

Shadow of the Moon

By Marina Cohen

Teacher's Guide

(For grades 4, 5, or 6)

© Marina Cohen 2007

Table of Contents

Introduction	3
Prior Knowledge	5
Prologue	7
Chapter One	9
Chapter Two	12
Chapter Three	14
Chapter Four	16
Chapter Five	18
Chapter Six	20
Chapter Seven	23
Chapter Eight	24
Chapter Nine	26
Chapter Ten	28
Chapter Eleven	30
Chapter Twelve	31
Chapter Thirteen	33
Chapter Fourteen	35
Chapter Fifteen	39
Chapter Sixteen	41
Chapter Seventeen	43
Chapter Eighteen	45
Chapter Nineteen	47
Chapter Twenty	48
Chapter Twenty-one	49
Epilogue	50
Links to the Ontario Curriculum	51
Assessment Rubrics	56

**See attachment for reproducible worksheets

Introduction

I wrote this teacher's guide keeping in mind the various strategies of comprehension as outlined in *When Kids Can't Read, What Teachers Can Do* (Beers, 2003). These include:

Clarifying
Comparing and Contrasting
Connecting to Prior Experiences
Inferencing (Including Generalizing and Drawing Conclusions)
Predicting
Questioning the Text
Recognizing the Author's Purpose
Seeing Causal Relationships
Summarizing
Visualizing

I have done my best to identify each question according to the comprehension strategy that best suits what is necessary to respond.

I have further identified each question with the following icons:



for questions/activities that require **knowledge and understanding**



for questions/activities that use **thinking skills** or **processes**



for questions/activities that deal with **communication**



for questions/activities that require the **application of knowledge** and/or **making connections**

Though many questions obviously require more than one, perhaps even all of the above, I have chosen what I feel to be the central skill/process required.

It is important to note that this guide was not intended to be reproduced in its entirety for students, but rather to be used to supplement lessons. Activities can be done individually, in pairs, or small groups—in notebooks, on the blackboard or on chart paper, so as to save photocopying. Some of the questions in each chapter are intended for teachers to use as think-alouds, in order to model how they, as expert readers, use the particular strategy to enhance understanding of the text, while others may be used for assessment and evaluation.

Rubrics for assessing the various types of questions, as well as **reproducible worksheets**, can be found at the back of this package.

Throughout this package, I have also included activities that require students to write in a variety of forms including journal entries, poetry, descriptive paragraphs, dialogue, narratives, friendly letters, newspaper articles, and instructional writing.

It was also my intention to include connections to other subject areas, such as, **Science**, **Visual Art**, **Music** and **Drama**. **Media Literacy** is also integrated. Links to the Ontario Curriculum in these various areas can be found at the end of this package.

Special thanks to Martha Martin, author of several teacher guides, (including guides for Kenneth Oppel's *Skybreaker*, *Airborn* and *Silverwing*), who lent her keen eyes to this project.



Please note this guide is a work in progress. I hope it will evolve as I receive feedback.

Sincerely,



Marina Cohen

Prior Knowledge

Predicting/Inferencing:

1.  Examine the cover. What does it tell you about the story you are about to read? Can you tell what genre the book is just by looking at the cover? What clues does the cover give you about the setting? The characters? The plot?
2.  What do you think the black circle on the cover represents? What is glowing behind it?

Anticipation chart:



3.   Fill in the first two parts of the following chart:

What I know about eclipses	What I would like to know about eclipses	What I learned

Media Literacy:

With your teacher's permission, search the following site for information about eclipses: www.exploratorium.edu/eclipse/ Now fill in the third part of the chart.

Clarifying:


4.  Talk about: **theme** (the general idea expressed by a literary work), **symbolism** (attributing meaning or significance to objects, events or relationships) and **motif** (a reoccurring thematic element)
5.  Review Dialogue (use of quotation marks). Introduce the concept of Inner Dialogue, also known as Interior Monologue. (no quotation marks). How do you know you are in the characters thoughts?

6. Discuss the special features of myths/legends. What types of characters are often involved? What is unusual about these characters? What do myths and legends tend to explain? Read students several examples of myths and legends.

