the little girls drowned after falling through the ice and the soldier drowned trying to save them....you won't tell Ev because you wouldn't want to scare her.. Notice how isolated the remnants of the old fever hospital are... you don't want to be there but you can't tell Ev why you are scared....Look at the shadows surrounding Gibbet Hill. Remember how Nan told you about the history of the gibbet - the structure showing the swinging dead body after it was handed down on the water front...there are surely some of those "little people" up here ...coming up here was a mistake... Ev is walking ahead of you because of your limp.... That makes you mad... try to catch up to her.... it's hard to breathe but just as you round the corner you realise **she's gone**...no where in sight... you've stopped dead on your tracks and there isn't a person any where on the trail.. Ev isn't any where to be seen. Where could she have gone? She's gone back to that springhouse without you....she's been fairy led maybe...What can you do ... your leg slows you down .. It's taken close to forty minutes to get back down that hill... your leg really hurts...sit down and try to work out this problem....

C) Debrief: Short follow up discussion on feelings.

Outcomes: Speaking and Listening

2. *Students will be expected to communicate information and ideas effectively and clearly, and to respond personally and critically.*
- 2.1 *Participate in small group and whole-class discussion by recognizing that there are a range of strategies that contribute to effective talk (p.30).*

Home assignment or following class

Journal Entry - Peter's Worst Fear

(Student Sheet, attached for photocopying and more specific instructions / sample student work).

Write a "stream of consciousness" outlining Peter's inner feelings at this point. What is his problem? How must he feel believing these stories about the so-called good people? How will he handle it?

Students may need to review the terms: writing-in-role and stream of consciousness (at beginning of unit).

Outcomes: Writing and Other Ways of Representing

- 8.1 Experiment with a range of strategies for writing and other ways of representing - Consider others' perspectives.*
- 8.3 Integrate interesting stylistic effects in imaginative writing and other forms of representing meaning (p.56).*

Writing Activity - Journal Entry

What are you afraid of?

**Describe a situation from your past in which you
faced your fears.**

Journal Entry - Chapter Seven

Peter's Worst Fear

Think about the journey you just experienced in-role as Peter. You are on Signal Hill and Ev has disappeared. You know where she is -she has been led astray.....by one of the good people.... you know what the fairies are capable of..... it might take you forty minutes to get back down the hill.....

Instructions:

Imagine you are Peter at this point and free write a stream of consciousness - his inner thoughts ... Concentrate on his inner feelings at this exact point. What is his problem? What could have happened to Ev? Could one of the so-called good people be involved with her disappearance? How will he handle it?

Try to write as he might be thinking... remember if he feels panicky, his thoughts are fleeting and may or may not be full sentences... Write about half a page in paragraph form.

Journal Entry – Peter's Worst Fear

Writing In-role as Peter

Stream of consciousness following Ev's disappearance on Signal Hill

Alone!

Scared!

The little people have taken her!

Why do I have a bad leg?

I should have given her protection!

The little people - she's not coming back!

Should I get Ches? But it will take me forty minutes to get down — why didn't Ches try to stop her?

I wish I was home in my bed, all warm — what am I thinking? I'm older than her! I'm a boy!

My leg is killing me - stop it-your leg is the last thing you need to worry about!

Call for her Peter —call for her — scream!

Maybe I should slide sown the hill to Ches and tell him.

Oh —you stupid idiot — you should have stopped her —but she's so stubborn — oh why is all this happening to her —why the little people?

Information on Fairies
from *Strange Terrain*
The Fairy World in Newfoundland
by Barbara Reito,
1991

Fascinating fairy facts

This is a wonderful book. The following notes are all taken from her work.

Reito's study will attest that there is "something to it - a common phrase" i.e. - the belief in fairies in Newfoundland (p.3).

Fairies are not usually directly mentioned by name in stories (p.19). A person does not want to anger them - often referred to as "good people" although fairies aren't always good people (p.21).

There is a debate of fairy character - good, bad, both , neither.. you have your own opinion. Some people feel they are happy, ghostly or tricky. It depends on your experience. Many people feel they are unpredictable and therefore feared.

What do they look like?

A lack of gender - frequently appear in same sex groups (traditional segregation). Generally appear as children or old people. Presumably reproduce them or never die (p. 213).

They often look like us. Fairies can take the form of people or animals or have no form at all. They can change before your eyes. They play tricks such as hallucinations (p.15). If you meet a fairy, you are "led astray" by some inexplicable force. Usually dress and look alike. Gender is indistinguishable.

How do they act?

They participate in some of the same activities as humans - e.g. berry picking, dancing, cutting wood & conducting funerals. They want the same things in life- music, food, babies, but are still considered strangers " a different people apart" (p.212). Have own language, motives, and territory.

Fairies have their own laws. Their behaviour and effect on humans might be good or bad (usually unpredictable) so it is generally felt best to consider traditional wisdom by staying in at night or building a house on the right spot.

Why do people believe in fairies?

Humans use them as scapegoats when we cannot understand problems such as illnesses, violence, and disability as well as for smaller difficulties such as taking a wrong turn.

Religion is often associated with fairies - priests could banish or bless someone who has met a fairy. Midwives, in a few accounts, could detect a fairy or know what to do about it.

Fairies as a source of entertainment.

People like fairy stories to be scary (e.g. like a horror movie) because it is a relief to get back to normal afterwards (p.213).

Examples of traditional fairy stories from Newfoundland:

"Fairy manifestations have the qualities of a mirage. An Avondale woman heard 'Gay soft music' and saw what looked like small children in white clothes; they were holding hands and dancing on top of the hilltops and when she approached, they moved on to the next one in the distance" (p.1).

"The fairies would steal babies but sometimes instead of stealing babies, they would switch them, that is take the baby and put a fairy baby in its place. A sure sign this had been done was a very cross baby" (p.43).

"In New Melbourne, Trinity Bay, a little girl got lost in the woods and was given up for dead. Several weeks later she walked out of the woods completely safe, unhurt and well-nourished. She was asked how she had managed and she said that the fairies had taken care of her until she had wanted to come home again..."(p.171).

Exploration Three

Content - Knights of Columbus Fire

Theme - the paradoxical nature of war time
(Approximately three to five classes)

Rationale

Theme three- Knights of Columbus Fire

Identifying Importance:

This fire of 1942 is not of major importance to the novel *Catch Me Once, Catch Me Twice*. It is referenced in chapter eleven at about the same point where Duncan is declared missing in action. (In terms of the story line, Millie, the McCallum's maid does not go the dance at the K of C because of the family crisis. She feels then that Duncan indirectly saved her life). The fire provides an excellent spring board to examine the fabric of society - American service men, romance, socialising, music...life as usual. All these elements are paradoxical, given the horrors occurring in the rest of the world. Newfoundlanders were part of the war yet, at the same time, removed from it.

What is most important about the topic and why should it be important to students?

The Knights of Columbus fire is a significant event in our city's history as the worst indoor fire in Canadian history. It claimed 99 lives and injured 107.

Thematically, it blends in well with the story because the fire parallels Ev's personal life. Everyone comes to fear the unexpected during war time. Ev's fear is mirrored by the community's unexpected tragedy. On one hand, life continues normally during war time - people socialize, go to dances, women fall in love with handsome American soldiers. On the other hand, during war time, life is unpredictable and there is always a danger, even when someone is just going to a dance.

What is effectively engaging about this topic?

The fire is tragic. Imagine the horror to the people listening to "Uncle Tim's Barn Dance" being broadcast live and then hearing the scream of "FIRE". There is also a sense of drama. Harding writes "Public opinion blamed Nazi saboteurs" (1993, p.58). Students should be able to relate to this tragic moment in history because it belongs to us.

What content will be used to explore the topic?

Harding's description and other available material.

Fact sheet from *Historic St. John's* by Les Harding.

Examples from novel /re - dealing with the unknown aspects of war

Photographs/slides of St. John's during the 1940's

Class one - brief introduction

In the class preceding the role play, the teacher shows slides or photos of old St. John's during the period...soldiers etc....but does not discuss or view photos of the fire. Explain to the class that you will be creating a roleplay about a night back in 1942. Explain that a roleplay is a drama where the actors make up the action instead of using a script, much like an improvisation (see definition, Section B). The class will be divided into groups and each group will have their own scene. The scene might be quite short, like a minute or so, or it could go on for several minutes. The students, acting in-role, will determine how it proceeds. The teacher will say "start" and "stop" for each scene. The teacher may wish to distribute identification cards for the students' new roles (as a method of organization), although it is not really necessary.

A) Role Play Planning (fifteen to twenty minutes):

The teacher divides the class into groups. You may use the suggested groupings and scenes below, or your class may decide to determine their own scenes. If the class decides to brainstorm their own scenes, explain to them that this exploration is about a dance in December, 1942. If time permits, take about ten minutes to brainstorm situations connected to the dance or, otherwise, use suggested groups (more details on next page):

- Gordon Family
- Young people at dance
- Family listening to broadcast (teacher-in-role as broadcaster)

- Group witnessing fire (firemen, police men, concerned neighbours, photographer etc..) You may need to use the spotlight technique with a large group (page thirty one).

Class two (possible to do the roleplay in one class if you work through the planning quickly and use suggested groupings):

B) Set the scene (5 minutes)

Teacher asks students to close their eyes and imagine it is December, 1942.

Possible script for teacher:

“Imagine the excitement of a dance. Three hundred people will be attending-- mostly Canadian, American and Newfoundland servicemen as well as many local young women. A musical show ‘Uncle Tim’s Barn Dance’ will be broadcast live. Many people will perform favourite tunes for all the people listening to the radio.”

C) Begin roleplay (allow 30 minutes approximately)

Tell each group the details as their turn approaches.

i. 7:30 p.m. (3- 4 students)

The Gordon Family at home - mom, dad and daughter (other siblings, if class is large). Daughter and mom are quite excited because it is the daughter’s first dance. Dad has some concerns over the American servicemen that she might encounter at the dance. You may wish to discuss the variety of outcomes (e.g dad agrees to let her go but she must be back at 11:00 p.m. or older brother will chaperone....), depending on the class.

Stop action

ii. 10:00 p.m.(3-5 students)

At the Dance - two girls are best buddies and are interested in the same handsome American serviceman. One girl feels she never has a chance with her aggressive friend. The serviceman is very friendly and wishes to meet the girls but he doesn't want them to discover that he has "two left feet". Additional students can choose an appropriate role for this scenario (e.g. bartender and so on). The mood is fun.

Stop action

iii. 11:00 p.m. (3-5 students)

The O'Toole Family at home - nanny, poppy, and several family members are having a small family gathering, enjoying the broadcast of 'Uncle Tim's Barn Dance', live from the Knights of Columbus. Their cousin is the special guest performer - she sings an Irish favourite at 11:00. Following her performance, the next singer's performance is interrupted by a woman crying, "Fire!" The show goes off the air at 11:10. What is the reaction? What plans should the group make?

(The teacher is in-role as broadcaster).

Stop action

iv. 11:25 p.m. (Remaining students)

People & Firefighters outside the burning building. These firefighters are trying to keep people calm and back behind the line. Several people have family members inside. One person is concerned about the valuable books in the basement while another neighbour is trying to help the firemen. Another person is trying to tell a police officer about someone she saw running from the building. He thinks it may be a Nazi.. A photographer for the local paper is trying to get best shots.

