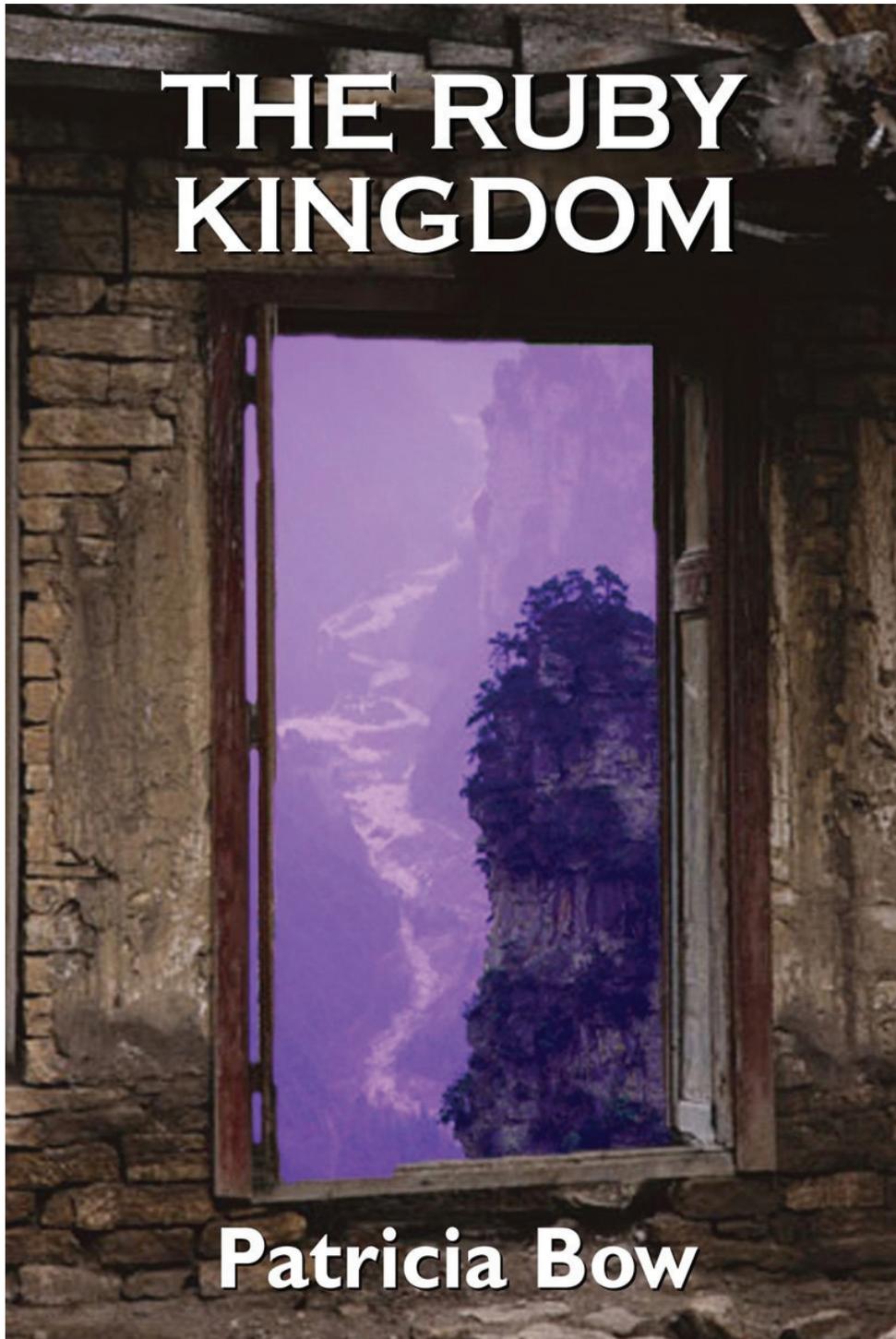


TEACHER'S GUIDE

Grade levels 6 - 8



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NOTES TO TEACHER

The Ruby Kingdom may be used to meet several Language expectations. It is appropriate for journaling, novel study, literature circle discussions, analyzing the features and organization of narratives, and provides a basis for students to create their own fantasies, studying the development of characters and illustrating some character traits contained in the Character Education curriculum.

There are several Black Line Masters available in the Appendix. These are graphic organizer suggestions associated with specific questions or activities.

BOOK SUMMARY

Mountains, travel, adventure – Amelia Hammer wants it all. Instead, her globe-trotting parents have dumped her in tiny, boring Dunstone, Ontario, in the middle of winter with her grandmother and her geeky cousin Simon. Simon isn't having much fun either, saddled with a sulky stranger in black leather and with neon hair. And he has to be *nice* to her.

