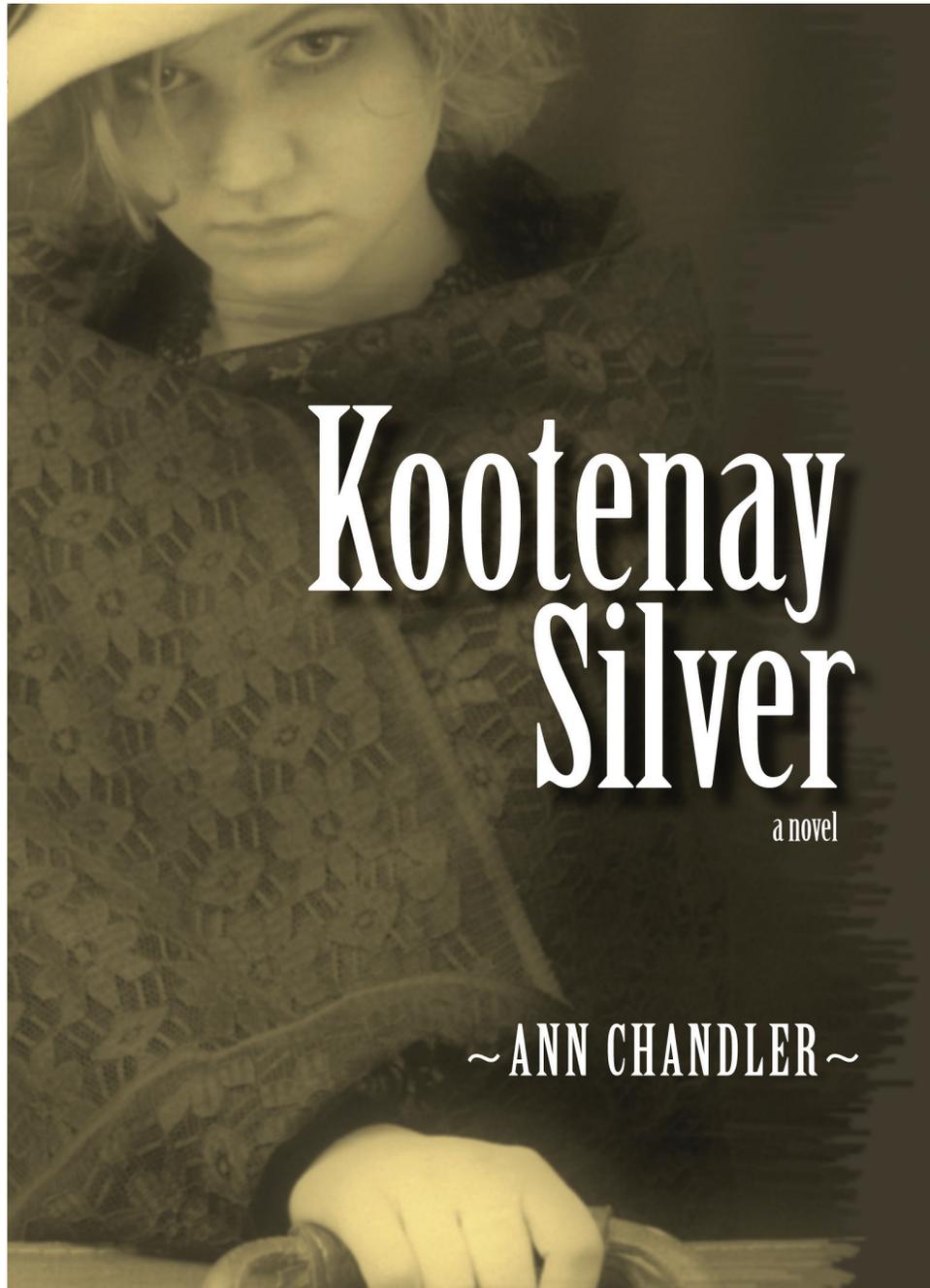


TEACHER'S GUIDE

Grades 7 & 8



Teacher Resource Guide developed by Kathleen Grainger B.ES, O.C.T



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I BOOK SUMMARY

In 1910, while twelve-year-old Addy McLeod waits in a cabin in the Kootenay wilderness of southeastern British Columbia for her brother, Cask, to send for her, she fends off the unwanted advances of her alcoholic stepfather. When tragedy strikes, she is forced to flee, disguised as a boy.

Addy's determined search for Cask becomes a journey of self-discovery as she encounters a tough trapper woman who cares for her when she's ill, works in a hotel in the silver town of Kaslo on Kootenay Lake, and meets her first love, Ian.

But just as Addy's search for Cask is about to end, the First World War breaks out and her world is torn apart once again. With great resolve she devotes herself to joining the war effort on the home front and eventually learns what forgiveness is all about.

About the Author

Ann Chandler regularly writes non-fiction for national and international magazines. Her previous novel for young people was *Siena Summer*. She lives in Coquitlam, British Columbia.

II CURRICULUM CONNECTIONS

*The activities linked to the Grade 7 and 8 Language and Grade 8 History Ontario Curriculums can be found in the Post Reading Strategies section.

**Many of the During Reading comprehension questions address expectations in the Reading Curriculum.

Grade 8 History

Canada: A Changing Society

- Research the social and economic situation at that time
Also addresses Grade 8 Language:
Oral 2.1-2.5, 2.7;
Reading 1.1, 1.3, 1.4, 1.9;
Writing 1.2 - 1.6, 3.3, 3.5

- Expert group research on specific topics

Grade 8 History

The Development of Western Canada

- Use the novel as a jumping off point for learning about the Klondike Gold Rush and/or the history of the railway.

Grade 7 and 8 Language

Reading 4.1, 4.2

Assess your own reading of this novel.