Teacher in -role as a news reporter is covering the scene asking each sub-group, “What’s going on?”, “What are you feeling?”, etc.... The teacher may need to spotlight (see teacher terms) each group while the remaining groups freeze. Then, let the next group continue.

Outcomes: Speaking and Listening

2. *Students will be expected to communicate information and ideas effectively and clearly, and to respond personally and critically.*
- 2.1 *Recognize that different purposes and audiences require different choices of vocabulary, sentence structure, rate of speech and tone.*

D) Debrief - group discussion
Guideline questions to consider:

- How did you feel?
- What moments were believable for you? Why?
- Did this fire really happen?
- Does anyone know details about the fire?
- (Show photos and read information sheet/or review basic facts.)
- Why is this event included in the novel *Catch Me Once, Catch Me Twice*?
- What does it tell us about the time?
- How could young people have fun, fall in love and so on... during war time?
- Does this reflect Ev’s situation in the novel? How?

Class three – fire
(continued)

Impromptu Interview Session (Student Sheet Included, next page)

Working in pairs, with one student as a police investigator and one student as a witness discuss the tragedy. Police officer uses a questioning technique while the witness improvises the answer.

Slide show continues from day one - show real photos of location & aftermath of fire. Play the recording of the person who was at the fire. Provide the information sheet.

Debrief - review circumstances surrounding the tragedy and discuss students' feelings.

Culminating Writing Activity (optional) - The Telegram 1942
(See assignment directions for more details).

**Theme Three:
Knights of Columbus Fire
Impromptu Interview Session**

Working in pairs, one as a police investigator and one student as a witness, discuss the tragedy. Police officer uses a questioning technique (e.g. "Sir, please start at the beginning and tell me where you were when you noticed the fire? " ...)

The witness improvises the answer based on the roleplay experience.

Section C
Post-teaching Retrospective
and Conclusion

Conclusion: Post-teaching Retrospective

Pre-reading/reading period

Unfortunately, this novel study was covered in the last few weeks of the term, and was therefore rushed. As I predicted, three to four students in one class had previously read the novel, whereas in the second class, only one student had read the book. Due to time constraints, students had about four reading sessions. While this was a reasonable time frame, there was not much time to read aloud and explore the text in class. Students wrote two short content quizzes (available in the teacher material section) as a reading check.

The pre-reading scavenger hunt was deemed successful and students were enthusiastic about the process. Several of the students actually called McNaughton's house in an effort to obtain her autograph - an item of the list. Fortunately, McNaughton was patient and happy to be involved in the activity. The four girls who had previously read the book and therefore did not require the reading periods helped formulate some of the questions for the hunt. This process then served as a book review for them. They also helped to tabulate the results of the hunt while the majority of the class used the time to read. The girls seemed to enjoy the planning and organizing of the scavenger hunt.

Students also completed a journal entry on the 1996 book cover and a student sample is included with the lesson plan. This was a worthwhile activity because responding to a visual is a normal part of exam review in grade seven. Due to time constraints, the second journal entry (on an analysis of the original cover) was not assigned.

Exploration One - World War II

The first exploration took about three classes. Once again, time shortage was a factor. The overview of the war was presented over the course of two classes. Students shared their knowledge of the war and formulated a list of questions on the topic. Interestingly enough, it seemed as if a few students had a somewhat extensive knowledge of the WWII but the majority possessed little, if any. On the second day, students read information presenting an overview of the war, viewed pictures and watched a suspenseful clip from a war movie. I did not feel satisfied that students increased their understanding of World War II and felt that this part of the lesson required more work on my part. Realistically though, teachers are forced to deal with time constraints, and it is impossible to cover all aspects of a novel. World War II is obviously a complex subject matter, and I know for future reference, that the lesson requires improvement in the area of war exploration. For example, a short information video on the war would help in students' basic comprehension.

The rest of the class proceeded as indicated in the lesson plan. Students were able to brainstorm a list of the effects of the war on a family, and then choose one of the situations to create a tableau.

In the third class, students presented their tableaux to the class. The tableau scenarios were somewhat limited in their scope, not surprising given the short period of research. Almost all of the groups focussed on the loss of a loved one. The positive aspect of this exploration is that students enjoyed creating frozen tableaux and were able to create an interesting picture aesthetically, in terms of levels, body language and facial expression. It is a good starting point for the study because students realize that this unit should be a little less traditional in its

approach and are eager to begin the next class.

Exploration Two - Fairies in Newfoundland

Due to time constraints once again, the background research on fairies in Newfoundland was not assigned to students. Instead, students were provided with the background information sheet from Rioto's book *Fairies in Newfoundland*. Students asked questions and one or two shared stories about the topic. This exploration proceeded as indicated in the lesson plan. Students seemed to enjoy the relaxation aspect of the exercise. A few students found it difficult to remain perfectly still and quiet. That should be expected and may have to be acceptable, provided they are not disturbing other students. With practice, students will likely improve in this area. Some students suggested the background music was distracting while others liked the atmosphere it provided. The teacher may expect to lose a few minutes of class time for set-up (i.e. find a space for students to lie on the floor and turn off the lights).

Students wrote in-role as Peter (a stream of consciousness) for the journal entry and a student sample is included in the lesson plan. Students needed some assistance in how to write in the style of stream of consciousness, so it is suggested this device be explained in advance.

Students seemed to enjoy this exploration. The lesson suffered, unfortunately, because it was cut short. Class time was used for reading periods and we did not have time to debrief, discuss the exploration, and connect it to the text.

Exploration Three - Knights of Columbus Fire Role Play

This exploration was designed for a time frame of about four classes. With only one

remaining class, students completed the role-play but not the follow-up activities. For my purposes, this was the most important class because I was uncertain as to how it would proceed. I discussed my lesson with a colleague who has expertise in the area of drama-in-education, and he provided several useful suggestions which I will outline below.

Students seemed enthused about the idea of a role-play. As soon as I mentioned a dance at the Knights of Columbus, some students immediately brought up the topic of the fire. One student said his grandfather had attended the dance. First, students formed five groups, and each group was provided with a brief scenario. Then, we continued through each of the following scenarios outlined in the lesson: at the dance - two girls interested in the same American serviceman; boys smoking in the Knights of Columbus bathroom upstairs; two grandparents at home listening to the broadcast and hearing the announcement, "There seems to have been a fire"; and the witnessing of the fire, with concerned citizens discussing the situation with the firemen.

Once again, due to a lack of time and several interruptions, we only had time to debrief before class ended. Students reported that they enjoyed the activity and would recommend the lesson as a valuable activity. Several students felt that the last scenario, the witnessing of the fire and the encounter with the fireman, was the most dramatic for them, in terms of how engaged they felt.

I was apprehensive about this lesson plan for two reasons. One was because the drama role-play is unpredictable. I felt it was risky and in the past, I have had the experience in which the role-play fell apart completely. In that case, I felt it was because I did not know the students and because the class did not ever participate in this type of activity before. As my colleague pointed out, "You might do this lesson (Knights of Columbus fire) following some other

preliminary drama activities.” He said he would consider this lesson an “after January class.” I felt this was a valid point. Although the previous explorations did include some in-role work, guided imagery and storytelling, I realized that teachers trying out this lesson might require some general drama activities to implement in advance of this unit. Students might then be more comfortable with the process.

The second reason I felt apprehensive about the plan was because of my worry over whether or not the scenarios would work. Was there enough dramatic tension? Was there a conflict or does there need to be one? I felt there was a ‘right’ scenario and a ‘wrong’ scenario. Obviously, setting up a role play in which students were thrown into the shouts of “FIRE” was a mistake. I was reminded of Dr. Doyle’s quote, “Teaching drama is a lot like walking an educational tightrope”(1993, page 48). I discussed my apprehension of the lesson plan design (the particular breakdown of scenarios) with my colleague. He suggested allowing the students to help work out the scenarios, which indicated to me that I probably did not need to worry about my choices being right or wrong. He said, “For example, in this case, you might know that you want students to witness the fire, but you could have students brainstorm other scenarios revolving around that night. You could say to your students, “A bunch of teenagers are going to a dance in 1942. What kind of situations might also occur on that same night?”” The discussion and planning of the role-play helps the students prepare for activity as well as provide them with a vested interest. As students brainstorm possible situations associated with the dance, the teacher can ask, “Who might be interested in this scene?” This allows students to select a part which accommodates their comfort zone. While brainstorming situations, he suggested that students might even discuss one or two things the character might say. As my colleague pointed out, “In the case of an experienced class, the students are comfortable, but with an inexperienced

class, some students might really appreciate the comfort of a line to hang on to--to get them started."

The preliminary process of discussing the roleplay in advance with the class also allows the teacher to consider roles for any students with special needs. In my first experience with this lesson, there were only about twelve or thirteen students participating. Despite a small number of students, the group included two or three exceptionally able students as well as a young man from the special education class. He indicated that he did not wish to participate, but when I offered him a non-speaking role, he accepted. He was quite interested and did actually participate fully in the role of a fireman. In fact, he was the student who had a family member at the fire of 1942. While this student was quite cooperative and interested, I can think of a few students who might have difficulty handling the open structure of this activity and remaining focussed. In considering the role for that type of student, my suggestion would be to provide students with a very specific part/task, like the newspaper photographer.

In my concern over the content of the lesson plan, I was forgetting about the objective. My objective was twofold. On one level, it was to stimulate students' interest in an historical event. This should be an obtainable goal for most teachers. The more important objective, and the reason for the initial lesson design, was to help students use the role-play experience to really connect to the time period, and hopefully to their own lives in some way. The fire role play was a mechanism to explore a theme of the novel-- the paradoxical nature of war. The theme was an interesting parallel to Ev's personal life. As indicated, we did not have the time for the follow-up discussions and activities following the roleplay, the activities that might have been of the most value to students. I can never be sure, at this point, whether students would arrive at my intended theme but I realize it does not matter. The discussions and student writing would have benefited

from the roleplay experience. I am certain that the students' comprehension and curiosity would increase because of the roleplay. One of my recommendations would be to allot several weeks or a month (twenty classes) at least, to properly explore the novel.

A few other teacher guidelines to consider for the roleplay:

- It is very important to find a place in the school where you will not be disturbed.

Close the door and consider putting up a DO NOT DISTURB sign.

- When selecting situations, try to find a dramatic tension/conflict or problem.

Students need to be able to make progress within the scene but as my colleague advised, "It is not necessary to put action into motion." For example, in our lesson plan, when the students were watching the fire in-role, I did not want a student to run into the burning building. I told the group up front, "None of you will be entering the building but you all have individual concerns which you may discuss with the fireman." I felt it was necessary to clarify that when, following the first attempt at the fire roleplay, two students were pushing each other and being a little silly. Too many people were talking at once, so I decided to use the Spotlight technique (outlined in definitions of terms), in which some of the groups freeze, while just a few are highlighted for a moment at a time. This strategy was what worked for my group at that point. Perhaps a more experienced group might operate without this strategy.