Life in safe little Dunstone turns dangerously exciting when Mara comes to town. Amelia is enchanted by this tall, proud, fearless girl, but Simon worries that Mara might be mixed up in something weird. He's right. Mara is not what she seems, and neither is the shape-shifting assassin who's tracking her. When the cousins take Mara's side in a war for an alien world, Amelia has to spread her wings – literally – and Simon must find out how far he will go to save a cousin who has become a friend.

MEET THE AUTHOR



Patricia Bow lives in Kitchener, Ontario, with her husband, Eric, and a small but fierce cat named Pooka. By day she is a writer of serious prose for the University of Waterloo, by night she maps worlds of the imagination. Her children's fantasy novel *The Bone Flute* was shortlisted for the Ontario Library Association's 2006 Silver Birch Award.

CHARACTER EDUCATION

The Ruby Kingdom may be used to illustrate character traits such as empathy, respect, responsibility, kindness and caring, and honesty.

CURRICULUM CONNECTIONS

Activities/strategies linked to the Ontario Curriculum (grades 6, 7, 8) can be found in the Post Reading Strategies section.

LANGUAGE

GR.6/7/8: READING 1.1 - 2.4

- *Features of Narrative Writing*

GR. 7: READING 1.1 - 4.2

- *Double-Entry Journal*

GR. 6/7/8: READING 1.4, 1.5, 1.7, 2.1, 2.4

- *Compare/Contrast Character Development*

GR. 6/7/8: WRITING 1.1 - 4.3

- *Writer's Workshop*

GR. 6/7/8: LANGUAGE: MEDIA LITERACY 1.1, 3.1 - 3.4

- *Features and Elements of Newspaper Advertisements*
- *Poster Design*

GR. 7/8: READING 1.7, 2.2; WRITING 1.1 - 4.3; MEDIA LITERACY 3.1 - 4.2; ORAL COMMUNICATION 1.1 - 3.2

- *Develop and Conduct an Interview*

CHAPTER CHUNKS

One way of breaking up the novel to make it more manageable is to create chapter chunks. This is especially helpful for students who find reading a challenge.

Chapter Chunks

- Chunk 1: Chapters 1 - 8, pages 7 - 74
- Chunk 2: Chapters 9 - 16, pages 75 - 138
- Chunk 3: Chapters 17 - 22, pages 139 - 196
- Chunk 4: Chapters 23 - 29 (end), pages 197 - 255

VOCABULARY

Note to teacher: The author worked definitions into the story line for many less-commonly used words. For example, the word “crampons” is found on page 70: The character Simon states what crampons are and how they are used. The following word searches will help your student identify the words and how they are used.

CHUNK 1

minuscule, P 10	skittering, P 10	ablaze, P 10	etched, P 10
prehistoric, P 11	spires, P 14	stone masons, P 14	parapet, P 14
abyss, P 16	writhed, P 18	quaver, P 22	scuttled, P 24
caftan, P 25	embroidery, P 25	dire, P 28	motes, P 46
diverted, P 48	armoire, P 55	scrubby, P 68	rock apron, P 68
crampons, P 70	rendezvous, P 71	stalagmites, P 72	stalactites, P 72
gauzy, P 73	intertwining, P 73		

CHUNK 2

geiger counter, P 77	welter, P 78	signet, P 79	quirked, P 88
buskers, P 91	vintage, P 95	eddied, P 133	iridescent, P 134
galoshes, P 134			

CHUNK 3

lectern, P 155	pinnacles, P 160
twinge, P 172	stifled, P 172

CHUNK 4

askew, P 197	crevice, P 221
chasm, P 227	

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

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

PRE-READING STRATEGIES

1. Read and discuss the summary and book cover. Predict Mara’s role in the story. Make predictions about: the purpose of the image on the front cover, the title, and the subtitle of “Passage to Myrthrin.” This can be a class discussion with all brainstorm points noted on chart paper, posted in the room, and returned to during reading to verify predictions (parking lot strategy).
2. Review the features of narrative writing and focus on the fantasy genre. Have students make a chart with the elements in their notebooks. Leave space for writing jot notes. During reading, they will make notes and record page numbers of examples of the various elements. A post-reading activity goes along with this activity to consolidate understanding.
3. The author makes use of similes, metaphors and analogies throughout the book. Refresh students on these figures of speech, provide examples and discuss the use of figurative language. Students can make note of examples in the novel while reading.
4. Each chapter is subtitled. Discuss how the chapter titles foreshadow events in the story. It may be helpful for some students to make predictions about each chapter and make note of these predictions to refer to prior to reading each chapter.