Reading: 1.4,1.5

Media: 3.1-3.4, 4.1, 4.2

Develop a comic Strip of the main events

Media: 3.1-3.4, 4.1, 4.2

Redesign the book cover

Reading: 1.4,1.5

Media: 3.1-3.4, 4.1, 4.2

Create a CD cover

Writing 1.5, 1.6, 2.3, 2.4-2.7, 2.8, 3.1-3.6

Journal writing

Writing: 1.1, 1.4-1.6, 2.1, 2.7, 2.8, 3.1-3.7
Procedural writing – survival skills

Writing 1.5, 1.6, 2.3, 2.4, 2.6, 2.7, 2.8, 3.1-3.6
Overcoming hardships

Reading 1.4, 1.6,
Writing 1.2, 1.5, 2.1-2.4, 3.1-3.6, 4.1, 4.2
Compare and contrast Addy's life to yours.

Oral 1.9, 2.1-2.7, 3.1, 3.2
Reading 1.3-1.6
Writing 1.5, 1.6, 2.2-2.5
Media 3.1-3.4, 4.1
Interview the main character; podcast

Reading: 1.5, 1.6
Writing: 2.1-2.4
Media: 3.1-3.4, 4.1, 4.2
Write the opening chapter of the second book

Oral: 2.1-2.7, 3.1, 3.2;
Reading: 1.4 - 1.6, 1.8, 1.9;
Writing: 1.1 – 4.2;
Media: 3.1 - 4.2
Select a scene and rewrite from a different perspective

Writing: 1.1-1.6, 2.1-2.4, 2.6-2.8, 3.1-3.8
Media: 2.1, 2.2, 3.1-3.4
Create a newspaper

III PRE-READING ACTIVITIES

*** NOTE TO TEACHER***

There is some discussion about attempted sexual abuse of the main character from the stepfather.

The following pages contain references to sexual abuse:

pp. 33-35 | pp. 43-44 | p. 154 | p. 194

The main character, Addy, goes through puberty during the course of the novel.

There are scattered explicit references to her changing body.

There are also references to the physical and emotional relationship feelings the main character has towards someone of the opposite sex near the end of the novel.

Review the features and elements of narrative text

Discuss the book cover. What might it tell the reader about the content? Discuss how this cover might encourage people to read the book or discourage them from reading it.

After analyzing the book cover and reading the book summary discuss what kinds of knowledge students think they might need to have. Activate/provide background knowledge through viewing images, videos, maps, and/or reading about (*see Related Resources for some websites of information and/or photographs*):

- society at the beginning of World War I
- British Columbia in the early 1900s
- modes of travel
- Klondike Gold Rush

Chapter Chunks

Chunk 1: Chapters 1-8; pp.5-70

Chunk 2: Chapters 9-13; pp.71-134

Chunk 3: Chapters 14-21; pp135-212

Vocabulary Building

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

Ways to use the following vocabulary lists include:

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

Chunk 1: Chapters 1-8

gnarled p6	roving p7	incoherently p7	ramshackle p8
inevitable p8	emanated p8	inert p8	calloused p19
sashay p27	cache p28	seared p39	sultry p47
carnage p50	sentry p50	hefted p54	meager p57
diminutive p61			

Chunk 2: Chapters 9-13

incessant p81	bevelled p83	exuberantly p93	stout p98
haughty p102	quell p103	poultice p104	disgruntlement p105
lucrative p114	piqued p122	pandemonium p127	

Chunk 3: Chapters 14-21

enlist p146	boisterous p161	elixir p162	convalescing p195
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IV DURING READING QUESTIONS

The following questions are suggestions for reading comprehension and improving thinking skills. The questions reflect a range of Bloom's Taxonomy 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: Chapters 1-8

1. Why does the author space out Addy's name (A-d-d-y)? p5
2. What is a marmot? p5
3. What action is 'shimmy'? p5
4. How does the author show the dialect? Why does the speech that is written for Addy's stepfather seem different? p6
5. Start a character trait map for Addy. Keep adding to it as you learn more about the main character. (BLM 1)
6. "...tan yer...hide..." What does Addy's stepfather mean to do? p7
7. Sketch what you imagine Addy's sleeping area to look like. p9
8. Develop some ideas as to why Addy's brother hasn't returned for her yet. p9
9. Why does Addy have to trap squirrels in order to eat? p9
10. What does this say about her living conditions?
11. Who is "the old man"? p10
12. How old is Cask? How old is Abby? p11
13. Why was Abby so upset about her brother leaving her? Have you experienced someone close leaving you? Can you relate to how Abby felt when her brother left her? p11
14. Why did Helen take the baby away? Would that kind of thing happen nowadays? p14
15. Abby had "enough sadness in her heart." What is meant by that? Why was she so sad? p17

16. “She’s got her mother’s work to do now...” What does Raymond mean by that? p18
17. What is being implied? “...her mother’s waist had begun to thicken.” Why did Abby’s mom stop talking about moving back to town? p19
18. How does the reader learn about Addy’s life up to this point in the book? p20
19. At what time of year does Addy’s birthday fall? What are the clues? p21
20. What does *fashioned* mean in the following context: “...fashioned scrawled signs...” p24
21. Addy asked herself a bunch of questions on p 25. How would you answer them?
22. Sketch what Abby was imagining how she’d look in that blue dress sashaying down the boardwalk. p27
23. What similes does the author use to explain how Addy feels after her discovery. p29. What is the purpose of using similes?
24. How does the author create/show the struggle on pp34-35? What kinds of action words does she use? ***NOTE TO TEACHER***this is a passage about attempted sexual abuse
25. “As much as she hated Raymond, she couldn’t let him burn. She couldn’t let anyone burn.” What does this say about Addy’s character?
26. “...flames licking...” p38 Is this a metaphor or simile? What’s the difference? What purpose do they serve in literature?
27. What are the clues that tell you (and Addy) that Raymond is dead? p39
28. Why did Abby risk going into the burning cabin to get her mom’s things? pp40-41
29. What decision did Addy make in the end? pp46-47 Do you think she made a good choice? Explain your answer.
30. How old is Addy at this point? Could you imagine being left alone at your age? Would you know what to do? p53
31. Why do you think Addy carved her name in the tree? p53
32. Look on a map (historical maps may be needed) to locate the towns and lakes mentioned so far: Kaslo, Sandon, Kootenay Lake.