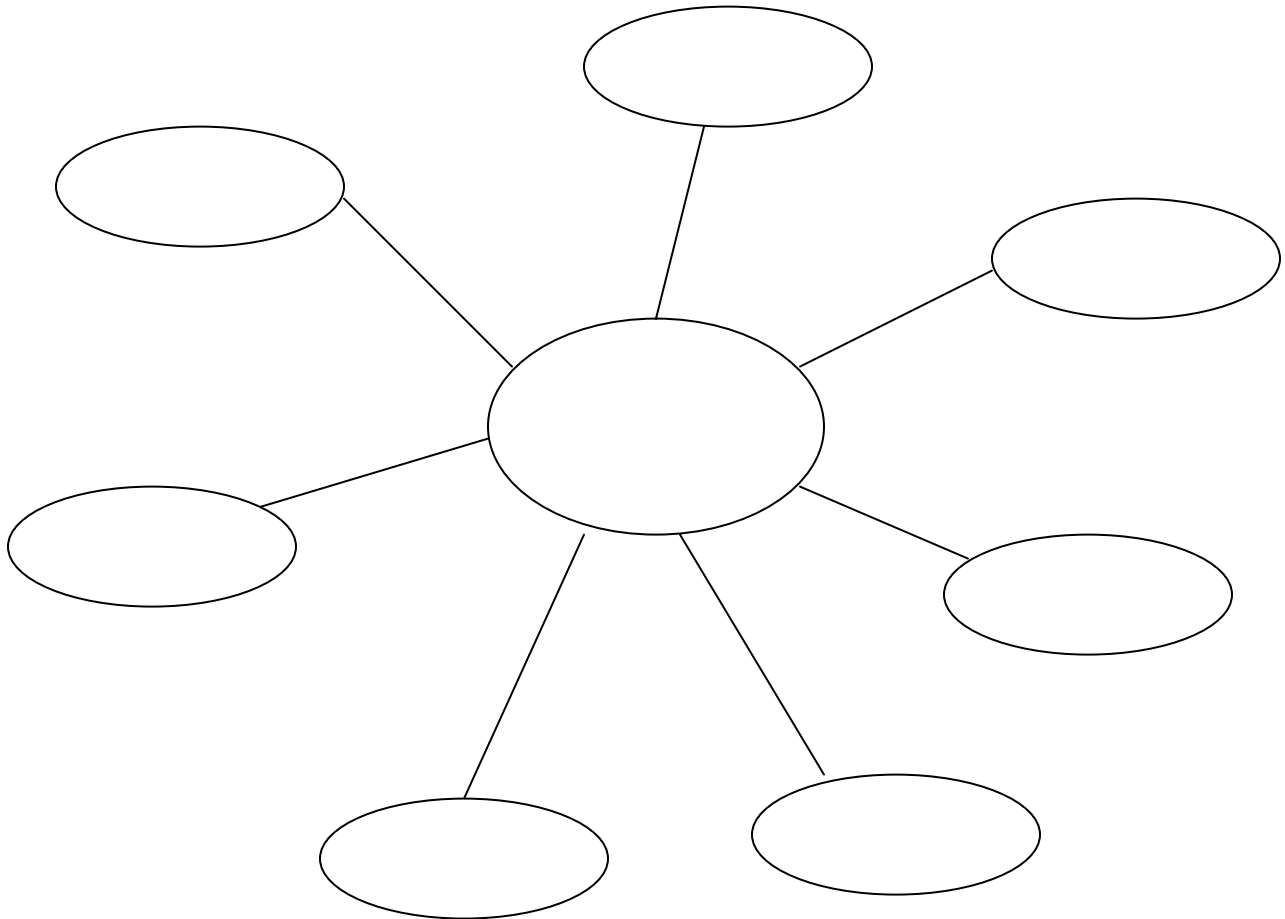



Prologue


Predicting:

1.  In your opinion, what could be causing the bright light that awakes Stella in the middle of the night? Brainstorm possibilities. Include man-made sources of light and natural sources of light. Are there any other possibilities? (supernatural?)


BRAINSTORMING:



2.  In your opinion, who is Stella talking to? What do you think the voice goes on to tell her?

3.  What has the author used to distinguish the “voice” that Stella hears?

Clarifying:

4.  Using context and/or a dictionary, explain the meaning of the following words:


patchwork


crook



Chapter One


Comparing/Contrasting:

1.  Examine the following comparison: “Drake felt like he walked in the shadow of his sister.” Is this a simile or a metaphor? How do you know?

 Write a simile and a metaphor for the following:

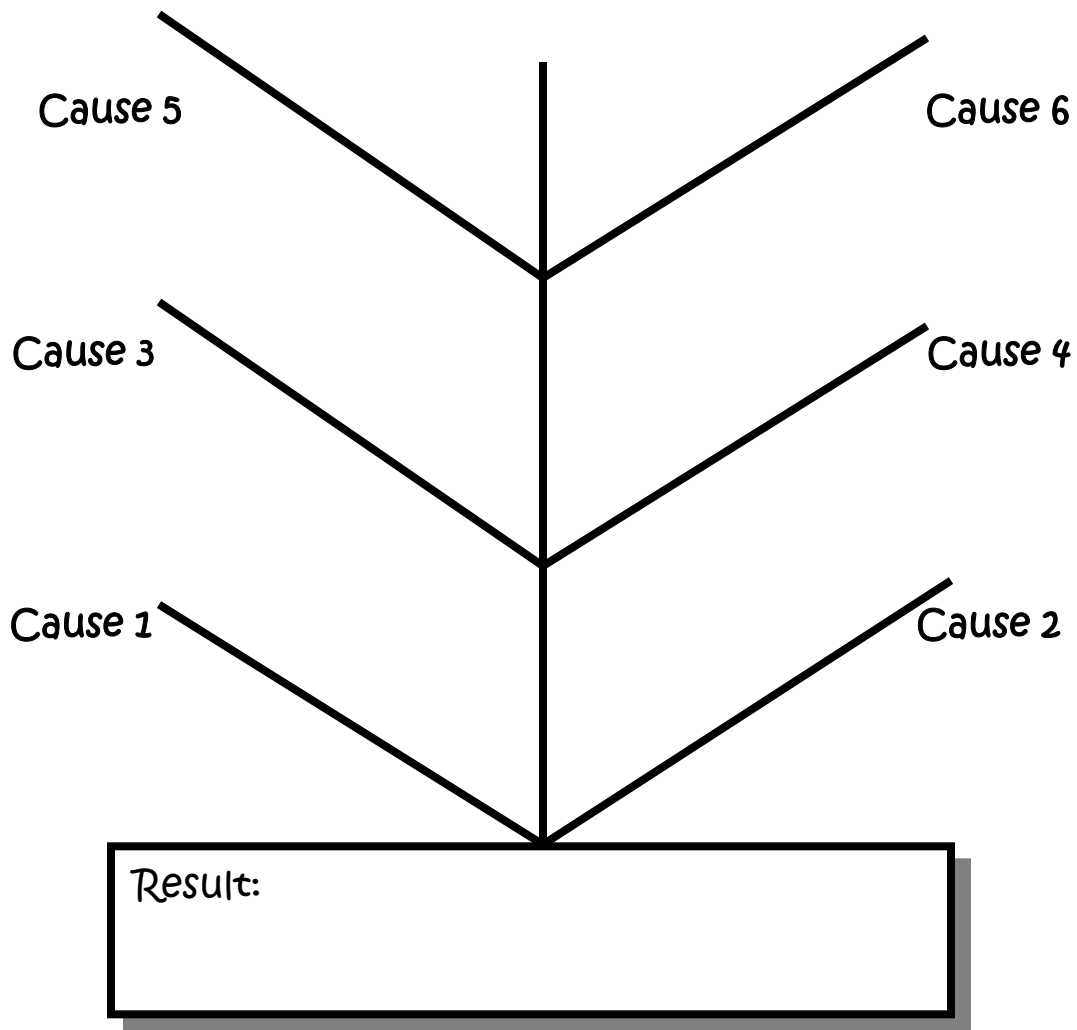
	Simile	Metaphor
e.g. hair	Her hair flowed like a river of gold.	Her hair was a river of gold.
Eyes		
Sky		
Smile		

Inferencing:


2.  Examine the following excerpt from the novel:

Drake always felt like he walked in the shadow of his twin sister. She had been born one minute ahead of him. She was the first to walk; the first to talk. She got better grades. She ran faster; she jumped higher. He was perpetually being compared to her for one thing or another. What burned him the most was that his parents were the biggest offenders. They were always making slight remarks like, “You could learn a thing or two about attitude from your sister.” Or, “Why don’t you ask Stella to help you. I’m sure she won’t mind.” Or, “Take Stella, for example...” It grated on him like sand in his teeth.