- Tell students that when something happens in the roleplay, they must accept it as true. The drama should not stop, for example, to debate whether the fire was in December or June.
- Accept that students will demonstrate a variety of levels of engagement. As

previously indicated, some students may be immature or uncomfortable with the process and you may need to handle each situation differently. If possible, the teacher in-role can respond to the situation individually. For example, "You know, Mr. Smith, you are acting a little strange but that's probably because you are nervous about the fire" or it may be necessary to call timeout. Hopefully, the students will realize that you need them to focus. I believe they will become more accustomed to this type of class with practice.

Conclusion

I have answered, to my satisfaction, the research question, “How should I teach the novel *Catch Me Once, Catch Me Twice* in a way that meets the objectives outlined in the English language arts program as well as engages the students?” The plan for the novel *Catch Me Once, Catch Me Twice* meets several objectives of the Grade seven English language arts program as indicated in the curriculum objectives provided throughout the unit. I am truly excited about using drama as a teaching tool, and I have no doubt that it enriches the English class experience for both teacher and student. This unit will allow me to explore the text and to engage students in a way that was not possible in my previous more traditional “pen and paper” approach to the novel study. Students may require time and orientation to become accustomed to this particular method of instruction. It should be noted that in order to use this unit as it was intended, (or to use drama as an instructional tool in general), teachers must have the opportunity to learn about the strategy through professional development.

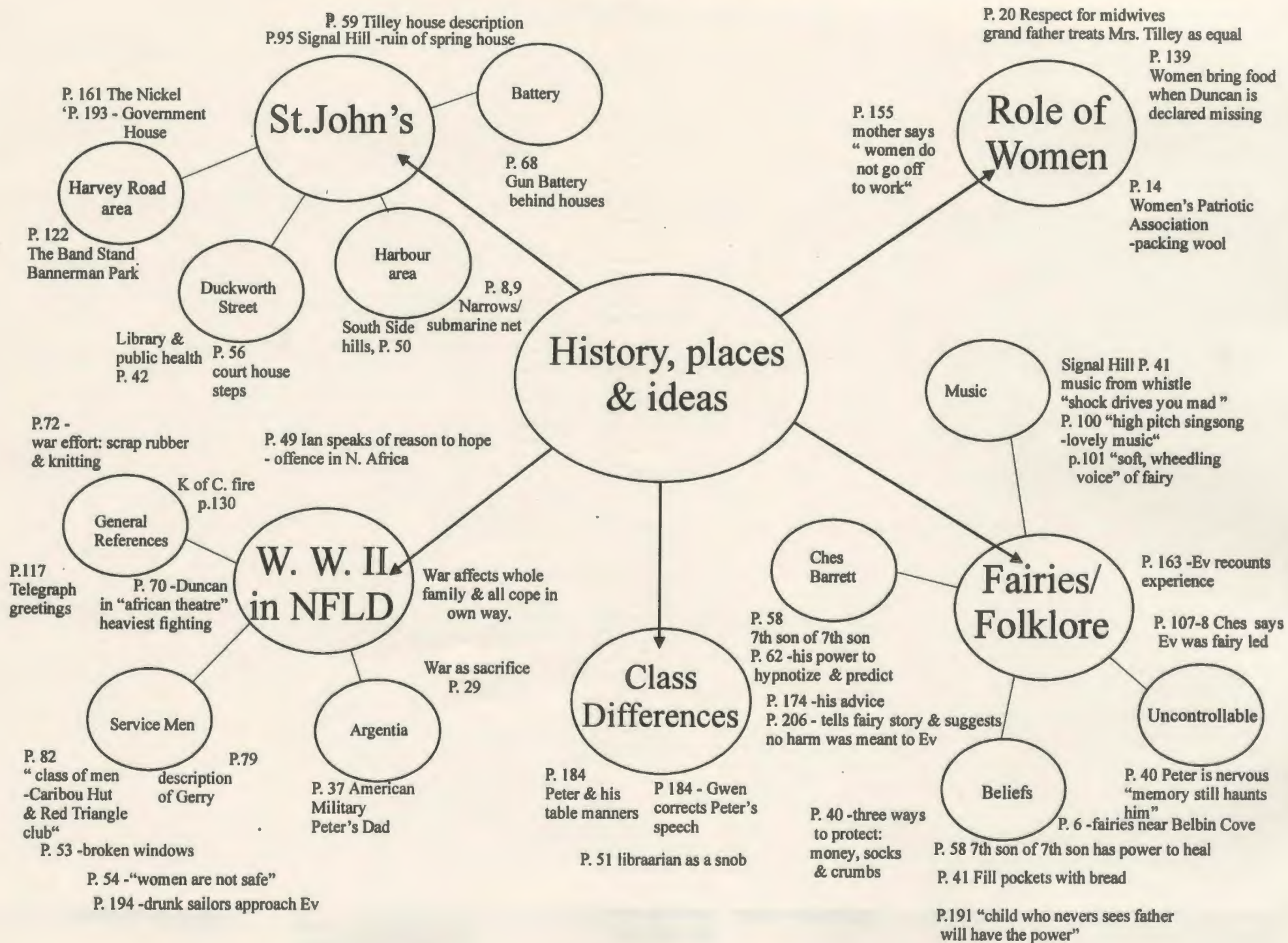
Next year, we will be studying the novel in October and allowing enough time for the full unit implementation. Through the process of creating this novel unit, I have developed an appreciation for *Catch Me Once, Catch Me Twice* and I am looking forward to delving into the novel with my next group of grade seven students.

Section D

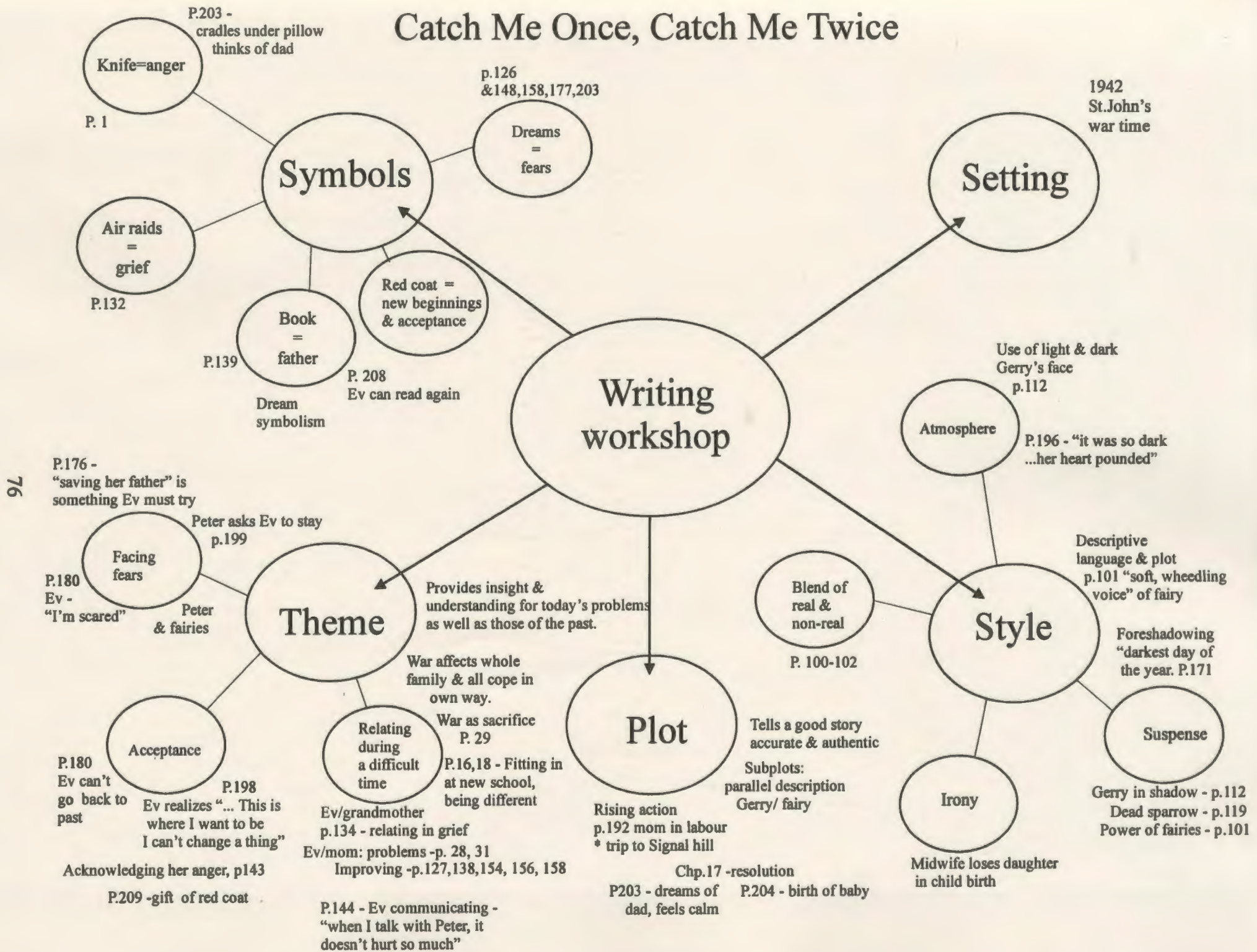
Material for Teachers

Catch Me Once, Catch Me Twice

75



Catch Me Once, Catch Me Twice



Catch Me Once Catch Me Twice-Content Quiz - Chp. 1-6

Read the following statements and write the correct response on the attached sheet.

1. Ev realizes that fairies
 - a) are harmless things
 - b) are creatures who have the power to do good or evil
 - c) do not exist

2. Holding the jackknife helps Ev feel
 - a) powerful
 - b) foolish
 - c) calm.

3. Ev's mom usually backs down from
 - a) Mrs. McCallum
 - b) Ev
 - c) Peter

4. Ev wasn't sure she wanted to be friends with
 - a) Peter
 - b) Letty
 - c) Letty and Doris

5. When discussing child birth, Dr. McCallum talks to Mrs. Bursey
 - a) as if she is ignorant
 - b) as an equal
 - c) as if she is superior

6. Peter lives with his grandmother because
 - a) his father is fighting overseas
 - b) his father works elsewhere in Newfoundland
 - c) he is an orphan

7. Peter thinks Ev
 - a) would be pretty if she smiled more often
 - b) is not very smart
 - c) someone to feel sorry for

8. The only women Mrs. Bursey ever lost in childbirth
 - a) Nina's sister
 - b) was her own sister
 - c) was her own daughter

9. Ev is not allowed to
- a) explore the city by herself
 - b) be friends with Peter
 - c) talk about fairies
10. Ev is reading
- a) *As You Like It* by Shakespeare.
 - b) *A Midsummer Night's Dream* by Shakespeare
 - c) *Make or Break Spring* by Janet McNaughton
11. Ian McCallum would not give Ev
- a) permission to move home
 - b) a chance to win the scholarship
 - c) an honest answer about the war situation.
12. Ches Barrett
- a) was the seventh son of a seventh son
 - b) had special powers
 - c) both a and b
13. Peter feels Duncan McCallum
- a) did the right thing when he signed up for the war
 - b) should not have left Ev and her mother behind
 - c) will never survive the war
14. Peter takes Ev out
- a) to jig for tires
 - b) to jig for cod
 - c) on a date
15. Mrs. McCallum thinks
- a) Nina damaged the vanity table
 - b) Ev damaged the vanity table
 - c) Millie damaged the vanity table
16. Mrs. McCallum thinks Peter
- a) would be a fine friend for Ev
 - b) is "too common" for Ev
 - c) will eventually propose marriage to Ev
17. Duncan is fighting in
- a) North Africa
 - b) Germany
 - c) Italy

18. When Ev visits Ches in chapter five

- a) she is not interested in boat building
- b) she is told to watch and learn about boat building
- c) she is permitted to help because she knows how to use the knife

19. Peter lives

- a) on Southside Road
- b) on Duckworth Street
- c) in the Battery

20. When Ev first meets Gerry

- a) he grabs her by the wrists
- b) he grabs Millie by the wrists
- c) both *a* and *b*

Catch Me Once, Catch Me Twice

Content Quiz – Chapters seven to seventeen

The following statements are not accurate. Rewrite the statements correctly by changing the necessary word or phrases.