33. Would you be able to make a trek through the forest like Addy did? Do you have enough survival knowledge? pp55-59
34. Why did Addy use spruce and hemlock boughs to make her shelter? p56
35. What does, “provide respite from the rain” mean? p56 If you don’t know what the word *respite* means, what clues in the sentence and/or passage help you figure out the general meaning of the word?
36. What purpose do flashbacks serve in this novel? p57
37. Have you ever felt “hopelessly lost” either literally or figuratively? What did you do to get “unlost”? pp58-59
38. Who do you think Ollie is? Why was there a pained look on Gracie’s face? p68
39. Why did Addy lie to Gracie? p68
40. What is the setting of this novel? (BLM 2)
41. Summarize this chapter chunk. Use point form notes.

Chunk 2: Chapters 9-13

1. Who are the man and the boy in Gracie’s photos? Speculate what happened to them? p72
2. Why was Addy reluctant to leave Gracie’s cabin in the spring? What compelled her to leave despite her reluctance to leave? p74
3. What is dried venison? p80
4. What is a camp robber? p80
5. Why was Addy going to be less suspicious dressed as a boy? p83
6. Sketch out the scene that Addy saw before her as she looked down on the town of Kaslo. pp84-85
7. Addy was super excited to have a real bed. Why was she so excited about that and having her own room? Think about the things you have in your everyday life that you take for granted and compare them to Addy’s life and things. p96 (BLM 3)
8. What’s the lump under Addy’s bed? p99

9. Do you have chores around your place you are expected to do? Do you get paid for them? Think of all the chores Addy used to do around her cabin before the fire and wasn't paid for any of them. How did she feel now that she was getting paid for similar tasks? p101
10. What's feverfew? p104
11. How does the author show passage of time? p106
12. How long has Addy been at the hotel by this point in the book? p106
13. What are carbide lanterns? Are they still used today? p119
14. Imagine how excited Addy must have been to finally see her brother. Can you put yourself in her shoes? pp121-125
15. Look back to your prediction about who Ollie was. Were you right or close to right? p131
16. Why did Addy behave so badly towards Cask's friend? p133
17. Summarize this chapter chunk in point form.
18. Add any more traits to Addy character map.

Chunk 3: Chapters 14-21

1. What was the flume that Addy fell into? p143 What purpose did it serve? You may have to look it up on the internet.
2. Do you think that Billy might have suspected that Addy had something to do with the fire and Raymond's death? If he did, why didn't he ask her? p152
3. On p154, Addy came clean to Millie about her gender. Have you admitted a deceit and felt like Addy – stomach churning, wanting to run and hide? How did you handle it? Do you think Addy did the right thing?
4. Reflect on the following statement: "...how much easier life felt with laughter." p169
5. What is Ian saying when he asked Addy to wait for him? p171
6. What does Addy mean when she said she'd rather have her head in the sand? p180
7. What was your first emotional reaction when Addy yelled, "Cask"? p192

8. What did those mining shares mean for Addy and Cask? p200
9. What was in the folded cloth? What was the meaning? p211
10. What do the last 3 sentences in the novel mean? p212
11. Summarize this chapter chunk in point form.
12. Add any more traits to Addy's character map that you may have.

V POST READING/CURRICULUM CONNECTIONS ACTIVITIES

Grade 8 History

Canada: A Changing Society

- Research social and economic situation at that time

Also addresses Grade 8 Language:

Oral 2.1-2.5, 2.7;

Reading 1.1, 1.3, 1.4, 1.9;

Writing 1.2 - 1.6, 3.3, 3.5

- Expert group research on specific topics

Grade 8 History

The Development of Western Canada

Use the novel as a jumping off point for learning about the Klondike Gold Rush and/or the development of the railway.

Grade 7 and 8 Language

Assess your own reading of this novel. Did you find it easy or hard to read? What activities/strategies and/or discussions helped you to better understand the story? (i.e. pre-reading, during reading, post-reading). What might have made it easier/harder to get through? Jot down your thoughts to be ready for an oral discussion with the teacher.

Reading 4.1, 4.2

Using your chapter chunk summaries, create a comic strip of the main events in this book (BLM 4). Use an online program, Comic Life or other graphics software for the finished product.

Reading: 1.4, 1.5

Media: 3.1-3.4, 4.1, 4.2

Look at the book cover again. How do you feel about it? Do you like it? Does the book title, *Kootenay Silver* seem appropriate? Does it have more meaning to you now? Can you suggest some other titles? What about the image on the front cover? How would you redesign it? Re-design the book cover to make it more appealing using a graphics program, PowerPoint or other visual media. Present the finished work as a Gallery Walk in the classroom.

Media: 3.1-3.4, 4.1, 4.2

Create a CD cover with song titles. The song titles can be the main idea in each chapter. (BLM 5)

Reading: 1.4, 1.5

Media: 3.1-3.4, 4.1, 4.2

Imagine you are in Addy's shoes escaping the her former life at the cabin and starting a new life. Write a journal telling about your travels and life in your new home.