There are several causes that lead to one result. Can you find the result and then list the causes? Use the chart below for your answers.



Summarizing:

3.  Who gave Stella the pendant? What did Drake get? How does he feel about the gift? Give a quote from the text to illustrate your answer.

Predicting/Visualizing:

4.  Who do you think sent Drake the note? How did the paper on which the note was written feel/look/smell?

Connecting to Prior Experiences:




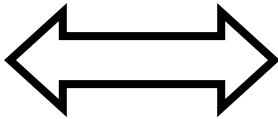
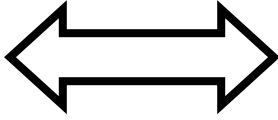
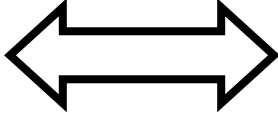
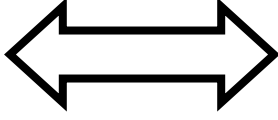
5. Drake thinks you can fool substitute teachers with silly, made-up names like Frank Einstein and Jim Nasium. Have you ever tried this? Can you make up a silly name?




Chapter Two


Summarizing:

1.  Drake and Stella are trying figure out who could possibly have sent Drake the mysterious note. They rule out several classmates. List the reasons:

Name		Explanation
Brenda St. Eve		<div style="border: 1px solid black; height: 115px;"></div>
Calvin Chung		<div style="border: 1px solid black; height: 115px;"></div>
Olga Obergurgle		<div style="border: 1px solid black; height: 115px;"></div>
Sherman Glutz		<div style="border: 1px solid black; height: 115px;"></div>


Clarifying:

2.  Why is it important not to look directly up at a solar eclipse? What can happen?

3.  Using context and/or a dictionary, explain the meaning of the following words:

- Kerfuffle
- Phenomenon
- Quadrant

Visualizing:


4.  Several words in this chapter sound like their meaning which allows you to get a clear picture of what is happening. Can you find them? This is called Onomatopoeia. Can you think of other examples?

examples from the text

other examples


examples from the text	other examples

Connecting to Prior Experiences:


5.  Drake thinks he sees something scary in the mirror. Have you ever thought you saw something or heard something, but then realized you had imagined it? Explain.

Chapter Three

Summarizing:

-  1. Why is Sherman Glutz so angry?


Seeing Casual Relationships:

-  2. Examine the following excerpt from the novel:


Miss Parks was trying to expose him for the fraud he was and he was incensed. The note claimed Sherman was *extremely capable* that he wasn't *trying hard enough*, that he *lacked motivation, not brainpower*.

Explain the teacher's comments.

Clarifying:

-  3. Using context and/or a dictionary, explain the meaning of the following words and expressions:


prodigy
virtuoso
pièce de résistance

-  4. Explain the meaning of the expression "Ignorance is bliss". Why does Sherman say, "Ignorance *was* bliss"?

Predicting/Inferencing:

-  5. What do you think Sherman's plan is all about? Who or what is Gertrude?

Connections to Music:

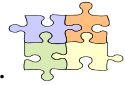
-  6. Who is Sherman's favourite composer? Fill in the first two spaces of the following chart:

Anticipation chart:

What I know about Wolfgang Amadeus Mozart	What I would like to know about him	What I learned

Media Literacy:

With your teacher’s permission, search the following sight for information:
<http://w3.rz-berlin.mpg.de/cmp/mozart.html> Now complete the last section of the chart.




7. Listen to several of Mozart’s pieces. What did Sherman mean by “*Mozart was a radical in his day*”? Now listen to a piece of music that is considered radical by today’s standards. Can you ever imagine this music as being *old-fashioned*?



Chapter Four

Clarifying:

1.  Examine the following excerpt from the novel:

“Drake stepped outside and drank a cup of January cold.”

What literary device is this an example of? Re-write this statement in your own words.

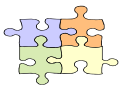
Questioning the Text:

2.  Examine the following excerpt from the novel:


“I wasn’t sneaking. I was approaching in silence. There’s a difference.”

Write a question based on Sherman’s statements. Now, try and answer your own question.

Connecting to Prior Experience:

3.  Drake pretends he can’t find his homework. Have you ever forgotten to do your homework or been unable to find it? How did you feel when the teacher asked to see it?

Summarizing:

4.  Drake and Sherman play a trick on Miss Parks. The trick backfires. Explain.

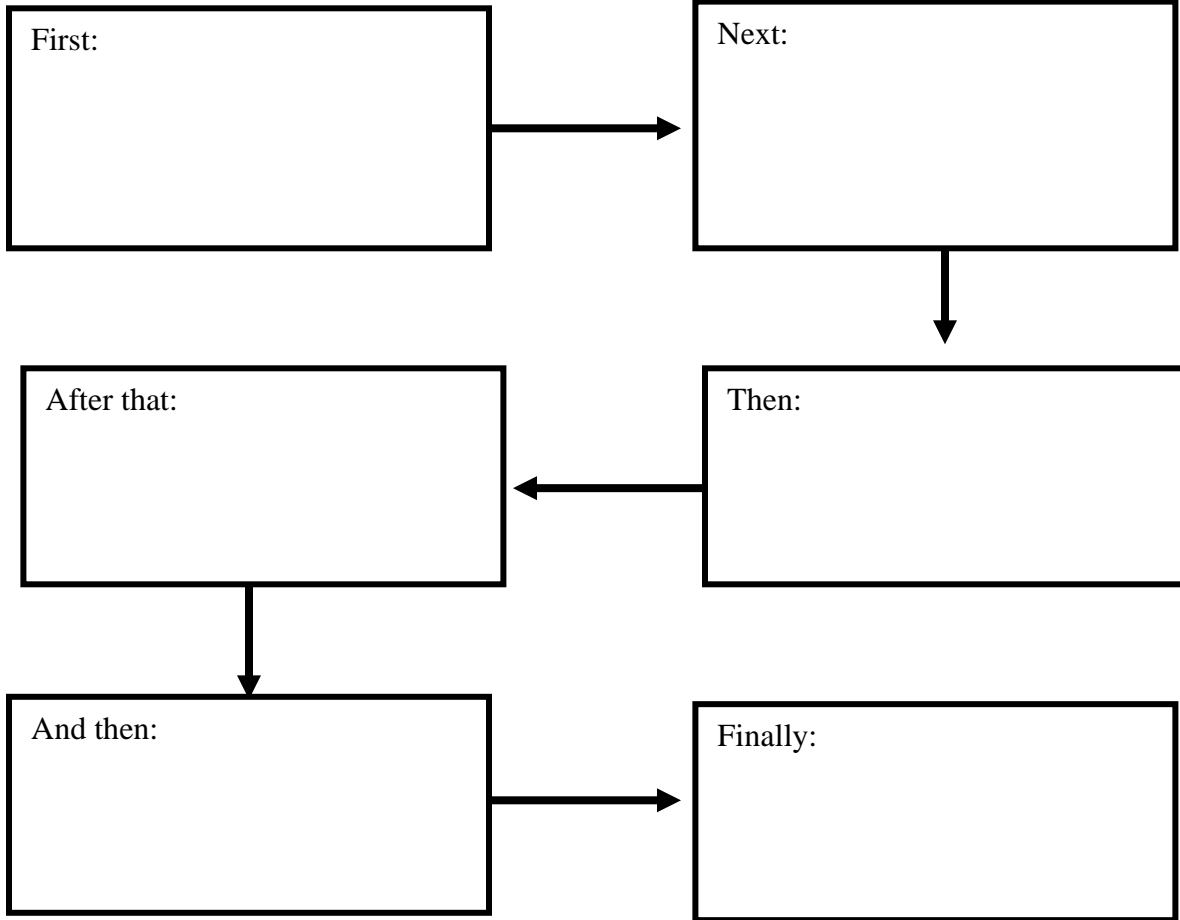
Visualizing:

5.  Examine the following excerpt from the novel:


It started with her eyes. Miss Parks’ blue eyes burned yellow and orange. Her red hair unraveled from its tight bun and

whirled violently in the air like flames dancing in the wind. The skin on her face melted away until her whole head was a blazing fireball. As the fire raged downward, igniting her entire body, her arms stretched wide and her fingertips elongated until all three students were surrounded by a great wall of fire.

Show the progression of Miss Parks' transformation with words and pictures.




Seeing Casual Connections:

6.  At the end of the chapter, what has Sherman realized about Miss Parks' name? What other plays on names were there in previous chapters?




Chapter Five


Clarifying:

-  1. In the first paragraph, we are able to hear Drake's thoughts. This is called Interior Monologue. What sentences represent Drake's thoughts? How do you know?


Summarizing:

-  2. What message does the fiery creature have for Drake, Sherman and Stella?

Recognizing the Author's Purpose:

-  3. Who is Aura? In your opinion, why has the author chosen this name?

Questioning the Text:

-  4. Who is the "chosen one"? How do you know?


Seeing Casual Connections/Predicting:

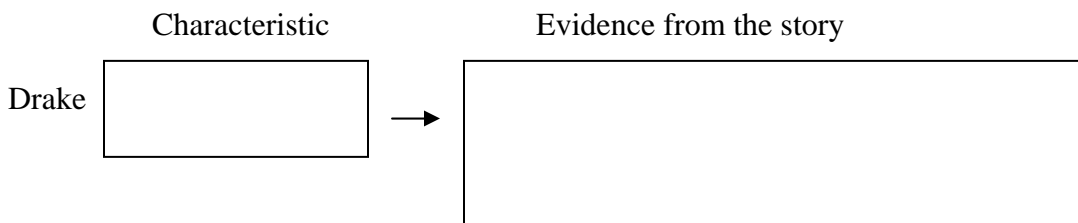
-  5. Examine the following excerpt from the novel:

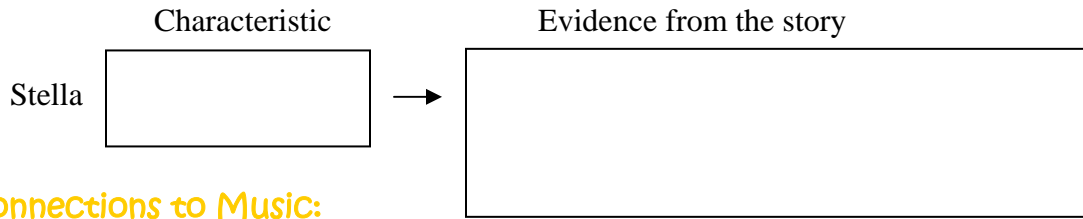
"When the ring and the necklace disappear, stand in the circle and show no fear."

What do you think this could possibly mean?


Comparing and contrasting:

-  6. Drake and Stella have very different reactions to seeing the fiery creature. Use the chart below to show what their reactions reveal about them. Choose a characteristic and give proof from the text.







Connections to Music:


6.  In small groups, using simple instruments or your voice create an accompaniment for the beginning of this chapter right up until Miss Parks returns. Make sure that the beat, rhythm and tone convey Drake's range of emotions as he begins with frantic movements and fear which slowly transform into bewilderment. (for a demonstration of how voices can create a sound-scape go to www.videosearch.tv/show/637/Honda_Civic_Choir/ where a 60 piece choir performs the sounds of a car)

Chapter Six


Clarifying:

-  According to Sherman, what is the definition of the *Path of Totality*?
Approximately what area of the Earth's surface does it cover?
-  Why does Drake not want to look up at the eclipse?

Summarizing:

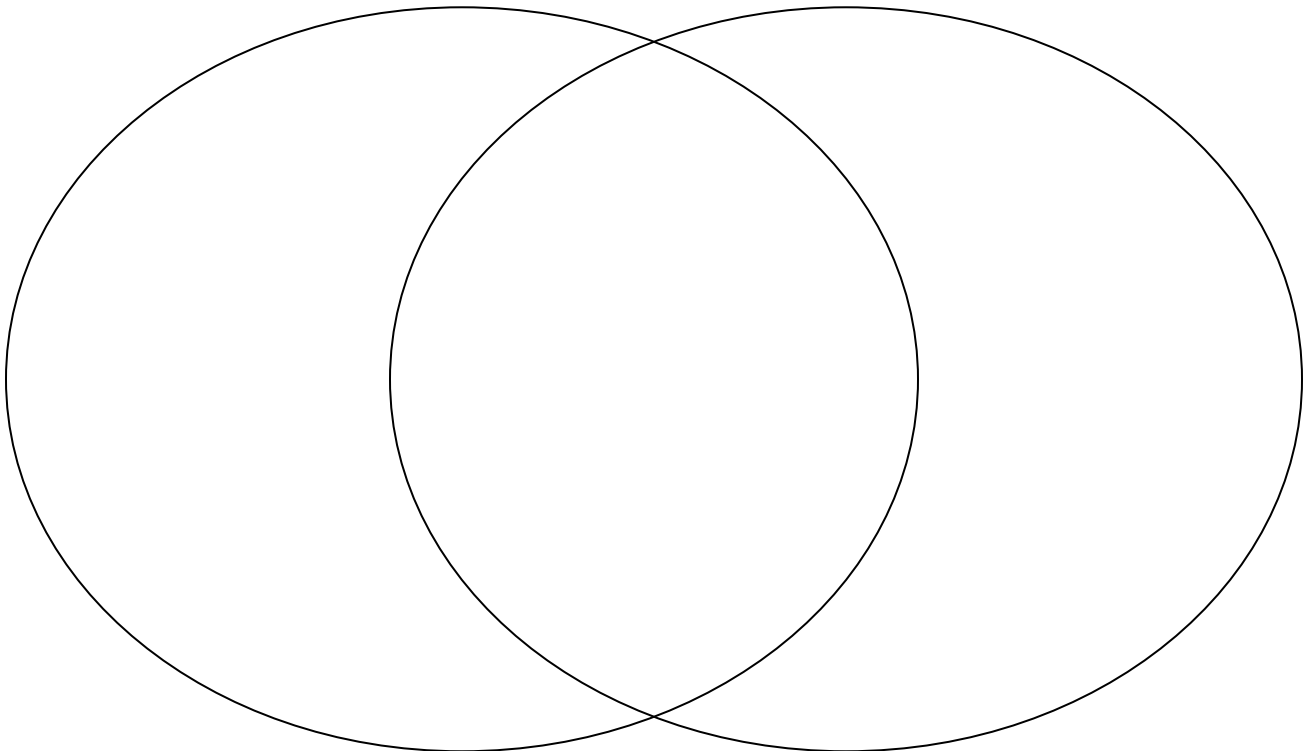
-  Sherman's job is to find out ways to protect your eyes during an eclipse.
Briefly describe each of the 3 methods.

Comparing/Contrasting:


-  Sherman says Gertrude reminds him of his mother. Complete the following Venn diagram, comparing and contrasting the two:

Gertrude


Shirley Glutz



Predicting:

5.  At the end of the chapter, Sherman asks his father for a favour. What do you think it could be?

Connections to Drama:

6.  Sherman replays a scene in his mind. It's a conversation he's had with other kids. In pairs, act out the scene. Instead of the scene ending with Sherman standing alone, while remaining in character, improvise a different ending. Help Sherman figure out how to solve his problem.

Student A: So, What does he do? Cut 'em up and look at their guts?

Student B: No. Usually just identify, classify and record.

Student A: Oh. (long pause) So, does he work with tarantulas?

Student B: No. Mostly beetles. Coleoptera order.

Student A: *Cleopatra*? I thought she was an Egyptian queen.

Student B: Co-le-OP-ter-a not Cleopatra!

Student A: Oh. (another long pause) How about killer bees? Or black widows?

Student B: Just Beetles. Scarab beetles. Long-horned beetles. Weevils.

Student A: Oh. (long pause)


Student B: Sometimes lightning bugs.

Student A: Oh. (walk away)

Student B: Hey, come back! It's the largest order in the animal kingdom you know! There are more species of beetles than plants! It's really exciting! Really!

Connections to Science:

Media Literacy:

7.  In this chapter, Sherman writes out the instructions for creating his Sherman Shields. With your teacher's permission, search one of the following Websites for information on how to create a pinhole camera.



<http://www.exploratorium.edu/eclipse/how.html>

<http://www.astrosociety.org/education/publications/tnl/41/filter.html>

<http://www.csiro.au/csiro/content/standard/ps1wc.html>


Complete the following chart:

Materials Needed:
Method of Construction:
How to use:


8.   Create your own model and present it to the class.

Chapter Seven

Questioning the Text:


1.  At the end of the chapter, Stella feels she has been gone for far less time than her parents suggest. Does this make you question the text? Write your questions and ask a friend for their thoughts.

Connections to Science:

2.  The Keeper of Earthly Light appears three times, yet each time we meet her, she has taken on a different outward appearance. Why do you think this is? Complete the following chart:



Source of Light:			
Keeper's Physical Description:			

Connections to Visual Arts:


3.  Now choose one of the Keeper's appearances and create a three-dimensional sculpture of her or draw her portrait.

Chapter Eight

Connecting to Prior Experiences:

-  Drake's parents are angry at Stella for being late. Their anger turns to concern when she faints. Drake thinks she has fooled them. Have you ever tried to get out of trouble in some creative way? Explain.
-  Do you keep a diary? Why? Why Not? Write a one page diary entry as if you were Drake writing about his birthday. Don't forget to mention how you feel about the gifts you have received and include all the conventions of diary entries, such as date, salutation etc.

Predicting:

-  What does Drake think Stella has gone insane? What do you think the zeros in the diary represent/mean?


Summarizing:

-  Examine the following excerpt from the novel:


“Keepers visit Stella and Sherman. Monsters visit me.”

Explain Drake's thoughts citing examples from previous chapters.

Connections to Science:

-  Do you think it is possible to travel through time? In this chapter, Sherman explains to Drake that according to Albert Einstein's Theory of Relativity it is. Just because something works in theory, does it mean it works in reality?

Media Literacy:

-  With your teacher's permission, search the following websites for information on Albert Einstein. With a partner, either write a brief biography of Einstein or find information explaining his Theory of Relativity and how it can be connected to time-travel.

Biographical Information:

http://nobelprize.org/nobel_prizes/physics/laureates/1921/einstein-bio.html

<http://www.humboldt1.com/%7Egralsto/einstein/timeline.html>

<http://www.lucidcafe.com/lucidcafe/library/96mar/einstein.html>

Time Travel and how it relates to Einstein:


http://www.lifesci.sussex.ac.uk/home/John_Gribbin/timetrav.htm

<http://science.howstuffworks.com/time-travel.htm>





Chapter Nine

Connecting to Prior Experiences:


1.  Why does Drake feel as though he is invisible to his parents? Have you ever felt invisible? Would you like to have the ability to really become invisible? Why or why not?