1. Peter corrects Ev's grandmother's speech at the supper table.
2. At the end of the novel, Ev is given a small puppy.
3. Ev's mom goes into labour while Ev is attending school.
4. Millie was in great danger when she attended the Knight's of Columbus Dance.
5. Peter tells Ev, "Fairies are nothing to be afraid of".
6. In chapter fourteen, Ches advises Peter to reveal his true feelings to Mrs. Bursey.
7. In chapter sixteen, Ev's grandmother suggests she and Peter should try to get along better.
8. Nina's baby is named Duncan in honour of his father.
9. Ev realises she could never continue to live in St. John's.
10. Ev was certain Peter would go with her on the second trip up Signal Hill

Sample Questions
Catch Me Once, Catch Me Twice
Pages 5-13

- 1) What was stretched across the narrows of St. John's during the war?
- 2) What did Ev's mother work as before she married?
- 3) Why does Ev's mother, Nina, cry often?
- 4) Why do you think Nina McCallum became pregnant at this point in her life?
- 5) Why did Ev and her mom move to St. John's from Belbins?
- 6) Do you think Peter is brave? Why or why not?
- 7) Which girlfriend does Ev like better, Letty or Doris? How can you tell?

Catch Me Once, Catch Me Twice
Chapter 3

- 1) Write a paragraph about Peter Tilley. (What does the reader learn about his life in this chapter?)
- 2) What does the reader learn about Ev from Peter? (pg 30)
- 3) On page 31, reference is made to “the fairies”. What things were used to help keep them away?

Dictionary/Thesaurus Worksheet

The following words appear in the novel *Catch Me Once, Catch Me Twice*.

Use a dictionary to find the definitions of these words and write the definitions next to the word.

1. Skiff
2. Rheumatism
3. Rationed
4. Snobbish
5. Kayak
6. Gunwales
7. Defeat
8. Stifling

Write each word in a sentence to illustrate its meaning

Dictionary /Thesaurus Worksheet

Use a thesaurus to find synonyms for the following words from the novel,
Catch Me Once, Catch Me Twice.

1. mischievous
2. transform
3. reassure
4. sympathetic
5. unaccustomed
6. indulgences

Write each word in a sentence to illustrate its meaning:

Catch Me Once Catch Me Twice

Chp. 1-6

Answer Sheet:

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.
- 11.
- 12.
- 13.
- 14.
- 15.
- 16.
- 17.
- 18.
- 19.
- 20.

Section E
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Section F
Supplementary Teacher Resources
(Appendix A)

Historical Fiction Criteria:

While completing an in-depth novel study, students should develop an appreciation for the writer's craft as well as an understanding of genre. Students should strive to answer the question "What makes this book powerful?" throughout the study of the novel. The following criteria for the evaluation of historical fiction is cited in *Children's Literature in the Elementary Grade* by Charlotte Huck

- Does the book tell a good story?
- Is fact blended with fiction in such a way that the background is subordinate to the story?
- Is the story as accurate and authentic as possible?
- Does the author avoid any contradiction or distortion of the known events of history?
- Does the story accurately reflect the values and spirit of the times?
- Are different points of view on the issues of the time presented or acknowledged?
- Is the dialogue constructed so as to convey a feeling of the period without seeming artificial? Does it reflect character as well as setting?
- Is the language of the narrative appropriate to the time, drawing figures of speech from the setting?
- Does the theme provide insight and understanding for today's problems as well as those of the past?

At the conclusion of the novel study, students will review this list of questions in an attempt to appreciate and critique the writer's style.

JANET MCNAUGHTON'S HOME PAGE





(photo credit: Greg Locke)

WELCOME READERS!

When I was in school, I liked historical novels best. I grew up and went to university where I studied folklore, but I never forgot my love of history. When I began to write, I wanted to write the kind of books I loved when I was younger.

So far, I have written three books. *Catch Me Once, Catch Me Twice* is set in St. John's, Newfoundland, Canada, the city where I live. It takes place in 1942, during World War II. *To Dance at the Palais Royale* takes place in Toronto, Ontario, Canada, where I grew up. It is set in the 1920s. My newest book, *Make or Break Spring*, is the sequel to *Catch Me Once, Catch Me Twice*. It is set in St. John's in 1945.

All my books are about girls facing many changes in their lives.

- [NEWS ABOUT THE BOOKS AND ME](#) 
- [MERLIN, MY ALEXANDRINE PARAKEET](#) 
- [VIOLENCE, NON-VIOLENCE AND KIDS](#)
- [FACTS ABOUT MY LIFE](#)
- [TO BOOK A VISIT](#)
- [LINKS TO MORE SITES ABOUT CHILDREN'S LITERATURE](#)
- [FIND OUT ABOUT CATCH ME ONCE, CATCH ME TWICE](#)
- [FIND OUT ABOUT TO DANCE AT THE PALAIS ROYALE](#)
- [FIND OUT ABOUT MAKE OR BREAK SPRING](#)
- [NEAT STUFF ABOUT WRITING](#)

WHAT REVIEWERS SAY ABOUT CATCH ME ONCE, CATCH ME TWICE

"Janet McNaughton provides a real plot, magic, adventure and thought-provoking characters."

Eve Williams, CM (Canadian Materials)

"...a beautiful blending of fact and fiction."

Cora Taylor, Children's Book News

"Pre-adolescents and adolescents should latch onto this book with vigour from the very first."

Clarence Dewling, Evening Telegram

"MCNAUGHTON'S TEEN TALE A WINNER...This is an audacious effort for a first children's novel...a tale well told, one that can transport today's children to a different era."

Elizabeth MacCallum, The Globe & Mail

"Characterization is tight in this first novel...From the start, Ev promises to be a character whose adventures will be worth following, and that promise is fulfilled...[Ev] is a character that readers will want to know more about."

Joanne Schott, Quill & Quire

"This is a book young readers will thoroughly enjoy."

John C. Perlin, What's Happening

"McNaughton...has a splendid time with her historical setting and the hint of fairy folk that still drifts over Newfoundland...the overall result is richly textured and satisfying."

Pat Barclay, Books in Canada

**"Catch Me Once, Catch Me Twice is a seamless weave of the natural with the supernatural.
HIGHLY RECOMMENDED."**

Sheree Haughian, Canadian Book Review Annual

[Back to main page](#)

C.P.C.S.

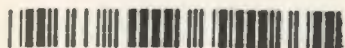
Kitchener-Waterloo Record

Kitchener, ON

Dailies

Circulation: 72,000

24 Aug 96



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MS14 Newfoundland tale captivates teens

CATCH ME ONCE, CATCH ME TWICE, by Janet McNaughton-Stoddart, 213 pages, \$5.99).

by Amanda McLachlan-Darling.

Writing for teenagers has always been a difficult task. They are easily bored with long introductions and slow-moving plot lines.

Authors, most of whom are no longer teenagers, must capture the teenage readers' attention quickly and weave into their tale adventure, mystery and romance. There must be a balance between a solid plot and strong character development, including a hero or heroine teens can admire.

Janet McNaughton's novel, *Catch Me Once, Catch Me Twice*, captures attention with the resilient Evelyn, a young heroine most teens can relate to. McNaughton writes about the confusion and fear all teens feel. Evelyn's fears of peer humiliation almost cause her to submit to social snobbery. How-

ever, McNaughton proves there is nothing to fear and, with time, everything will sort itself out. The plot is set during the Second World War, before Newfoundland became a province of Canada.

Evelyn feels alone and isolated because of her recent move from a small coastal town to St. John's, as well as confused because of her mother's difficult pregnancy and her father's war activities. She learns a lot about herself and the society she lives in while living with her grandparents and she begins to understand what kind of people she wants as friends and what kind of an adult she wants to become.

Evelyn's personal conflict mounts throughout the story when she befriends a classmate her grandmother disapproves of. She feels isolated at her grandparents' home in St. John's, away from friends and familiar places.

When Evelyn is out in the forest, she catches sight of Signal Hill, an important landmark sprinkled with mystery.

There, she hears a soft, high-pitched tune coming from the Spring House and sees a tiny man playing an instrument. He turns to see her and chants, "You caught me once. . . Catch me twice and I'll give you the thing you want, your heart's desire."

In this book, the author uses a unique style. The first half is a background of the characters, the political situation and the setting. In the second half, the characters take a back-seat and the plot takes over. In the middle, a transition occurs between characters and plot. McNaughton deals with the mythology of Newfoundland as well as personal and social conflicts of teens.

McNaughton uses her knowledge of Newfoundland to weave a tale of magic, mystery and suspense. Her realistic characters and setting provide a rich story that will delight and entertain, especially those teenagers interested in English or mythology.

Amanda McLachlan-Darling is a student at Waterloo Collegiate Institute.

Canadian Book Review Annual, 1994

6156 McNaughton, Janet *Catch Me Once, Catch Me Twice*. St. John's: Creative Publishers, 1994. 169p. A Tuckamore Book. \$11.95pa. ISBN 1-895387-38-8pa. CCIP. DDC jC831'.54. (Ages 10-14)

It is 1942, and 12-year-old Evelyn McCallum's father has been posted to the war front in North Africa. She is obliged to move from her outport Newfoundland home to her grandparents' house in St. John's. But her family offers little support in this period of change: her mother is in the late stages of a difficult pregnancy; her grandmother is a starchy, lace-curtain matriarch; and her grandfather is a doctor busy in his profession. Socially acceptable school chums are about as sensitive as the latest lipstick shade. Ev finds solace in the society of saltier Newfoundland characters--a seasoned midwife, her crippled grandson, and a boatbuilder said to be fitted with second sight. One of her ramblings with these colourful new companions brings Ev into contact with one of the fairy folk of traditional lore, an encounter that grants maturity to her wishes and judgement when her situation seems most desolate.

Janet McNaughton's novel is a worthy addition to the growing body of young-adult fiction about the realities of wartime Canada (or, in this case, what was soon to become Canada.) Historical details, such as the state of Newfoundland midwifery at the time and the nightly wartime blackouts in St. John's, ring true enough, but this story is memorable for its hint of the uncanny. Challenged by change, Ev flirts with becoming a changeling. *Catch Me Once, Catch Me Twice* is a seamless weave of the natural with the supernatural. Highly recommended.

Sheree Haughian

McNaughton's teen tale a winner

IN *Catch Me Once, Catch Me Twice*, author Janet McNaughton transports her readers to wartime St. John's with skillful prose and all the colour of Newfoundland's clapboard houses. This is an audacious effort for a first children's novel as McNaughton incorporates a mixture of disciplined realism, pure fantasy, a little *cinema verité* and the classic conventions of children's fiction. Teen-agers are allowed to be themselves, not just sophisticated little adults or suburban transplants from television. These are young individuals who need to be — and should be — taken seriously.