Ch.1 - The Blue Flare	Ch.2 - Something Lost, Something Found	Ch.3 - The Ruby Ring
Ch.4 - Up on the Roof	Ch.5 - Girl by Starlight	Ch.6 - Cougar on the Ledge
Ch.7 - Refugee	Ch.8 - The Sapphire Door	Ch.9 - Unbreakable
Ch.10 - Mara	Ch.11 - Night of Magic	Ch.12 - Assassin
Ch.13 - To The Edge of the World	Ch.14 - A Face at the Window	Ch.15 - A Voice on the Phone
Ch.16 - Eyes like Diamonds	Ch.17 - In a High Place	Ch.18 - Passage
Ch.19 - Into the Depths	Ch.20 - A Cloud of Rubies	Ch.21 - Footprints in the Snow
Ch.22 - True Dreams	Ch.23 - A Cap of Feathers	Ch.24 - Into the Jaws of Death
Ch.25 - The Last Thing to Change	Ch.26 - Choices	Ch.27 - The Burning Mountain
Ch.28 - Between	Ch.29- Ammy/Amelia	

DURING READING

The following questions are suggestions for reading comprehension and improving thinking skills. The questions reflect a range of Bloom's Taxonomy (BLM) levels (<http://learningandteaching.dal.ca/bloom.html>). The questions can be answered in a variety of formats: written, oral, graphically, computer generated, etc.

CHUNK 1

1. Who are the main characters? Start Character Trait outlines for each. (BLM 1)
2. Where is the setting? (BLM 2)
3. What is the problem or conflict?
4. Summarize what has happened so far in the story. Keep it as succinct as possible.
5. "...looked like her head was on fire..." (P 8). What figure of speech was the author using to create a vivid image for the reader? (BLM 3)
6. Simon offers Ammy a "stone-hard Italian cookie." What is it and how do you know? Use evidence from the story to backup your answer.
7. On page 11, Ike and Simon are walking behind Ammy, "glum paces". What does that imply? Why?
8. What evidence is there on page 13 that indicates that Ammy is not in the happiest of moods?
9. Why does Ammy insist that Simon and Ike call her Amelia? (P 15)
10. On page 17 there is a detailed description of what Ike, Simon, and Ammy see at the cave. Sketch out what you imagine they saw. Include the characters and their reactions. A 2 - 3 panel cartoon strip could also be used. (BLM 4)
11. Why was Ammy sent to live with her cousin and grandmother?
12. Ammy finds a ring and keeps it. She knew she needed to report it, but didn't want to. Have you ever found yourself in a similar situation? How did you handle it? (BLM 5)
13. On pages 20 and 21, Ammy feels very unsafe. Why does she feel like that?
14. How do you think Simon feels about having to stick with Ammy even though she's made it clear she's not keen having him hang around her?
15. Why does Ammy insist that Simon and Ike call her Amelia? (P 28).
16. Who is Silken?
17. Why does Amelia change 'Granny' to "Grandmother" in her letter to her friend Silken? (P 29)

18. What's the purpose of the paragraphs in italics on pages 29 and 30? Why does the author do this? How does that help the reader?
19. When Amelia first looked through the ring in her bedroom, she saw landscapes. (P 31) Make some predictions about this phenomenon.
20. Amelia apologizes to Simon for some negative things she said to him. Have you ever had a similar experience? How hard was it to apologize? How did you feel afterwards? (BLM 5)
21. Amelia had a vivid dream on page 35 and ended up sleepwalking. Make some predictions about the significance of her dream.
22. Simon seems to oppose everything Amelia wants to do, including going out on the rooftop of the apartment building (P 40). Why is that? Why does he have a problem with going on the rooftop? Provide evidence from the book.
23. Sketch Mara as described on page 47.
24. Why do you think Mara was going to jump out of the window? (P 50 - 51)
25. Predict why Mara needed to be shown how to use the tap, lights, etc.
26. Simon and Amelia make a promise to Mara. Simon is not happy about this promise. Why? Can you relate?
27. Amelia and Simon have a theory for why Mara is on the roof. What do they think? Why?
28. Simon and Amelia speculate about who Mara is and where she's from. What are your predictions?
29. How did Ike, Simon and Amelia get down to the cave in the end? (P 67 - 68)
30. What do you think Amelia saw in the cavern?

CHUNK 2

1. What do you think of Ike's theory of a door into a different dimension? (P 76)
2. Simon keeps his promise to Mara but runs the risk of losing his friendship with Ike. Have you been in a situation like that? How did it get resolved in the end? (BLM 4)
3. How was Amelia running so fast? (P 106)
4. Amelia said she wished she were more like Mara (P 111). What qualities in Mara did Amelia admire? Do you have someone in your life whom you admire? What qualities do you admire in that person(s)?
5. Who is Carl Sagan and what is he known for? (P 123)
6. Simon and Amelia finally get a call about the ring (P 129). How does the author create the scary voice?