Clarifying:


2.  What does Drake decide to bring along on the journey? Is this a good decision? Explain your answer.
3.  Using context and/or a dictionary, explain the meaning of the following words:

laboured
concocted
trustee


Connections to Drama:

4.  *Tableau Vivant* is the French term that translates literally as a “living picture.” It is the depiction of a scene, usually presented on stage, by silent and motionless actors. In small groups, create a series of “tableaux vivants” that tell the story of what is happening in this chapter. Begin with Drake and Sherman inside the school stairwell and continue until they are sucked through the light. Don’t forget to include Shadowbands and the Keeper in your scenes. Decide what props are necessary. Figure out a way to show the changes in lighting. Use music if you like. Maintain concentration and use facial expression to show your emotions.

Connections to Science:

5.  What are the eight phases of the moon? Complete the chart with the title of the phase and a diagram showing how the moon appears during this phase.

Title:								
Diagram:								

6.  During which phase is it possible for a solar eclipse to occur. Draw a diagram or create a model to show how a solar eclipse occurs. What are Bailey's Beads? What is the Diamond Ring effect?

Media Literacy:

With you teacher's permission, search the following sites to assist you with questions 5 and 6:

http://aa.usno.navy.mil/faq/docs/moon_phases.html


<http://www.mreclipse.com/Special/SEprimer.html>

http://www.daviddarling.info/encyclopedia/B/Bailys_beads.html


http://www.daviddarling.info/encyclopedia/D/diamond_ring_effect.html

Chapter Ten


Visualizing:

1.  At the beginning of this chapter, Drake, Stella and Sherman find themselves in complete darkness. Find words and phrases from the text that describe the darkness. How does the author use senses other than sight to convey the atmosphere?


Connecting to Prior Experiences:

2.  Have you ever been in complete darkness. How did it/would it feel?

Summarizing/Inferencing:

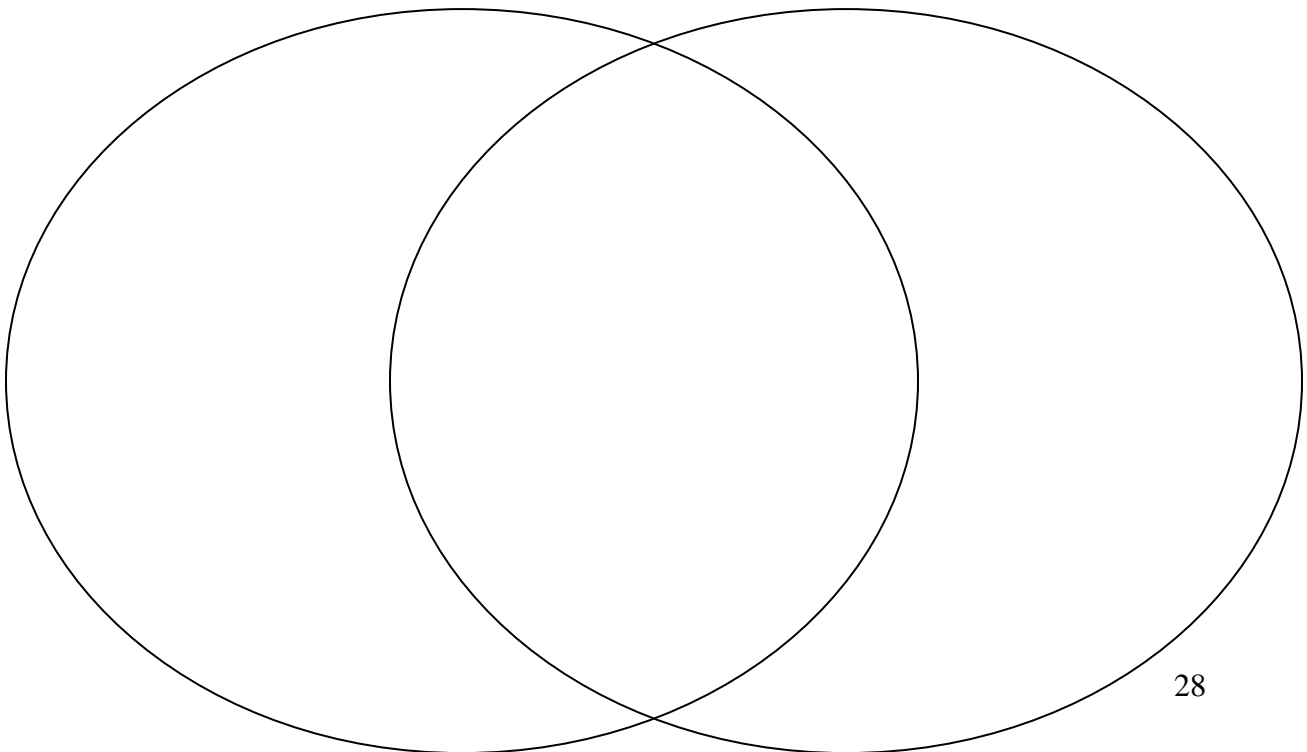
3.  What has Sherman brought along? Why do you think this will be a very important object in the story? Why do the Lampyrlites worship Sherman? What do they call him?

Comparing and Contrasting:


4.  Complete the following Venn diagram to show the similarities and differences between the Lampyri-lites and the fireflies inside the pickle jar.

Lampyri-lites

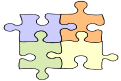
Fireflies




Summarizing:

5.  Azzmir tells Drake, Stella and Sherman a great deal about the world they now find themselves in. What do you, as the reader, now know about the world? Start with its name.

Connecting to Prior Experiences:

6.  Think about why Kazzwith joins the group. What is the bravest thing you've ever done?


Connections to Visual Arts:

7.  As the light ripples outward, Drake gets a clear picture of his surroundings. Draw a picture of the landscape or create a diorama.




Chapter Eleven


Summarizing:

1.  What is the only thing Drake brought along on the journey? What does he discover about this object chapter eleven? Why does he not tell the others about it?

Visualizing:


2.  Who is Bumble Dan? Describe him. What is unusual about the way he communicates?

Clarifying:

3.  Using context and/or a dictionary, explain the meaning of the following words:

barren
gingerly
silhouette
fissure

Connections to Music:


4.  Imagine Bumble sang/spoke to a different tune, perhaps, *Twinkle Twinkle Little Star*. Re-write his dialogue using this melody or another of your choice. Try to keep the content of his dialogue intact. Do you think your version is just as effective?