As often happens in adventure fiction, McNaughton's heroine, Ev, has moved to a new place and is without the usual parental attention. Because her father has joined the army and gone off to war, and her mother is having a bad pregnancy, Ev and her mother have left their outport home and moved into a large St. John's house with Ev's paternal grandparents. Her grandfather, the well-loved Dr. McCallum, is kindly, but her grandmother is a formidable mainland snob who has never accepted life in Newfoundland, even after 40 years.

Ev's mother, incapacitated by depression more than anything else, repeatedly wilts like a parched flower in the face of her mother-in-law's bullying, so Ev is really on her own as she tries to cope at her new school. The "townee" girls are horrid and snooty to the newcomer from "around the Bay." Ev, however, is befriended by Peter, another outcast at school, who is two years behind his peers because of a serious infection that has left him lame, and only able to limp along with a cane. With his mother dead and his father off working at the American naval base at Argentia,

Newcomer to St. John's befriends another outcast in a book that allows teen-agers to be themselves

Peter lives with his grandmother, too, but out on the formidable "Battery," a neighbourhood of poor little houses perched out on the rocky bluffs of the St. John's harbour.

McNaughton has lived in Newfoundland long enough to replicate the telling accents and attitudes of the different classes in St. John's and creates a strong feeling of a different time and different place. Mrs. McCallum senior disapproves

Children's Books

By Elizabeth MacCallum

CATCH ME ONCE, CATCH ME TWICE

By Janet McNaughton
Tuckamore, 168 pages, \$11.95

of Peter, the "crippled" son of a fisherman, but Peter's Nan is a midwife, known and respected by Dr. McCallum. The good physician sees that his granddaughter needs to choose her own friends. As McNaughton describes the children getting about in St. John's, you can almost feel the strain of those steep hills on your legs and the stiff sea breezes in your face, and can see the brilliant colours of the Battery cottages shining against the bleak grey cliffs.

Having carefully set the geographic and social scene, McNaughton develops her characters using the fabric of this distinct world. Peter's father has sold all his fishing gear, despairing of a lame son ever becoming a fisherman. To compensate for this definitive insult to his whole being, Peter helps his arthritic old Uncle Chesto

build a dory and Ev is allowed to come along. In fact, carpentry becomes a metaphor for the two children rebuilding their lives, as they develop new skills and regain lost pride and independence. Like Arthur Ransome's long passages of the technical details of rigging and sailing small dinghies in *Swallows And Amazons*, McNaughton dwells compellingly on the intricacies of wood carving and boat building.

There are other more daring metaphors as well in *Catch Me Once*. Peter and Ev go way out to the Barrens to look for specific shaped pieces of wood for the boat. Their quest becomes supernatural when, in the midst of all this realistic detail of the landscape and their progress, Ev insists on going down to see an old spring in a dilapidated stone hut, down a hill too steep for Peter to manage easily. Peter doesn't want her to go and presses on her a nickel for good fortune. For a time, as Uncle Ches later says, "That maid was fairy-*led* if anyone ever was."

Although it is surprising when Ev disappears from view, first physically and then metaphysically, McNaughton has laid the foundation with earlier references to the unusual understanding of the spirits that Ches possesses as the seventh son of a seventh son. And this is a girl who reads *Midsummer Night's Dream* religiously because the book belonged to her father. When the elfin creature, who almost lures Ev away completely, offers her a wish if she ever glimpses him again, Ev is driven to find him, dangerous though he may be, not for gold or silver but to wish back her father

who is now missing in action. A childish fairy story becomes a desperately adult quest, and then a desperate dilemma, when Ev's mother is also at risk in a dangerously long labour.

Throughout *Catch Me Once, Catch Me Twice*, hidden dangers, malevolent forces and endless mysteries haunt Ev. Her father has abandoned his family to go to war, officially a valiant action, but Ev is left in a small city full of raucous servicemen. Her grandmother's maid is involved with a sinister soldier who threatens her, spies on her in the dark, and loathes Ev for trying to protect her. No wonder the hidden spirits are fearsome too.

And even at the end, though Ev has a healthy hefty baby brother, her mother has regained her old confidence and equilibrium, and her grandmother has even melted somewhat, her father remains missing. But with her mother needing her, as well as supporting her, Ev can accept that she can wait and can live a real life at the same time.

So the story of a poor little rich girl, who rides with her grandfather in his Packard limousine in pre-Confederation Newfoundland, is a tale well told, one that can transport today's children to a different era — almost as convincingly as the spring house fairy led Ev to believe she could actually wish her father back home.

McNaughton tells a tale of wartime St. John's

CLARENCE DEWLING
Special to
The Evening Telegram

Catch Me Once, Catch Me Twice, a work of fiction, chronicles about a half year in the life of 12-year-old Ev (Evelyn) McCallum who moves from a Trinity Bay outport to the city of St. John's.

In Janet McNaughton's novel, it is wartime — 1942, to be exact. Ev is a warm, independent, thoughtful young lady who outshines not only her age group, but also most grownups. She has to contend with a changing lifestyle not only with her change of address, but also the surge of changes brought to St. John's because of the war. Her father has just been sent to North Africa, her mother is dealing with a difficult pregnancy, and the mother and daughter are now living in the home of an unbending grandmother. But there are positive people: grandfather for in-

CATCH ME ONCE, CATCH ME TWICE

By Janet McNaughton
Tuckamore Books, St. John's 1994
169 pages/\$11.95 soft cover

stance; and the ever present Peter, a 14-year-old crippled boy; Mrs. Bursey and old Ches Barrett.

There are brief and scattered references to Ev's adolescence. However circumstances dictate that she be a woman, albeit a young one. She is very busy being that woman, too busy to be trivial. She is the daughter every family would love to have.

Ev, is a people person.

"It always hurt her to watch (Peter) walk because it looked so painful, but he never complained. And here he was, facing a fear he'd carried since childhood, now walking so far on this cold night when

he could have been safe in his own home."

McNaughton's introduction of the characters progresses naturally without a trace of hurry. Through Ev we get to know these people — we are fully introduced to one and then we move on to another. All the time we are aware of the full cast but we show good manners by spending quality time with the character at hand. The author has adopted the little technique of using the possessive case in referring to the parents and grandparents, for example Ev's mother. This is the speech pattern of many outport people. It also has the tendency to maintain Ev as the central figure.

All this is done against the backdrop of blackouts, mainland service personnel, air raid sirens and the Knights of Columbus Leave Centre fire. McNaughton wisely keeps them as background and uses them as touchstones to the de-

velopment of the character of Ev.

Not even the magic, which Ev at first considers to be so all-important, can outshine the sterling person that she is. Ev, the totally honest person, has to confess:

"I guess I was pretty silly, thinking I could get some magic wish and make everything better. Peter, I don't know what I'd do without you."

And then it's time for the universal truth:

"Suddenly Ev realized she couldn't go back to Belbin's Cove, not to live. That place belonged to her childhood, a part of her life that was over now. This was where she wanted to be."

The book is really well made and the print is as exceptionally easy on the eyes. We are told that the cover is by Sylvia Bendzsa. However, the information fails to define 'cover': does it mean the whole cover design or does it mean the delightful watercolor of a war-

time seaport? It is pity indeed not to fully acknowledge the artist.

This book may not quite reach the full category of historical novel, but it surely tells of the flavor, activity and atmosphere of wartime St. John's.

Pre-adolescents and adolescents should latch onto this book with vigor from the very first and quite familiar sentence, "Late again, young lady." As soon as older readers realize that the book is not just for youngsters they, too, will get caught up in a narrative that reaches close to perfection in a story crafted from the mind of a master.

Janet McNaughton may have cut her teeth on writing commentaries, interviews and reviews but it is the novel that has brought out the gleam and polish.

(Clarence B. Dewling is a retired teacher and teacher-librarian who lives in Mount Pearl.)

St John's Sunday Telegram,
31 July 1994, page 7

Authenticity author's key

By JOAN SULLIVAN
Special to The Telegram

Few authors debut with a historical novel aimed at 14 year olds; even fewer take their initial inspiration from an unpublished doctoral dissertation. But that's what Janet McNaughton, erstwhile academic and CBC Morning Show commentator, did, and the result has been dubbed (by no less than The Globe and Mail) "a winner."

Catch Me Once, Catch Me Twice, published by Tuckamore, is set in St. John's during November and December 1942, a time, many will remember, that included the sinking of The Caribou and the devastating Knights of Columbus fire.

Ev, the central character, has moved from her outpost home to St. John's, with her mom who is expecting a baby. The pair stay with Ev's paternal grandparents. Ev's father is away in the army.

A new school, a snobbish grandmother, one parent sickly, the other reported missing in action; Ev has her share of troubles. Then she links up with a fellow outcast, Peter, and begins to explore her newfound friendship and the shadowy edges of the encroaching, sometimes distressing, adult world.

"It was a dark time, nobody knew how the war would end," says McNaughton. "And it's a dark time of year, too."

But the period always held some allure for her, as her father served in Gander and St. John's during the war, so the city "was always a place in my mind where World War II had happened." McNaughton's folklore research, into midwifery practices in Newfoundland, also helped to set the scene (Ev's grandfather is a doctor and Peter's grandmother a midwife).

And she got help from local writers like Helen Porter, who, by happy accident, was the same age as McNaughton's protagonist and provided lots of details of the life of a 12-year-old in wartime St. John's.

"I needed a school where boys and girls studied together, and I knew there weren't many back then. Helen suggested Holloway."

Such specifics lend Catch Me Once a much desired "authenticity, I didn't want people coming up to me and saying, 'you got this wrong.' I did hedge my bets a little,

"If I had encountered a lot of xenophobia and hostility, I don't think I would have written this book. But the community of writers is so open-hearted."

—Author Janet McNaughton

though, by having a family that had moved here some years ago from Canada."

"If I had encountered a lot of xenophobia and hostility, I don't think I would have written this book. But the community of writers is so open-hearted," McNaughton says, noting that Bernice Morgan read an early draft and Geraldine Rubia, who edited the novel, suggested the title. "I found coming up with a title was the hardest part, and in fact never got around to it."

She does, however, have a working title for her next book: Aggie Alone. Another historical novel ("I love doing the research"), this concerns a 17-year-old girl who emigrates from Scotland to Toronto in 1928 to work as a domestic. It's based on the experiences of her mother's oldest sisters, who worked as servants in that city, earning \$25 a month — \$20 of which they sent home until the whole family was brought over.

McNaughton puts in a lot of library hours gathering information on weather, fashion, train travel, anything that makes her characters' worlds to ring true. For Catch Me Once, she drew up a calendar on her computer and filed all the news and weather she found in back issues of The Evening Telegram. "It's not that noticeable in the book, but I always know what day it is," she says.

As part of the background work for Aggie Alone, McNaughton has just received copies of the inaugural year of Chatelaine, then 10 cents a copy.



"You can see the fashions, of course, but also what vegetables are in season, and what slang words were used. I've learned it's OK to use the word 'swell' in a story set in 1928.

"And there's things like a rich girl would wear silk stockings and a poor girl would wear cotton stockings. Aggie, being 17, would be interested in fashion, although she wouldn't have any money to spend on clothes.