7. Why is Amelia averse to looking into the stranger's eyes? (P 134)
8. Suggest reasons why Amelia is getting pain in her head. (P 135)
9. What are your thoughts about what the Assassin said to Ammy about Mara on page 136?
10. If the Assassin didn't have a knife, how did he shred the glove Amelia was wearing? (P 138)
11. Add any more information to the character profiles.
12. Summarize what has happened in this chunk of the story. Keep it succinct.

CHUNK 3

1. Using your grammar knowledge, what's not right about the following excerpt taken from page 144? Did the author make a mistake or might it be intentional?

 "...it would be me that burns him up..." (Mara talking to Amelia)
2. Mara shares some of her story on page 147. How does it compare to your predictions?
3. Simon, Ike, and Amelia go on a mission for Mara. On page 154 there is a detailed description of the place they have arrived in. Sketch it based on the details in the story.
4. What kind of place do you think the three of them were in when they go to get the book?
5. They retrieve the book for Mara. Why is it different from other books?
6. What happens to Amelia when she starts browsing in the book? (P 160)
7. Amelia is beginning to get fragments of images in her mind. Make some predictions as to what you think they might be.
8. What did Mara see when she looked in the book? (P 175)
9. Why is Ike so insistent on taking the Book after they've given it to Mara? (P 175)
10. Simon and Ike had a discussion about what kind of book it was. Why did they agree upon it being a Book of Windows? (P 178)
11. Who or what ambushed Ike and Simon? What happened to the book? (P 182)
12. Why is Amelia so miserable? Use evidence from the story to support your points.
13. What was Mara trying to explain to Amelia in her dream? (P 188)
14. Who came into Simon's room and pretend to be Celeste? Why? (P 196)
15. Summarize what has happened in this chunk. Keep it succinct.

CHUNK 4

1. Simon and Ike find Amelia in the tower, but her mind doesn't seem to be there. What happened? (P 200)
2. Mara and her world are revealed. How does it compare to your predictions? (P 207)
3. Sketch Mara as she is described on page 208.
4. How do you think Amelia felt once she figured out how to fly? (P 224)
5. Why did Amelia have such a difficult time choosing between the two worlds? (P 227) Have you ever had to choose between two places? How did you make your decision in the end? (BLM 5)
6. Why couldn't Amelia kill the Assassin when she had the chance? (P 239)
7. How did Amelia get back into her own world?
8. Why did Amelia burst into tears when she got back into her world? (P 250)
9. How did Amelia feel about meeting Simon and Ike's friends? How did she resolve her feelings? Have you been in a similar situation? How did you handle it? (BLM 5)

POST-READING STRATEGIES

LANGUAGE

(Intermediate level)

FEATURES OF NARRATIVES AND FANTASY GENRE ACTIVITY

Write the elements listed in the Pre-reading Strategies on separate pieces of chart paper (or any large paper). Place the papers on various desks around the room. (You may want to group desks together prior to starting this activity to create large writing surfaces and make room for student movement.) Split class into groups, one at each paper. Give the students a time limit. Have them write down their examples of that element. When the time is up, have the students rotate to pre-designated locations. Continue in this timed manner until all groups are back at their original tables. It is alright if answers are repeated. After the first rotation, it may be useful to give students extra time to read what the previous group has written — as they can then add to it if have more information. Have spokespeople read the information on the chart papers. This may lead to further discussions or debates on certain elements and examples. (Ontario Curriculum Gr.6/7/8: Reading 1.1 - 2.4)

WRITERS' WORKSHOP

Follow the Writing Process and what has been learned about the features of narratives, particularly the fantasy genre, to have students create their own stories about a portal/door that leads to a magical world. The focus might be the development of setting, time, place, mood – and an effective use of descriptive language. (Ontario Curriculum Gr. 6/7/8 Writing 1.1 - 4.3)

DOUBLE ENTRY JOURNAL

Create a Double-Entry Journal based on questions, opinions, clarifications, predictions, and connections that arise as students read. Student generated thoughts and explanations may be used to conduct literature circle or online conference discussions. Character traits – judging a person's character, trust, loyalty, honesty, making good choices, and doing the right thing may be among the topics of discussion. (Ontario Curriculum Gr. 7: Reading 1.1 - 4.2) (BLM 6)

CHARACTER DEVELOPMENT STUDY

This story lends itself to a study of character development, personal growth, and coming to terms with one's circumstances. Compare and contrast the main characters in the story, their values, qualities, speech, and actions, how these affect their relationships with others and their reaction to the world

around them. Provide details and examples from the text to support your opinions. (Ontario Curriculum Gr. 6/7/8 Language: Reading 1.4, 1.5, 1.7, 2.1, 2.4) (Venn Diagram BLM 7)