Or

Imagine you are having an argument with a parent or friend. Write the entire dialogue using the tune of *Mary Had a Little Lamb* or another song of your choice.

Chapter Twelve

Recognizing the Author's purpose:

1.  Point of View refers to how the story is told—what style of narration. There are three types of narration:

First-Person Narrator

In first-person, the story is told through the eyes, or “point of view” of one character using “I”. The I-narrator can take part in the action or simply be a witness to it. In this type of narration, the reader can only know what the narrating character experiences. The reader is considered “limited” to what the narrator tells him/her.

Second-Person Narrator

In second-person, the narrator uses “you”. For example: “You are walking down the street. You hear a whistle. You turn. You see a man pointing at you.” This style of narration is rare.


Third-Person Narrator

Third-person is the most common of the three styles and uses “he/she”. In third-person narration, the narrator is usually omniscient—this means, the narrator can tell the reader about things that are happening near and far, in each of the characters minds, etc.

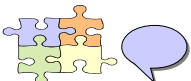
However, there is a narration style that is known as **third-person personal**. In this case, the focus is on one character, limiting observations only to what that particular character witnesses, hears and feels. Although it is similar in its limitations to first-person, this narrator still uses “he/she”.

In each case, the reader must decide if the narrator is reliable or not.

What narration style is *Shadow of the Moon*? Through whose eyes is most of the story told? Does the point of view ever switch? Give examples from previous chapters.

2.  Why does the author switch the point of view from Drake to Umbra for this chapter? What are we able to learn about Umbra that Drake would not know?


Connections to Drama:

3.  Point of view can be very interesting. Think about some common fairy tales: *Goldilocks and the Three Bears*, *Cinderella*, *The Three Little Pigs*, *Little Red Riding Hood*. In a short presentation, try and re-tell one of these fairy


tales from the villain's point of view. For example, imagine you are one of the Three Bears returning to discover someone has broken into your home, vandalized, stolen, etc. Tell the story from the bear's perspective. (For an example, see: The true story of the 3 little pigs, by A. Wolf. As told to Jon Scieszka)

Chapter Thirteen

Questioning the Text/Predicting:


1.  At the beginning of this chapter, Stella is in a trance-like state. When Drake gives her a shove, she says: “I knew your plan before you knew it yourself.” What questions do you have about this? Write them down and discuss them with a partner.

Summarizing:


2.  In the Caves of Insanity, the group encounters several obstacles. Name each one and give a brief description of its danger. One of the obstacles is not given a name. Explain how this obstacle actually ends up assisting the group. Do you think the author has chosen a good name for these caves? Explain.

Name of Obstacle	Explanation
➤	➤
➤	➤
➤	➤
➤	➤
➤	➤
➤	➤
➤	➤


Predicting:

3.  When the group finally locates the Seers, they demand a gift. What do you think this gift will be, and who will be the one to give it to them?

Visualizing:

4.  Write a paragraph describing the Seers.


Connections to Visual Arts:

5.  Draw a picture of this character or create a sculpture of it.




Chapter Fourteen

Summarizing:

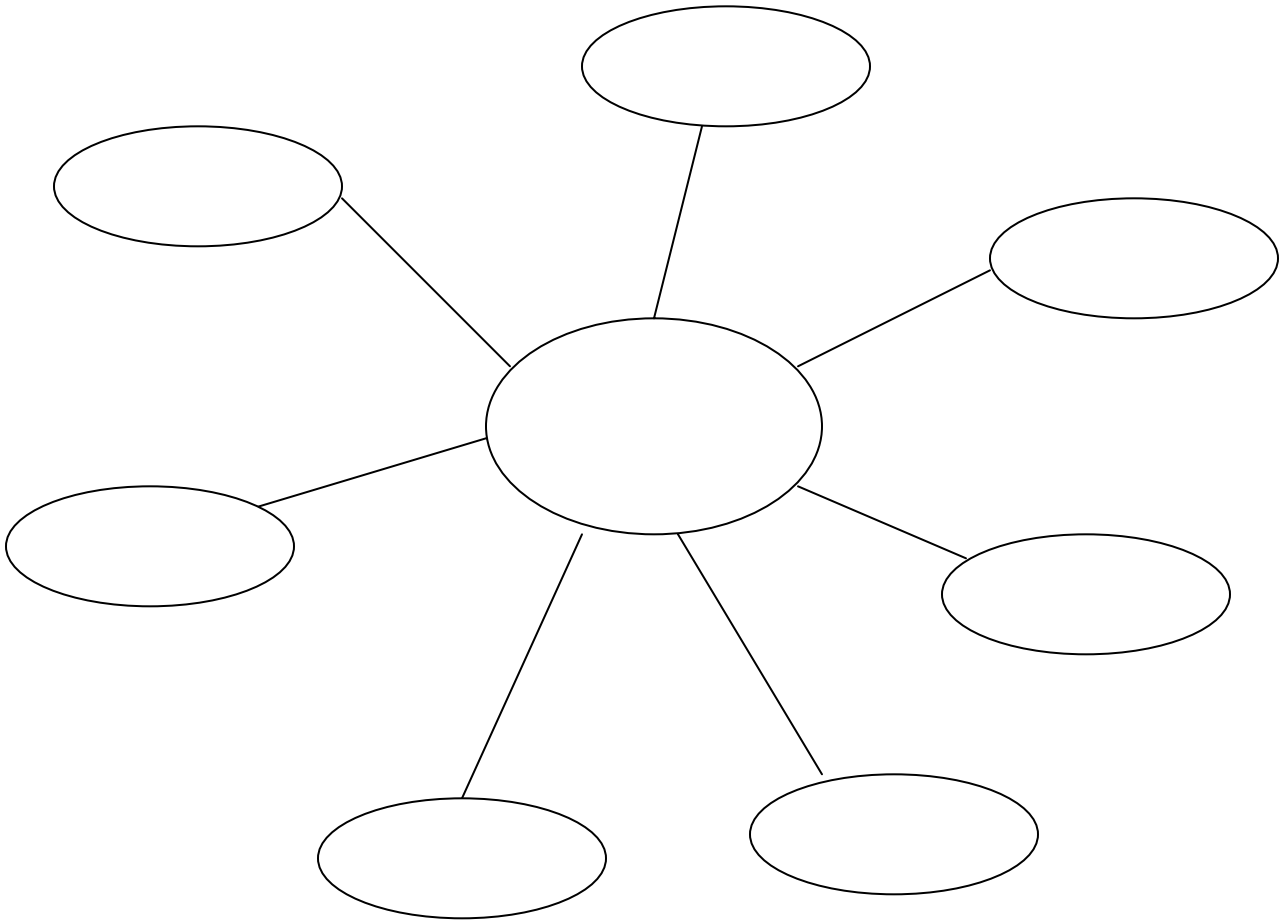
-  In this chapter the reader learns information along with the characters from the Seers. Give a brief summary of what the group learns from each of the three heads.