"There is some overlap between the two books. I'm really interested in writing about class, and how it restricted people."

**Note: "Aggie Alone" was the working title of
To Dance at the Palais Royale**

St. John's Sunday Telegram
April 2, 1995
page 16

For anyone who is studying legends this would be a good addition, and, as previously mentioned, anyone familiar with the Gaspé region would probably enjoy this imaginative tale.

Grades 3 to 6/Ages 8 to 11

Caroline Thompson is a librarian in Burlington, Ontario

- Godfrey, Martyn
JUST CALL ME BOOM BOOM
Toronto, Scholastic Canada, 1994. 144pp, paper, \$4.50, ISBN 0-590-73081-9. CIP

In another sure winner by this popular writer of more than two dozen books for children, Martyn Godfrey has included all the necessary ingredients. There is lots of peppy, authentic-sounding dialogue, attractive, believable characters, and a familiar inner-city setting, as well as a fast-paced, action-packed, quite complex plot.

The main character, Boom Boom Bortorowski, is the biggest and toughest eighth grade student in school, but, if he wants to remain part of the "JAWS mob" and continue to have access to the school's computer lab, he must keep his fiery temper in check. We follow him from one adventure to another as he loses his cool and dumps juice on his friend's head, discovers the access code for a forbidden computer program which controls the local fun fair, falls from the bridge roof to the feet of a girl he's been secretly admiring, meets another very attractive girl when he attends the opening of an art show at the art gallery, and sneaks into a haunted mansion with two friends where they encounter a couple of thieves who are pursuing them.

By that point the reader is reeling and wondering how the writer will be able to bind all these aspects into a satisfying conclusion. But Godfrey manages to come through and cleverly ties up all the loose ends in a dramatic climax at the fun fair where he has our hero's valiant efforts save the day and win the heart of the pretty maiden (as well as the heart of the reader).

Highly recommended.

Grades 4 to 8/Ages 9 to 13

Norma Charles is a teacher-librarian at Henderson Annex in Vancouver, British Columbia

- Guillet, Jean-Pierre
THE CLIFF CASE
Illustrated by Huguette Marquis; translated by Patricia Claxton
Waterloo (Que.), Quintin Publishers, 1994. 96pp, paper, \$5.95, ISBN 2-89435-016-3. CIP

This short novel is the third title in the "Junior Nature" series — a set of first novels dealing with children and their concern for nature and animals.

Ten-year-old Will and his sister Julie, thirteen, play junior detectives in this mystery novel. There are some puzzling incidents: their elderly neighbour is exhibiting sudden strange behaviour, they spy a tank truck in the deserted woods near their home, and they find a beautiful peregrine falcon that is unable to fly properly.

Will and Julie rescue the hurt bird and set out on a bit of sleuthing. They are determined to find out who is dumping something smelly and orange in the swamp near their home; they suspect the viscous material may be causing the unusual behaviours. The dumping seems particularly curious, considering they have a local recycling plant that is very concerned with keeping the environment clean.

While the plot of *The Cliff Case* is fairly fast-moving, in a number of instances the vocabulary feels stilted, using phrases that seem inappropriate and/or old-fashioned. As well, there is a fair amount of "telling" of information by the adults in the story, giving a preachy feeling to the environmental issues discussed.

Optional purchase.

Grades 3 to 6/Ages 8 to 12

Linda Holeman, a former elementary teacher, now writes full-time in Winnipeg, Manitoba

- MacDonald, Thomas A.
The Time of the Wolf
Grades 7 to 9 (Fiction)
page 188
- McNaughton, Janet
CATCH ME ONCE, CATCH ME TWICE
St. John's (Nfld.), Tuckamore Books, 1994. 168pp, paper, \$11.95, ISBN 1-895387-38-8. CIP

It is 1942. Ev McCallum is alone (figuratively) in the busy port of wartime St. John's. Her father, to the dismay of his family, has enlisted and is somewhere in North Africa, her mother is sleeping away her difficult pregnancy, her grandmother is cold, and her grandfather busy. Ev, meanwhile, has to cope with a new school, new home, indifferent

peers, and unsettling change. How she copes, has adventures, and meets up with unpleasant humans and supernatural activities makes *Catch Me Once, Catch Me Twice* an interesting read.

Unfairly, my heart sank when I saw the theme — young adult battles adversity in historical Canadian setting. Many of my young readers run a mile from this type of book, having learned the hard way that this is often the surest sign of an insipid novel. However, I will recommend this novel to my good readers in grade 6. Janet McNaughton provides a real plot, magic, adventure, and thought-provoking characters. The secret of her success is the amount of effort she's invested in those characters. Ev and her friend Peter are "real," and even the distant adults and the "below stairs" workers are believable.

We watch Millie the maid discovering how hard it is to leave an abusive relationship, Ev's mother battling depression, Grandmother McCallum, a control freak, finding out that wartime wrests everything away. We see Peter, the disabled best friend, coming to terms with his disability and cutting out a path for himself so that he can go on with his life. No-so-friendly magic touches the young protagonist and changes everything. All the strands in this story come together in one satisfactory braid.

Catch Me Once, Catch Me Twice is a good story, told well.

Grades 5 to 7/Ages 10 to 12

Eve Williams is a grade 6 teacher at Lewisville Junior High in Moncton, New Brunswick

- Matas, Carol
THE LOST LOCKET
Toronto, Scholastic Canada, 1994. 80pp, paper, \$3.95, ISBN 0-590-74587-5. (Shooting Star). CIP

Eight-year-old Roz feels that she has problems. Her younger brother, Ben, torments her at home and even wanders into her classroom at school. She is afraid of the class bully, Curtis, and is irritated at having to take orders from her best friend, Sam.

But her troubles really begin when she wears an heirloom locket to school and finds that it has disappeared from her desk. Unwilling to tell either the teacher or her parents about the loss of the locket, Roz asks her friends to help her find it. Spunky Roz eventually discovers who has taken the locket and, with a little help from Ben, eventually recovers it. Along the way she learns some useful lessons about dealing with bullies, friends and even little brothers.

CATCH ME ONCE, CATCH ME TWICE

by Janet McNaughton
Tuckamore Books, 1994
1-895387-38-8 (pb) \$11.95
for grades 4 - 6

Twelve-year-old Ev McCallum's world has been disrupted by the war. Her pleasant life on Trinity Bay, Newfoundland came to an end after her father went overseas and, because of her mother's pregnancy, they have moved to live with her grandparents in St. John's. She loves her grandfather, kindly Dr. McCallum but with his busy practice he is rarely home, and grandmother McCallum is another story. Ev's mother has taken to her room pleading illness to avoid the old woman, and the servants shiver whenever grandmother McCallum summons them.

Ev's free and easy ways are a challenge to her grandmother who is determined to make a 'lady' of her, and Ev's response is to defy her. In spite of her rebellion, Ev is a lonely, sad youngster and at first there is only Millie, the young outport girl who works as their maid, to befriend her.

Then she meets Peter Tilley, who lives with his grandmother in a little house by the Battery. Peter's grandmother is a

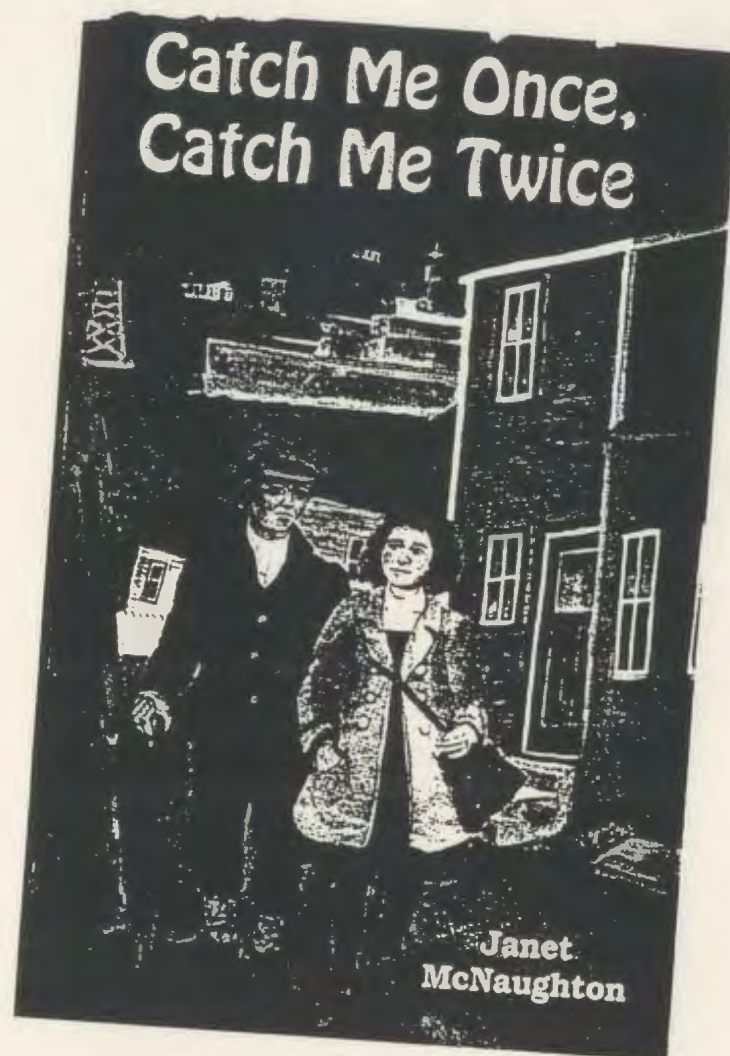
midwife and a good one but more than that she knows of the stories and legends of the countryside, and Ev finds herself caught up in even more when she chances upon the magical musician by the old spring house below Signal Hill.

Catch Me Once, Catch Me Twice captures the flavour of a time and a place with clarity and charm. Ev learns who her friends are, and she worries about Millie's threatening suitor, a young American serviceman.

McNaughton has given us a look at wartime St. John's – a time before Newfoundland became part of Canada – and woven in the tragedy of the fatal dance hall fire in a beautiful blending of fact and fiction.

Although I'm tempted to recommend this book as an interesting study with Kit Pearson's war guest's trilogy and Budge Wilson's *Thirteen Never Changes*, about children coping with wartime in Canada, I would not want to see it solely in that category for the story of Peter and the danger Ev is placed in by the little man who promised, "*Catch me twice and I'll give you the thing you wants, your heart's desire*" will also appeal to young adult readers.

Cora Taylor is an Alberta author and president of the Canadian Authors Association.