Writing 1.5, 1.6, 2.3, 2.4-2.7, 2.8, 3.1-3.6

Procedural Writing: Addy had learned several important survival skills from her brother before he left. She then needed them when she fled the burned out cabin. Choose one of the survival skills she used in the novel (e.g., trapping squirrels, fire making, building a shelter) or one of your own and write out the procedure.

Writing 1.1, 1.4-1.6, 2.1, 2.7, 2.8, 3.1-3.7

Addy had so many bad things happen to her. How did she overcome the hardships she endured? What does this tell you about her strength of character? Using your character map of Addy, write a character sketch about her. Be sure to provide supporting details from the text to back up your statements. (Character Development)

Writing 1.5, 1.6, 2.3, 2.4, 2.6, 2.7, 2.8, 3.1-3.6

Compare/Contrast Addy's life to yours. Use the venn diagram notes you made during reading (BLM 3)

Reading 1.4, 1.6,

Writing 1.2, 1.5, 2.1-2.4, 3.1-3.6, 4.1, 4.2

Develop questions and script for conducting an interview with Addy or another character in the story. In pairs, develop questions and answers using the Q-Chart (BLM 6) Videotape the interview(s) to create a media work.

Oral Communication 1.1 – 3.2

Writing 1.1 – 4.3

Write the first chapter to a sequel novel. What happens to Addy next? What happens to Cask or some of the other characters?

Reading: 1.5, 1.6

Writing: 2.1-2.4

Media: 3.1-3.4, 4.1, 4.2

Select a scene from the story and rewrite it from the perspective of that character (first-person perspective). Tell (written, and/or media form/drama) the story in the role of that character.

Oral: 2.1-2.7, 3.1, 3.2;

Reading: 1.4 - 1.6, 1.8, 1.9;

Writing: 1.1 – 4.2;

Media: 3.1 - 4.2

Create a newspaper as one might find in 1913-14 (such as the one that the boy held up at the drilling tournament on p127) that involves the whole class. Assign students to various sections of the paper; have them research and write articles for the paper. Some topics/sections include:

- Current Events
- Sports
- Fashion
- Entertainment
- Politics
- Economics

Writing: 1.1-1.6, 2.1-2.4, 2.6-2.8, 3.1-3.8

Media: 2.1, 2.2, 3.1-3.4

Change an event in the story and write about what might have happened next. Some event suggestions:

- Raymond didn't die
- Addy didn't get lost and arrived in Kaslo before the winter
- Cask came back before the cabin burned
- Cask didn't enlist and did show up for the drilling tournament

Can you relate to Addy in any way? Explain, using examples from the book and your own experiences.

If you made this novel into a movie, whom would you choose to play which character? List your choices, in brackets mention some of the works the actor has been in, and beside each give a brief explanation for choice.

Create a board game. Some suggestions:

- snakes and ladders concept: Addy's escape from the cabin
- adventure quest: Klondike Gold Rush, Addy's quest to find her brother
- trivia game: WW1 history, Klondike Gold Rush history, Railway history

Choose an event (favourite, scariest, happiest, etc.) and rewrite the event as a script for a play. In a small group, rehearse and present the work to the class.

What did you like best/least about the novel? Make sure you include examples from the text in your answer.