INTERVIEW THE CHARACTERS

Develop questions for conducting an interview with Mara about the conflict in her world and her responsibility to her people as chief of the Urdar. Videotape the interview to create a media work. The Assassin could also be interviewed to provide an opposing viewpoint. (Ontario Curriculum Gr. 7/8: Reading 1.7, 2.2; Writing 1.1 - 4.3; Media Literacy 3.1 - 4.2; Oral Communication 1.1 - 3.2)

NEWSPAPER ADVERTISEMENT

Review the features and elements of newspaper advertisements. Write an advertisement for a valuable object that has been found such as the ring in this story. (Ontario Curriculum Gr. 6/7/a8 Language: Media Literacy 1.1, 3.1 - 3.4)

POSTER DESIGN

Imagine being able to take a vacation simply by walking through a door. Design a poster to encourage people to travel to a newly discovered, fantastic world. (Ontario Curriculum Gr. 6/7/8 Language: Media Literacy 1.1, 3.1 - 3.4)

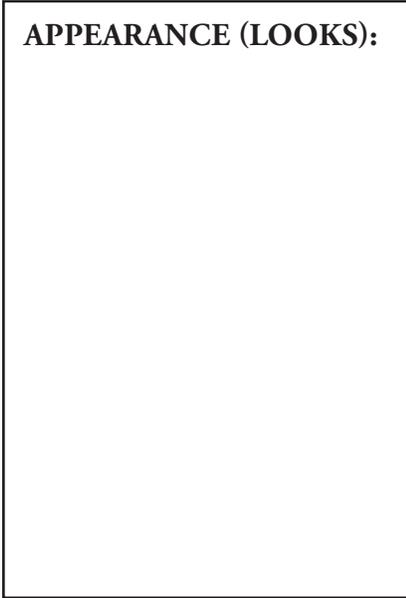
CHARACTER EDUCATION

The Ruby Kingdom may be used to illustrate character traits such as empathy, respect, responsibility, kindness and caring, and honesty.

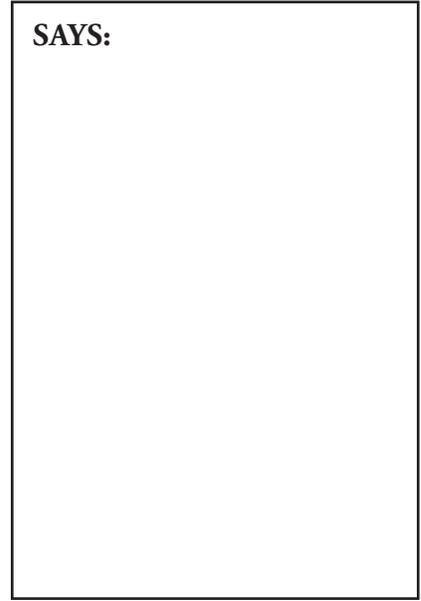
APPENDIX

CHARACTER TRAITS MAP

APPEARANCE (LOOKS):



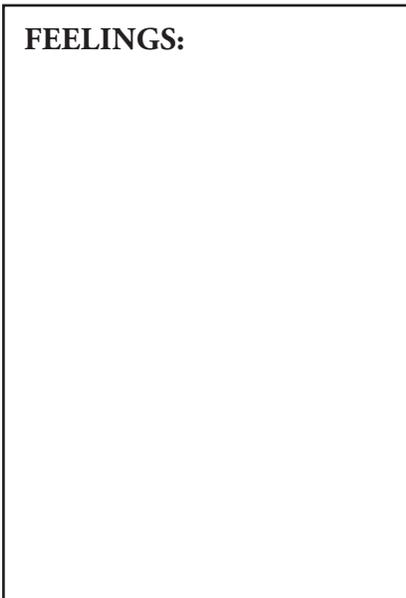
SAYS:



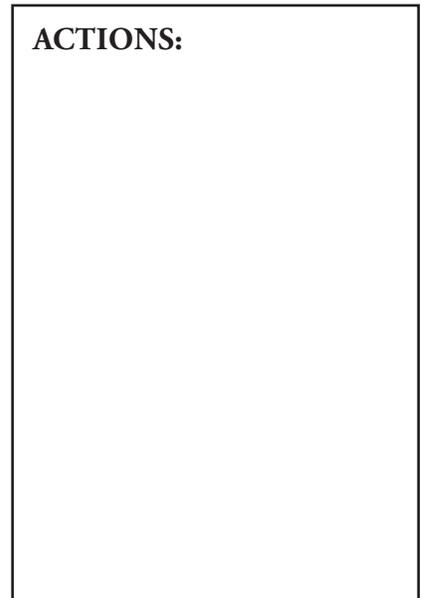
CHARACTER:



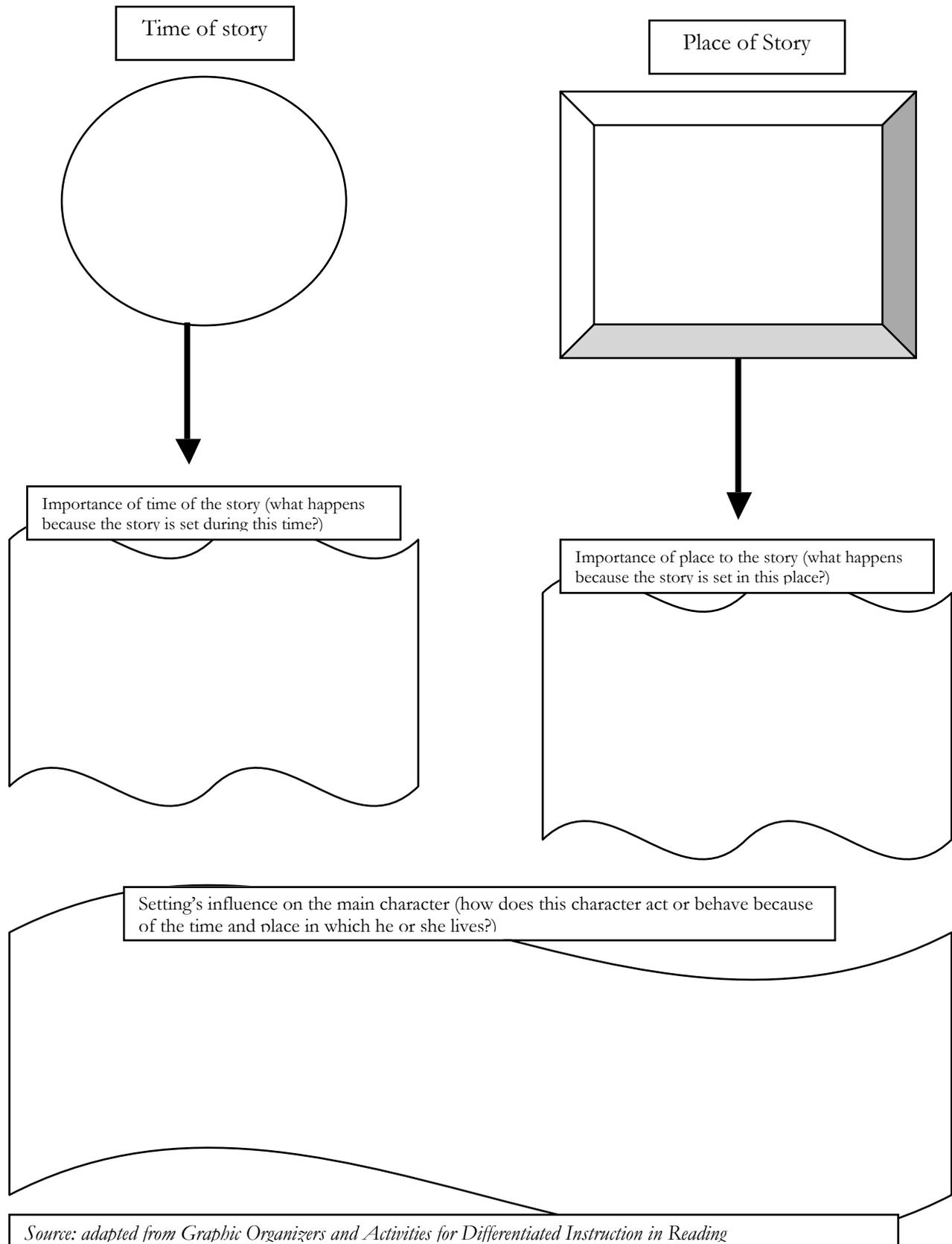
FEELINGS:



ACTIONS:



SETTING WEB



BLM 3

Figure of Speech

Choose examples of figurative language from the novel and complete the organizer to evaluate how well the simile, metaphor, or other figurative language device worked.

Page number____ Check one: <input type="checkbox"/> Simile <input type="checkbox"/> Metaphor <input type="checkbox"/> Other_____	
Sentence from text:	Was this a good comparison? Explain how the author's description makes you feel or think.
Think of another way to say what the author has written. Write your own metaphor or simile that could replace the one in the book.	