GUIDES: FOR ENFORCING' BLACKOUT REGULATIONS

From:
A.R.P. Notebook
The Direction Of Civil Defence
St. John's, NF
February, 1942

HOUSES AND BUILDINGS

1. A blackout which is perfect from the air must be the aim of every occupier of buildings and premises. Wardens must make constant inspections to ensure that the law is kept that "no lights visible outside shall be displayed anywhere."
 2. Unshaded lights or any gross infringement of Blackout must be dealt with at once, and lights must be ordered to be extinguished until the condition is regularised.
 3. Defects which permit light or rays or streaks of light to be visible from any angle, but which do not constitute gross infringements, must be remedied, and a verbal request to the occupier made to that effect, but:-
 - (a) If thereafter no genuine attempt has been made to remedy such defect, a 'FIRST WARNING' card should be served on the offender, and the Chief Warden furnished with full particulars in writing.
 - (b) If subsequently there is still no attempt made to remedy the defect, then a 'SECOND WARNING' card will be served on the offender, with, if practicable, a verbal notification that a further complaint may mean prosecution. The Chief Warden will again be similarly informed' in writing.
 - (c) The serving of a 'THIRD WARNING' card for the same offence will be reported in a formal manner to the Chief Warden of the section in writing in duplicate (See Form "A"). The Chief Warden, having satisfied himself that this is a case which merits prosecution, will forward this report without delay direct to the Chief of Police, copy to Headquarters, Civil Defence.
- Complaints made to householders and warnings issued should, whenever possible, be made in the presence of another Warden as witness, and a record made of the incident.
4. Certain 'exceptions regarding the use of lights outside are allowed by law, after permission has been obtained and under conditions laid down by the Director of Civil Defence.

SERVICE NEWS

Newfoundland's Contribution

By LIEUT. HERBERT F. RYAN, R.N.V.R., L.C.C., Hon. Welfare Officer for Newfoundland Forces. ("Imperial Review," Empire Day Commemoration Number, June, 1942)

Speaking at a luncheon given recently by the Overseas League to representatives of Newfoundland Forces in this country, Mr. Geoffrey Shakespeare, M.P., then Under Secretary of State for Dominions, said,

"From a total population of about 40,000 between the ages of 20 and 40 nearly 10,000 men from Newfoundland have volunteered to serve abroad, and are now in the Services, the Merchant Marine or Forestry Units."

In proportion to the population this is considered to be the highest contribution to be made by any of the Dominions and it should be remembered that these men have come as volunteers at a time when improved economic conditions at home offered them a greater opportunity for employment and a higher standard of living than they had known for many years.

Response To The Appeal
With their sea-faring experience and traditional association with the Royal Navy, it is natural that

Newfoundland Girls In Canada To Join R.C.A.F.

TORONTO, July 14—(C.P.)—Eight Newfoundland girls who travelled 1700 miles to Canada to train with the R.C.A.F. Women's Division, took up their duties to-day. Their names are: Jessie Windsor, Joan Bradshaw, Marjorie Dalton, Marie Denise Donnelly, Gwendolyn Martin, Hilda Jardine, Bernice Carter and Eleanor Harris. Seven of the girls lived in St. John's and were all friends before enlisting. Miss Carter is from Botwood and she joined the group later.

Navy Man Home On Leave

SUMMERVILLE, B.B., June 26—The people of this little place were very proud to welcome home on leave Seaman William J. Whalen of the Royal Navy (formerly of Conche, White Bay).

On July 2nd a surprise party was given him by Mrs. E. J. and P. L. Hollihan. It took place at the home of his cousin (Mrs. K. H.). All the young people attended and presented Seaman Whalen with

Casualty Report

Taylor, John, Seaman JX200117 R.N. Wounded on war service. Admitted to First General Hospital, Port Said, condition not serious. Next of kin, mother, Mrs. Herbert Taylor, 69 Campbell Avenue, St. John's, Newfoundland.

Moss, Edgar, Seaman JX277311 R.N. Previously reported seriously wounded with compound fracture of both legs and penetrating wound abdomen. Now reported removed from seriously ill list. Next of kin, mother, Mrs. Theophilus Moss, Flat Island, Bonavista Bay, Newfoundland.

Stewart, Charles Henry, Sergeant No. 798545 R.A.F. missing as the result of air operations on 9th July 1942. Next of kin, father, Mr. Alexander Stewart, Waterford Bridge Road, St. John's, Newfoundland.

Brace, Alexander Sergeant No. 798553 R.A.F. Missing as the result of air operations on 9th July 1942. Next of kin, father, Sergeant Eleazer Brace, Bonavista, Newfoundland.

Mitchell, Augustus, Seaman JX 216759 R.N. Previously reported missing on war service (July 2, 1942). Now reported prisoner of war in Italy. Next of kin, father, Mr. Dorman Mitchell, Tilt Cove, Notre Dame Bay, Newfoundland.

Brown, Matthew Thomas, Seaman JX315686 R.N. Previously reported missing on war service

Approaches For R.C.A.F. (W.D.) Newfoundland

List of Newfoundland Girls Who Offered For R.C.A.F. (W.D.)

St. John's—Katie Theresa Hancock, Pauline Mary Lynch, Hilda Mary Jardine, Doris May Parsons, Denise Mary Donnelly, Marie Antoinette Donnelly, Margaret Miles, Ella Myrtle Halfyard, Winnifred G. Martin, Eleanor M. Harris, Marjorie F. Dalton, Dorothy K. Mosdell, Eleanor T. O'Neill, Isabella Mary Power, Frances Caines, Gladys Russell, Kathleen Mates, Mabel Garland, Lena Dorothy J. Churchill, Nancy Powers, Vera March, Isabel Wiseman, Agnes Maynard, Janet Thorburn, Jean Simms, Gwendolyn S. Taylor, Grace C. Dewling, Neatha P. Stroud, Eva Tucker, Drucilla Barfitt, Ruby McLeod, Mary Ralph, Lena Perella, Mary Kennedy, Janet Skinner, Bride Brennan, Clara Collins, Mary Hanlon, Reta Goldie, Reta Whalen, Lillie F. Ivaney, Minne Gosse, Atheneae Mae Ivany, Mary Reardigan, Josephine Avery, Eileen Baker, Anna M. Rose, Ruth Rendell, Sybil Loder, Vera May Morgan, Theresa Morgan, Olga Ruth Way, Ida Rosalie Matthews, Mary Eileen Oldford, Mina Patricia Croft, Vera Mary Pittman, Celeste Tiller, Molly Blanche B. Moulard, Joyce E. Adams, Margaret M. Leonard, Helen M. Fagan, Maude Clayton, Alice Matthews, Lucy M. Perry, Jessie Windsor, Joyce Howse, Molly Kennedy, Ada Johnston, Clara Feltham, Pearl

Wiseman, Clara H Lockhart, Helen Gauvoking, Joan Frebly, Katie Goldie, Gland, Elsie Saunders, en, Madonna Hoddenlin, Dorothy White, Doris Gordon, Mimi
(Continued on ce.)



OVER-EXERTION—a pain muscle—and you'll see the comfort of Sloan's. Do you have a bottle on

Newspaper and radio reports kept city residents ever mindful of the numbers who had chosen to serve, while reminding them of the necessity to "do their bit" for the war effort.

SIGNAL HILL

NATIONAL HISTORIC PARK



TRAGEDY AT THE K OF C

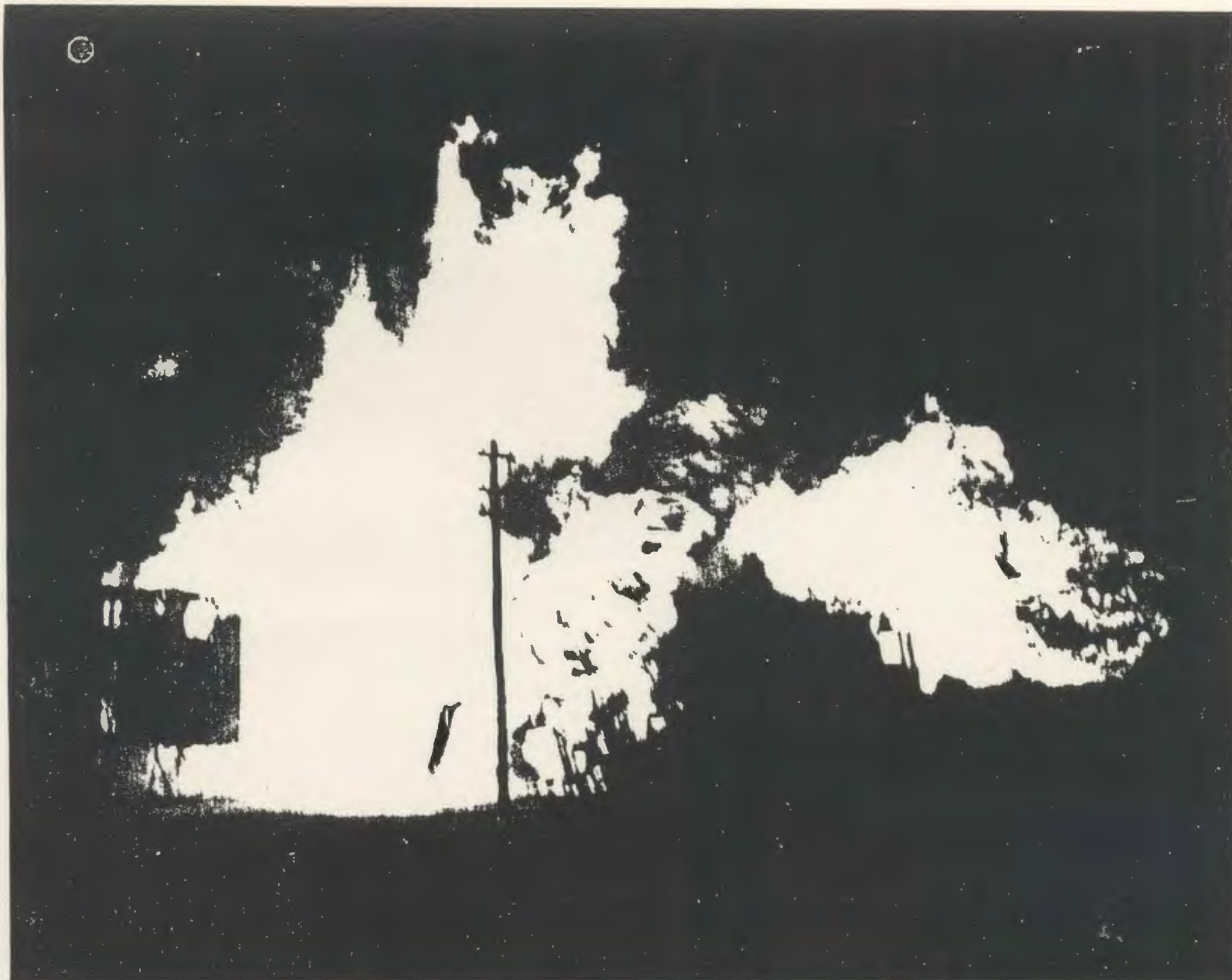
The Knights of Columbus Hut, a building erected by the Knights of Columbus Canadian Army Huts, which is, I understand, a Committee of the K of C organization in Canada, as a sleeping, eating and recreation Centre for Service men, was destroyed by fire during the night of December 12th and morning of December 13th, 1942, with great loss of life. So far as can now be discovered ninety-nine persons died in the fire, while one hundred were treated in hospital or elsewhere for more or less severe burns. The magnitude of this tragedy, measured by local standards, moved Your Excellency to appoint a special Commission of Enquiry instead of having the fire investigated by a magistrate in the ordinary course.

*Sir Brian Dunfield, in his
report to the Governor of
Newfoundland, dated
18 February 1943.*



The Knights of Columbus Hostel on Harvey Road before the tragic fire.