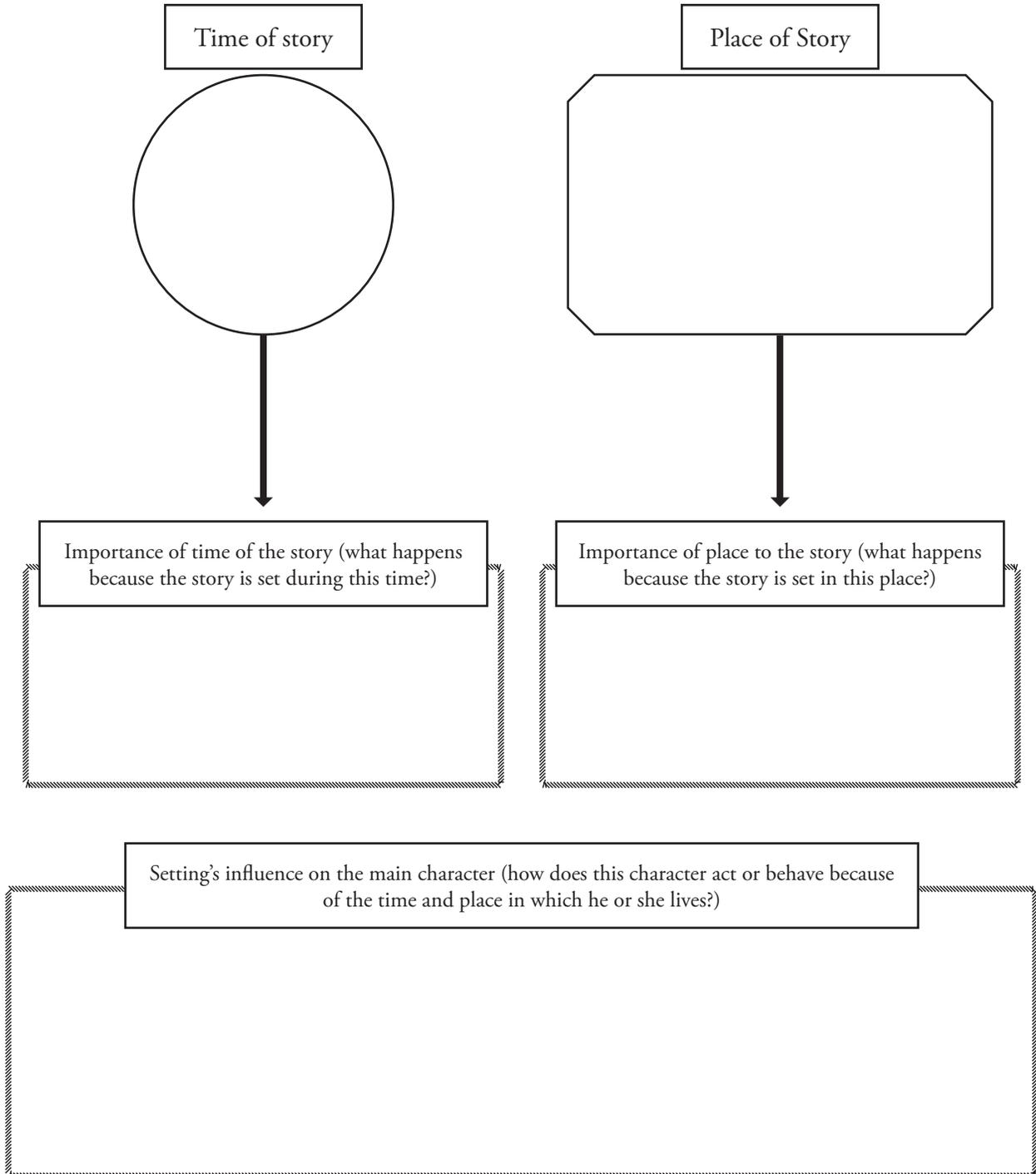
VI APPENDIX

BLM 1

Character Traits Map

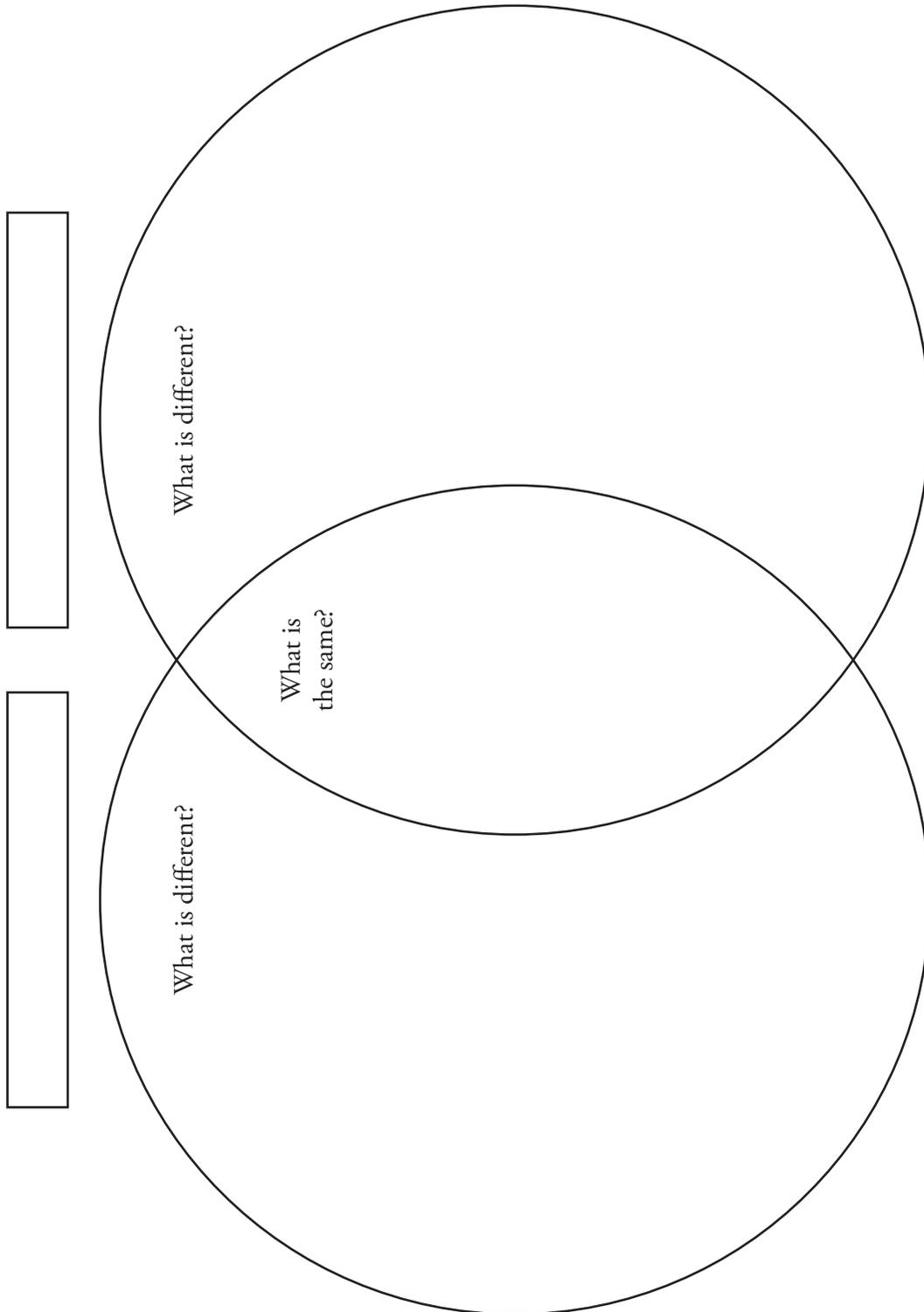
The form is a 'Character Traits Map' template. It features a central vertical column with a rounded rectangular box labeled 'sketch' at the top. Above this sketch box is a smaller rectangular box labeled 'Character:'. To the left of the central column are two rectangular boxes: the top one is labeled 'Appearance (Looks):' and the bottom one is labeled 'Feelings:'. To the right of the central column are two rectangular boxes: the top one is labeled 'Says:' and the bottom one is labeled 'Actions:'. All boxes are empty, intended for user input.