Page number____ Check one: <input type="checkbox"/> Simile <input type="checkbox"/> Metaphor <input type="checkbox"/> Other_____	
Sentence from text:	Was this a good comparison? Explain how the author's description makes you feel or think.
Think of another way to say what the author has written. Write your own metaphor or simile that could replace the one in the book.	

Source: adapted from *Graphic Organizers and Activities for Differentiated Instruction in Reading*

COMIC STRIP GRAPHIC ORGANIZER

CONNECTIONS AND REFLECTIONS

Page number/section _____

What's being explained or described in this part?

List meaningful links you are making to this passage. Check the appropriate box to show whether each connection is based on your own experiences or based on what you learned from other sources.	Own Experiences ✓	Other Experiences ✓	How do these connections help you understand this passage more fully?

Source: adapted from *Graphic Organizers and Activities for Differentiated Instruction in Reading*

DOUBLE ENTRY JOURNAL

Review with students what constitutes a good question. How and why coupled with might, would, and will produce better questions. Also, they should be encouraged to ask questions that reflect themes, and big ideas.

Connections should reflect personal experiences, what has been read in other texts/movies, and what occurs in the real world.

All opinions, connections, questions, clarifications, and predictions need to be supported by information from the text. For instance, if a character is perceived as being 'curious', examples of what the character said or did should to make the student make that inference should be included in 'My Thinking'. Just the same,

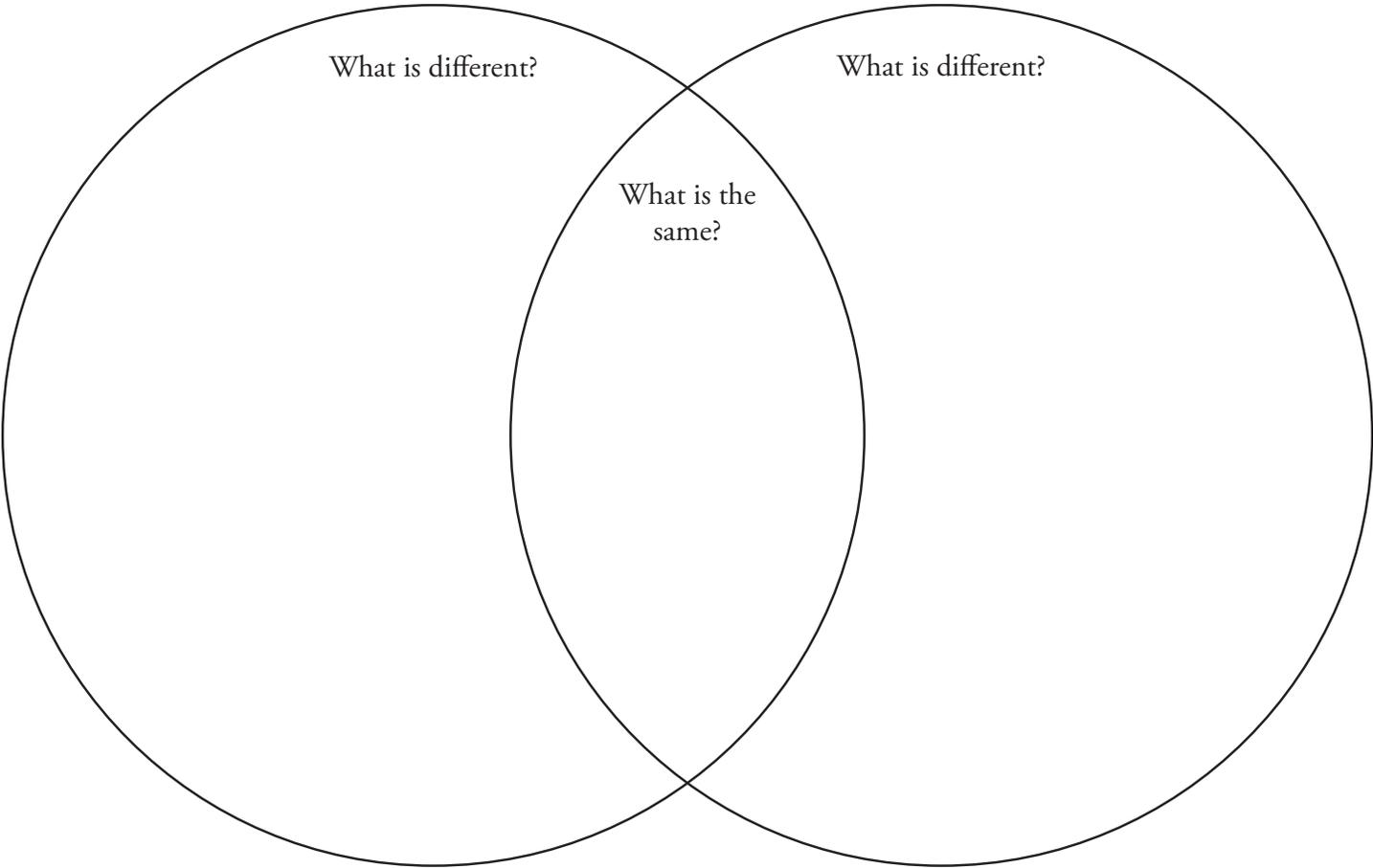
if a connection is found with world issues/events, the way in which it relates to what has occurred in the story needs to be explained.