PANL

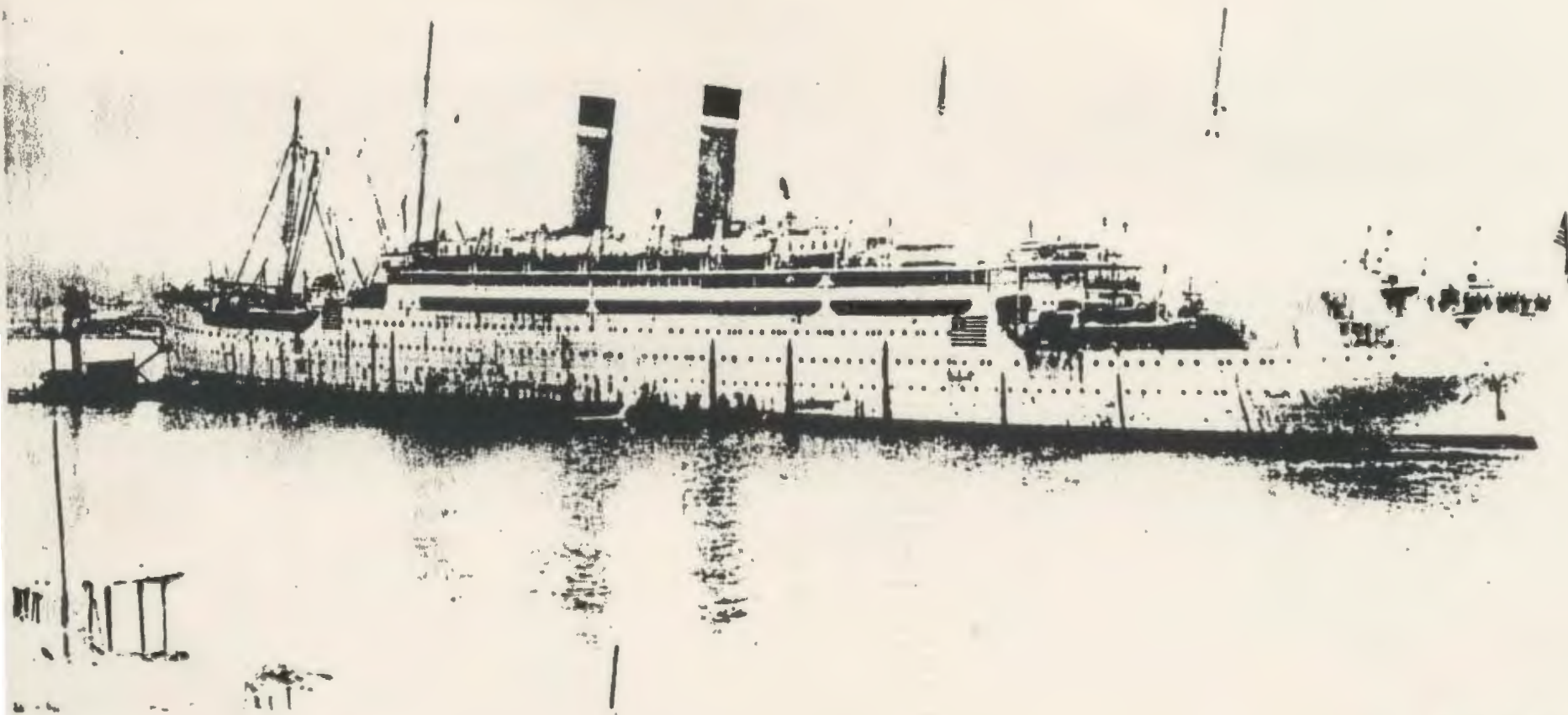


The night of the fire, 12 Dec 1942. The blaze lit up the whole city quite dramatically, since ordinarily lights^{PANL} were masked or extinguished because of blackout regulations.



PANL

Identifying fire victims at the temporary morgue in the Catholic Cadet Corps Armoury.



Brendan Kenney

With the arrival of the U.S. troopship *Edmund B. Alexander* on 29 Jan 1941 an American military presence began to change the face of St. John's.



American tanks pass the reviewing stand, during the United Nations Day celebrations.

PANL



Gustave Anderson/PANL

Photographer Gustave Anderson also visited St. John's in the summer of 1939. His images provide a striking portrait of life in the city on the eve of the war's outbreak.



A panoramic view of the harbour convinced this soldier to pose on the Southside for this photograph, but also ensured that the snapshot would be confiscated by the censors.

PANL



PANL

Fortifications and military barracks at the Battery. The sub net is visible in the Narrows.



PANL

Fortifications and military barracks at the Battery. The sub net is visible in the Narrows.

WAR SONGS, 1914 to 1943

69.—I'M THINKING TONIGHT OF MY BLUE EYES

(Copyright 1942 by Peer International Corp., New York. Reproduced by kind permission of the copyright owners.)

Oh, I'm thinking tonight of my blue eyes
Who is dreaming far over the sea.
Oh, I'm thinking tonight of my blue eyes
And I wonder if she thinks of me.

70.—THE SAILOR WITH THE NAVY BLUE EYES

(Copyright 1940 by Harry Tenney Inc. Reproduced by kind permission of the copyright owners)

Who's got girls in ev'ry port hangin' around like
flies!

Yo ho ho ho ho

Oh! The Sailor with the navy blue eyes..

Who's the guy they love to buy

Dozens of socks and ties.

Yo ho ho ho ho

Oh! The Sailor with the navy blue eyes.

71.—BLESS 'EM ALL

(Copyright by Sam Fox Publishing Co., New York, N.Y., U.S.A. Used by special permission)

Bless 'em all. Bless 'em all.

The long and the short and the tall.

Bless all the sergeants the sour puss ones,

Bless all the corporals and their dirty sons.

For we're saying good-bye to them all,

As back to the barracks we crawl,

No Ice Cream and Cookies for flat footed
rookies,

So cheer up my lads, bless 'em all.

72.—THIS IS THE ARMY MR. JONES

(Copyright 1942 This is the Army Inc. Used by special permission)

This is the army, Mr. Jones,
No private rooms or telephones,
You had your breakfast in bed before,
But you won't have it there anymore.

This is the army, Mr. Green.
We like the barracks nice and clean.
You had a house maid to clean your floor
But she won't help you out anymore.

Do as the bugler commands, you're in the army and
not in a band.

This is the army, Mr. Brown,
You and your baby went to town,
She had you worried but this is war,
And she won't worry you anymore.

73.—KISS ME GOOD-NIGHT SERGEANT-MAJOR

Kiss me good-night Sergeant-Major
Tuck me in my little wooden bed
We all love you Sergeant-Major
When we hear you shouting, 'Show a leg!'
Don't forget to wake me in the morning
And bring me 'round a nice hot cup of tea
Kiss me good-night Sergeant-Major
Sergeant-Major be a mother to me.

74.—ROLL OUT THE BARREL

Roll out the Army, shine up your bayonet and gun,
Roll out the Navy you'll soon have the Subs on the
run.

Roll up your sleeves boys and swing along with a
cheer

Then we'll soon roll up old Hitler 'cause the gang's
all here.

Roll out you workers turn out the guns and the
shell,

Roll out the airplanes then we can give Hitler
h——

Roll altogether without the least bit of fear,
And we'll all soon be in Berlin when the gang's all
here.

75.—I DON'T WANT TO MARCH WITH THE INFANTRY

(Tune "The Old Gray Mare")

I don't want to march with the Infantry,
March with the Infantry, march with the Infantry,
I don't want to march with the Infantry,
I'm in the King's Navee.

I'm in the King's Navee
I'm in the King's Navee;
I don't want to march with the Infantry,
I'm in the King's Navee.

I don't want to ride with the Cavalry,
Ride with the Cavalry, ride with the Cavalry;
I don't want to ride with the Cavalry,
I'm in the King's Navee.

I don't want to shoot with the Battery,
Shoot with the Battery, shoot with the Battery;
I don't want to shoot with the Battery,
I'm in the King's Navee.

I don't want to fly over Germany,
Fly over Germany, fly over Germany,
I don't want to fly over Germany,
I'm in the King's Navee.

I don't want to march with the Infantry,
Ride with the Cavalry, shoot with the Battery;
I don't want to fly over Germany,
I'm in the King's Navee.

76.—MADEMOISELLE FROM ARMENTIERES

Mademoiselle from Armentieres,
"Parley voo,"

Mademoiselle from Armentieres,
"Parley voo,"

Mademoiselle from Armentieres,
She hasn't been kissed for twenty years,
Inky, Pinky, "Parley voo."

Father, have you any good wine?
"Parley voo,"

Father, have you any good wine?
"Parley voo,"

Father, have you any good wine,
Fit for a soldier of the line?
Inky, Pinky, "Parley voo."

Daughter, I have very good wine,
"Parley voo,"

Daughter, I have very good wine,
"Parley voo,"

Daughter, I have very good wine,
Fit for a soldier of the line,
Inky, Pinky, "Parley voo."

77.—I'VE LOST MY RIFLE AND BAYONET (Air:—"Since I Lost You")

I've lost my way to the trenches,
I've lost my Ross rifle too.
I've lost my Maconachie rations
Also my new pull-through.
I've lost the blankets you gave me
To last me the whole winter through
I've lost my hold-all and now I've got blow-all
Since I've lost you.

78.—WE'LL NEVER LET THE OLD FLAG FALL

We'll never let the old flag fall,
For we love it the best of all,
We don't want to fight to show our might,

But when we start we'll fight, fight, fight.
In peace or war you'll hear us sing.
God save the flag, God save the king!
At the ends of the world, the flag unfurled:
We'll never let the old flag fall!

79.—TAKE ME BACK TO DEAR OLD BLIGHTY

Take me back to dear old blighty,

Put me on the train for London Town,
Take me over there and drop me anywhere,
Liverpool, Leeds, or Birmingham,
Well, I don't care.

I should like to see my best girl,
Cuddling up again we soon will be,
Ti-Tiddley-Hi-Ti, take me back to Blighty.
Blighty is the place for me.

80.—KEEP THE HOME FIRES BURNING

Keep the home fires burning,
While your hearts are yearning,
Though your lads are far away,
They dream of Home;
There's a silver lining
Through the dark cloud shining
Turn the dark cloud inside out
Till the boys come home.

81.—GOOD-BYE-EE

Good-bye-ee! Good-bye-ee!
Wipe the tear, Baby Dear, from your eye-ee!
"Though it's hard to part, I know, I'll be tickled to
death to go!
Don't cry-ee! Don't sigh-ee!
There's a silver lining in the sky-ee!
Bonsoir, Old Thing! Cheerio! Chin-chin!
Nah Poo! Toodle-oo! Good-Bye-ee!

82.—OH! OH! OH! IT'S A LOVELY WAR

Oh! Oh! Oh! it's a lovely war,
Who wouldn't be a soldier eh?
Oh! it's a shame to take the pay
As soon as "reveille" has gone
We feel just as heavy as lead
But we never get up till the sergeant brings
Our breakfast up to bed.
Oh! Oh! Oh! it's a lovely war,
What do we want with eggs and ham
When we've got plum and apple jam?
Form fours! right turn!
How shall we spend the money we earn?
Oh! Oh! Oh! it's a lovely war.

I don't want to shoot with the Battery,
Shoot with the Battery, shoot with the Battery;
I don't want to shoot with the Battery,
I'm in the King's Navee.

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