Setting Web



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

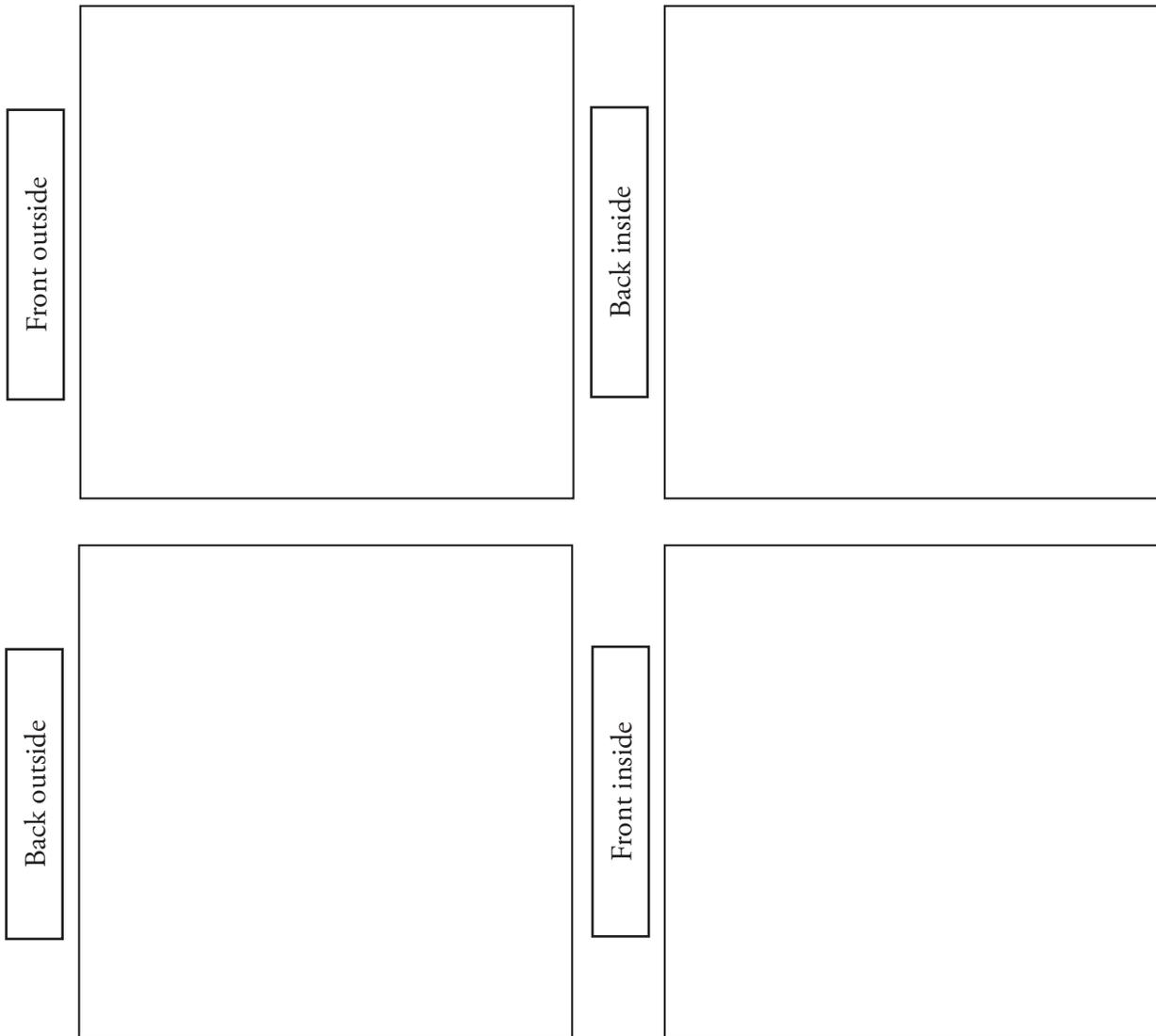
Compare and Contrast



Comic Strip Graphic Organizer

A graphic organizer consisting of a 3x3 grid of empty rounded rectangular boxes. Each box is designed to represent a panel in a comic strip, with a double-line border and rounded corners. The boxes are arranged in three rows and three columns, providing a structured space for students to draw and describe a sequence of events.

CD Jacket Outline (not to scale)



BLM 6

The “Q” Chart

The Q-chart below gives a framework for creating questions – Start your question with a word from the first column and add a verb from the top row. The combination you choose will drive your questions.

Discussion questions should lie within the “Predict” and the “Synthesis and Application” boxes. For example, “*When would...?*” or “*Why might...?*” are good beginnings for discussion questions. Avoid starting discussion questions with starters such as “*What did...?*” or “*How can...?*”

	Is	Did	Can	Would	Will	Might
What						
Where						
When						
Who						
Why						
How						

Source: Jan, McLellan. *ReadIt... Understand It... Communicate It*. Ontario: JEMCON Publishing, 2000.

VII ASSESSMENT TOOLS

Different Perspective Rubric

Adapted from the Achievement Chart in the Ontario Language Curriculum gr.1-8

Skill	Level 1	Level 2	Level 3	Level 4
Understanding of Content	Demonstrates limited understanding of content	Demonstrates some understanding of content	Demonstrates considerable understanding of content	Demonstrates thorough understanding of content
Use of planning skills	Uses planning skills with limited effectiveness	Uses planning skills with some effectiveness	Uses planning skills with considerable effectiveness	Uses planning skills with a high degree of effectiveness
Use of critical/creative thinking process	Uses critical/creative thinking processes with limited effectiveness	Uses critical/creative thinking processes with some effectiveness	Uses critical/creative thinking processes with considerable effectiveness	Uses critical/creative thinking processes with a high degree of effectiveness
Expression and organization of ideas/information	Expresses and organizes ideas/information with limited effectiveness	Expresses and organizes ideas/information with some effectiveness	Expresses and organizes ideas/information with considerable effectiveness	Expresses and organizes ideas/information with a high degree of effectiveness
Communication for different purposes in oral and written forms	Communicates for different purposes with limited effectiveness	Communicates for different purposes with some effectiveness	Communicates for different purposes with considerable effectiveness	Communicates for different purposes with a high degree of effectiveness
Use of conventions, vocabulary, and terminology	Uses conventions, vocabulary and terminology with limited effectiveness	Uses conventions, vocabulary and terminology with some effectiveness	Uses conventions, vocabulary and terminology with considerable effectiveness	Uses conventions, vocabulary and terminology with a high degree of effectiveness