Refer to pages 105 to 137 in *When Kids Can't Read What Teacher's Can Do* by Kyleene Beers and pages 25 to 43 in *Grand Conversations* by Faye Brownlie for more details on this approach to journaling.

DOUBLE ENTRY JOURNAL

Question/Opinion/ Connection/ Clarification /Prediction	My Thinking (support your thinking by using examples from the text)

COMPARE AND CONTRAST



ASSESSMENT TOOLS

6+1 Trait Writing Model Essay Rubric

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

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DOUBLE ENTRY JOURNAL CHECKLIST

- Questions, clarifications, connections, comments, and predictions are relevant to the text.
- Identifies themes, big ideas, and main ideas providing examples from the text to support their thinking.
- Gives opinions and makes inferences supporting them with details and examples from the text.
- Connects ideas in the text to their own knowledge, experience, and insights, to other familiar texts, and to the world around them.
- Analyzes the text and explains how the author uses different features and elements in the text to develop the reader's understanding of plot, characters, and evoke their reactions.
- Determines what the author wants the reader to get out of the text and supports their thinking with evidence from the story.
- Identifies biases the author may have and other possible perspectives on an issue providing evidence from the text to support their thinking.

INTERVIEW QUESTIONS SIMPLE RUBRIC

To be completed by ONE CLASSMATE and your teacher.

Classmate Name _____

Date _____

	1	2	3	4
1. All questions are open ended (not yes-no)				
2. Questions are not prying (into subject's personal life.)				
3. Questions are polite and respectful.				
4. Your questions suggest a focus for the interview				
5. Questions are broad, not extremely limited.				
6. The interview should last an acceptable length of time.				

This section to be completed by teacher-----

	1	2	3	4
1. All questions are open ended (not yes-no)				
2. Questions are not prying (into subject's personal life.)				
3. Questions are polite and respectful.				
4. Your questions suggest a focus for the interview				
5. Questions are broad, not extremely limited.				
6. The interview should last an acceptable length of time.				

Source: chnm.gmu.edu/fairfaxtah/lessons/documents/questionsrubric.pdf

PERSUASIVE POSTER RUBRIC

	1	2	3	4
Position Statement	Statement of position cannot be determined	Position is stated, but is not maintained consistently throughout work	Position is clearly stated and consistently maintained. References to the issue(s) at hand are missing	Position is clearly stated and consistently maintained. Clear references to the issue(s) are stated
Supporting Information	Evidence is unrelated to argument	Argument is supported by limited evidence	Evidence clearly supports the position; but there is not enough evidence	Evidence clearly supports the position; evidence is sufficient
Aesthetic Qualities	There is a total lack of structure	Page layout contains most necessary elements. Elements are not neatly spaced on page or not well organized	Page layout is attractive and neat. Material could be presented in a more organized manner	Page layout is attractive, neat and well organized
Sentence Structure	Work pays little attention to proper sentence structure	Work contains structural weaknesses and grammatical errors	Sentence structure is generally correct. Some awkward sentences do appear	Sentence structure is correct
Punctuation & Capitalization	There are four or more errors in punctuation and/or capitalization	There are two or three errors in punctuation and/or capitalization	There is one error in punctuation and/or capitalization	Punctuation and capitalization are correct

Source: www.district2.nbed.nb.ca/mentors/Lessons%20k5/SBPersuasive%20Poster%20Rubric.doc

RELATED RESOURCES

Inspiration/Kidspiration graphic organizer software

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

Brownlie, Faye. *Grand conversations, thoughtful responses: a unique approach to literature circles*. Winnipeg: Portage and Main Press, 2005.

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Education Department of Western Australia. *First Steps Writing Resource Book*. Australia: Addison Wesley Longman, 1994.

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

Toronto District School Board. *Genre Gems*. Toronto District School Board, 2006

Toronto District School Board. *Just the Facts*. Toronto District School Board, 2003.

Toronto District School Board. *Media Studies*, Toronto District School Board, 2006.

Witherell, Nancy L. and Mary C. McMackin. *Graphic Organizers and Activities for Differentiated Instruction in Reading*. New York: Scholastic Inc., 2002.