Group Oral Presentation Rubric

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

Rubric for Drama

	Level 1	Level 2	Level 3	Level 4
Showing Courage	<ul style="list-style-type: none"> Is not personally involved or engaged in piece Misunderstands intent, characters or progression of piece Satisfied with uni-dimensional performance, individually and for project 	<ul style="list-style-type: none"> Is personally involved in aspects of the piece Adds a personal aspect or twist to a generally understood piece With guidance, builds an area of skills and provides for additional expression With support, extends an aspect of project beyond original conception 	<ul style="list-style-type: none"> Builds a personal orientation to piece and seeks to understand piece well beyond immediate Selects one or two aspects of project to extend into a novel area or interpretation 	<ul style="list-style-type: none"> Builds a deep personal involvement and understanding of piece Seeks to stretch conception of dramatic project Seeks to extend own skills and provides for a variety of expressions Extends aspects of project into novel concepts/techniques/symbols
Creative Process	<ul style="list-style-type: none"> Contribution is minimal and simple Alienates other group members by personal attack rather than constructive criticism Consumes leader/facilitator's time or is isolated Focus is on person, not task Scattered focus; distracts others 	<ul style="list-style-type: none"> Contributes to one or two aspects, but is inconsistent Accepts the encouragement of others to participate May be swayed by others to be discouraging Is inconsistent in focus and time on task Remains separate from others in group, or spends time cultivating friendships 	<ul style="list-style-type: none"> Contribution is consistent, and to most parts of the process; contribution is substantial Encourages others to participate Responds to facilitator Follows leaders thoughtfully Remains focussed on task most of the time Acknowledges the time and effort of others 	<ul style="list-style-type: none"> Contributes to each part of the process, including rehearsal process; contributes meaningfully in the group, encourages others to contribute meaningfully Responds to facilitator with ease and immediacy Assumes leadership role Stays on task Remains focussed Respects time and effort of others
Rehearsal Process	<ul style="list-style-type: none"> Ideas are scattered, limited or simple; no focus to build on Works on everything at one time, rather than taking project aspect by aspect Limited understanding of depth, nuance and significance; approach taken is simplistic or fragmentary Details are banal and obvious or not clearly related to story 	<ul style="list-style-type: none"> Ideas are generally directed to inform the rehearsal process Inconsistently works on one or several aspects at a time, but focuses with guidance Selects approach quickly and without considering alternatives, and adds some interest Selects some details to outline story and provide interest 	<ul style="list-style-type: none"> Ideas are coordinated to form dramatic piece and inform the rehearsal process Works in a generally systematic way Selects approach which will provide room for depth and nuance Selects details to fill in and provide depth and interest 	<ul style="list-style-type: none"> Ideas are formed into dramatic piece (taking it from mind to performance) initiating the rehearsal process Works on one thing at a time (how does it start, what happens next, sequencing) Understands, during the process, whether the approach taken provides depth, nuance and significance in dramatic form Provides details that fill out the story for the audience; what needs to be added? Why is this happening?
Stagecraft	<ul style="list-style-type: none"> Demonstrates lack of understanding of general principles of working on stage Contributions sporadic (spotty attendance kills collective effort) 	<ul style="list-style-type: none"> Superficially understands some principals of working on stage Inconsistently organizes and brings piece to some completion 	<ul style="list-style-type: none"> Understands major principles of working on stage Plans and completes necessary tasks to bring piece from imagination through rehearsal to performance 	<ul style="list-style-type: none"> Understands the most major and some more technical principles of working on the stage. (playing to the front of audience, being heard, using voice to best advantage, etc.) Plans, efficiently organizes and completes the necessary tasks to bring the piece from imagination, through rehearsal to performance

Rubric for Drama... con't

	Level 1	Level 2	Level 3	Level 4
Use of Voice	<ul style="list-style-type: none"> • Monologues or dialogue simply tell the story didactically • Memorization of lines uncertain, and block dramatic characterization as a result 	<ul style="list-style-type: none"> • Monologues or dialogue sometimes move story along, but may wander or also describe events • Some passages have solid enough memorization to allow play for emotional and dramatic elements of speech 	<ul style="list-style-type: none"> • Monologues/dialogue mostly moves story along • Few minor lapses of memory don't inhibit concentration on emotional and dramatic elements of speech 	<ul style="list-style-type: none"> • Uses monologues/dialogue as movement or extension of script rather than description of events • Flawless memorization of monologues or lines, allowing concentration on emotional and dramatic elements of speech
Imaginative Clarity	<ul style="list-style-type: none"> • Piece makes no clear statement or is trite, obvious or trivial • Thematic connection is unclear or obviously simplistic 	<ul style="list-style-type: none"> • Piece makes a clear statement • Thematic connection is inconsistent or formulaic 	<ul style="list-style-type: none"> • Piece makes an important statement with clarity • Thematic connections to higher statement or meaning are clear 	<ul style="list-style-type: none"> • Piece makes a significant statement with both clarity and nuance. • Thematic connection to higher statement, or meaning is clear and significant
Rehearsal Process	<ul style="list-style-type: none"> • Does not discriminate superior performances from mediocre • Focuses on a single element and discusses its contribution to performance in generalized terms without specific support • Focuses on own performance above others • Sees spurious connections between initial choice and outcome or misses connections • Responds to audience from own point of view 	<ul style="list-style-type: none"> • Focuses on own performances or those of friends • With guidance, can see elements in others' performances to emulate • With guidance recognizes how major initial choices affect outcome • Recognizes generally that audiences respond broadly to various themes • Recognizes and discusses generally contributions of some elements to performance 	<ul style="list-style-type: none"> • Recognizes superior performances of others • Learns from others performances and tries to connect to own performance • Recognizes connections between initial choices and final outcomes • Discusses main effect of thematic content on audience • Discusses contribution of most elements to performance 	<ul style="list-style-type: none"> • Understands superior performance by others • Connects recognition of others strengths in performance to own performance • Identifies precisely how initial choice of material affects outcome • Discusses specifically and insightfully how thematic content affects audience • Discusses specifically and insightfully contribution of elements to performance
Stagecraft	<ul style="list-style-type: none"> • Performance drags, audience is bored and/or confused 	<ul style="list-style-type: none"> • Performance is spotty, audience is polite 	<ul style="list-style-type: none"> • Performance flows, audience is interested 	<ul style="list-style-type: none"> • Performance sparkles, audience is engaged

Source: <http://web.rbe.sk.ca/assessment/Rubrics/>

Interview Questions Simple Rubric

	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

Podcast Rubric

Skill	Level 1	Level 2	Level 3	Level 4
Introduction/Lead	<ul style="list-style-type: none"> no intro intro gives no info about topic doesn't engage listener 	<ul style="list-style-type: none"> trite or overdone gives little info about topic minimally engages listener 	<ul style="list-style-type: none"> somewhat catchy gives some important info about topic engages listener towards the end 	<ul style="list-style-type: none"> catchy and clever gives important information about topic engages listener immediately
Topic/Depth of Podcast	<ul style="list-style-type: none"> podcast has no topic podcast doesn't engage listener podcast is completely off-topic 	<ul style="list-style-type: none"> irrelevant or inappropriate topic topic minimally engages listener (adds no new info or is off topic) podcast minimally addresses topic, has only one perspective when more are available, or offers little information 	<ul style="list-style-type: none"> relevant topic but more frivolous topic somewhat engages listener (covers well-known ground, adds little new info) podcast addresses topic but doesn't delve into all angles or perspectives (surface-level) 	<ul style="list-style-type: none"> important and relevant topic topic engages listener (is important to or educates listener) clear focus for topic podcast addresses topic thoroughly, delves into all angles or perspectives of topic
Sources for Podcast	<ul style="list-style-type: none"> podcast has no quotes at all 	<ul style="list-style-type: none"> podcast involves few or no appropriate and informative sources podcast includes few or no stakeholders podcast has no quotes from "expert" sources 	<ul style="list-style-type: none"> podcast involves some variety of appropriate and informative sources podcast includes some, but not all, stakeholders from all angles podcast has quotes from some "expert" sources, but quotes are not best choices 	<ul style="list-style-type: none"> podcast includes a wide variety of appropriate and informative sources podcast includes stakeholders from all angles podcast has appropriate quotes from all "expert" sources (best sources for podcast)
Conclusion	<ul style="list-style-type: none"> no final summary or conclusion 	<ul style="list-style-type: none"> conclusion is too abrupt or offers no summary information 	<ul style="list-style-type: none"> conclusion somewhat wraps up podcast, but does not summarize key information 	<ul style="list-style-type: none"> conclusion effectively wraps up podcast, summarizing key information
Professionalism	<ul style="list-style-type: none"> podcaster is unprofessional or garbled podcaster clearly has no script (is impromptu) no source quotes sections have no organization 	<ul style="list-style-type: none"> podcaster is not very clear and does not know topic or script podcaster has not rehearsed pieces of podcast prior to recording source quotes are not clear or are not part of podcast sections show little organization 	<ul style="list-style-type: none"> podcaster is mostly clear but it is clear podcaster is merely reading off script podcaster has rehearsed some pieces of podcast prior to recording source quotes are mostly clear but need some editing sections show some organization 	<ul style="list-style-type: none"> podcaster is clear and well-spoken (not reliant on script) podcaster has clearly rehearsed podcast prior to recording source quotes are clear and well-edited sections are organized clearly and cohesively

Source: my-ecoach.com/online/resources/3654/podcast_rubric.doc

VIII RELATED RESOURCES

Railway and Ships –Images and Text:

<http://www.trainweb.org/oldtimetrains/CPR/ships/LandR/history.htm>

<https://basininstitute.org/home/search/details.html?id=13933>

<https://basininstitute.org/home/search/details.html?id=9158>

<https://basininstitute.org/home/search/details.html?id=3315>

<https://basininstitute.org/home/search/details.html?id=3971>

http://www.royalbcmuseum.bc.ca/exhibits/journeys/english/print/water_1_6a.html

<http://www.youtube.com/watch?v=3-tZuGqAnFk>

History of the Kootenay Area:

www.kootenaylake.bc.ca/downloads/history.pdf

http://www.greatcanadianlakes.com/british_columbia/kootenay/history-home.html

Blooms Taxonomy

<http://learningandteaching.dal.ca/bloom.html>

Ideas for integrating IT

<http://www.ideastoinspire.co.uk/index.html#3>

<http://www.ideastoinspire.co.uk/index.html#4>

<http://www.bitstrips.com/landing>

Comic Life software for creating graphic novels

McLellan, Jan, *Read It... Understand It... Communicate It.* Ontario: JEMCON Publishing, 2000.

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

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

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