What Was	
What Is	
What Might Come to Pass	

Seeing Casual Relationships:

-  Many cultures have myths and legends surrounding the creation of the universe. Write your own legend explaining a natural phenomenon. Use the graphic organizers below to brainstorm ideas before you write:

BRAINSTORMING:



Exlanation of _____




Action




Results

Recognizing the Author's Purpose:


3.  At the end of this chapter, Sherman gives himself a new name. What name has the author chosen to give Sherman? Why this name?

Connecting to Prior Experiences:


4.  Have you ever wanted a new name? If you could choose a different name, what would it be?

Chapter Fifteen


Recognizing the Author's Purpose:

-  1. In this chapter the point of view switches once again to Umbra. What do we learn about him in this chapter? Why is he so jealous of the light? In your opinion, is there any truth to what he is saying?

Clarifying:


-  2. What is the Evil Darking Stone? How did Umbra claim to have created it? Use the sequence: First, Next, Then, Finally.

Recognizing the Authors Purpose:

-  3. At the end of this chapter, Umbra refers to *The Chosen One*. The Keeper of Earthly light also referred to *The Chosen One*. Do you think they are talking about the same character? Explain your answer.


Connections to Science:

Media Literacy:

-  4. With your teacher's permission, search the following website. How is a pearl is really formed. Is sand actually used? Is Umbra's description of how the Evil Darking Stone was created scientifically accurate?


<http://www.perlas.com.mx/english/pearlsac.html>

<http://science.howstuffworks.com/question630.htm>

-  5. Umbra claims to have spun the Evil Darking Stone so fast that it sucked Aura's light inside. What is friction? With your teacher's permission, search the following websites for information:

<http://www.fearofphysics.com/Friction/frintro.html>

<http://van.physics.uiuc.edu/qa/listing.php?id=160>




6.  Can friction actually draw light toward it? What is the only thing that can attract light? Search the following website for information:

<http://www.astro.uu.nl/~strous/AA/en/antwoorden/zwarte-gaten.html#3>



Chapter Sixteen

Predicting:

1.  Except for Sherman's jar of fireflies, the group has been in darkness since their arrival on the Halfstone, yet as Drake sets foot on the Blacklands, something strange begins to happen to him. Describe his transformation? Why do you think this is happening?
2.  As the group enters Gloom Forest, both Drake and Kazzwith sense they are being followed. What do you think is following them?
3.  Examine the following excerpt from the novel:

Stella knew it was her only chance. She looked deep into the large eyes of her friend. Kazzwith smiled and nodded. Reluctantly, she turned and fled.

Stella charged into the briny waves—coat, hat, boots and all. The water felt more like oil, thick and heavy, clinging to her body. She swam as hard as she could as Drake shouted out directions. Sherman and Drake pulled her from the frigid waters into the safety of the floating mushroom cap as it drifted further and further from the shore.

She was crying.

Why was Stella crying? What do you think she knows that the others don't?

Connections to Science:

Media Literacy:


4.  Search the following websites for information on Aye-eyes:

<http://www.nationalgeographic.com/ngkids/0510/>


Complete the following chart:

Aye-Aye
Physical Description:
Habitat:
Diet:
Interesting Facts:

Seeing Casual Connections:

5.  What is unusual about Gloom Forest? Why do you think the author chose to have the forest made out of mushrooms? What do Aye-Ayes and mushrooms have in common?

Connections to Visual Arts:

6.  With your teacher's permission, search the following website for information on the appearance of different types of mushrooms:

Media Literacy:


<http://www.personal.u-net.com/~chilton/fungi.htm>
<http://www.ucmp.berkeley.edu/fungi/fungi.html>

Now create a three-dimensional portrait of the landscape of Gloom Forest, for example, a diorama.




Chapter Seventeen

Predicting:


1.  This chapter begins with Kazzwith standing on the shore, fending off the Aye-eyes with the firefly jar. The last thing Drake sees is a dark shadow approaching him. What do you think is approaching him?

Visualizing:


2.  Who is Aggira? Describe her two very different appearances in this chapter using both words and pictures:

First Appearance


Second appearance

3.  Who is Sowillow? Is there an actual description of this character? How do you picture her?

Inferencing:

4.  Why is Drake so willing to believe that Aggira's attention to him is sincere?

Connections to Science:


5.  When Drake takes out his clock, he notices the hands have moved once again and he begins to wonder whether the clock is in fact broken, or whether it is moving at a very slow pace. Explain what he believes is happening. Do you think his explanation sounds scientifically possible?

Media Literacy:

Search the following websites for information on time and how it is measured.

<http://science.enotes.com/science-fact-finder/time-weights-measures/how-time-measured>



<http://www.physics.nist.gov/GenInt/Time/time.html>

6.  Answer the following questions about “time”:


- What are the three principle ways the passage of time is measured? (rotational, atomic, dynamic)
- List three large increments of time and three small increments of time.
- What celestial bodies are used as reference for the passage of time?

Chapter Eighteen

Inferencing:

1.  At the beginning of this chapter, Aura is still trapped in the sphere. She says to Umbra: “We have arrived.” Why does she use the pronoun “we” and not “they”? What does this tell us?
2.  At the end of the chapter, Stella here’s the voice again only this time it is in her mind. She hears the exact same words she heard when she looked out the window of her bedroom: *The time has come...* What do you now think this means?

Predicting:

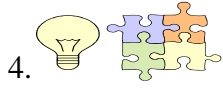
3.  Describe what happens to Drake, Stella and Sherman after they become split up:

Sherman

Drake

Stella

Connections to Science:



4. Why do you think the sand in the Sandmaze is called The Sands of Time? What timepiece does this remind you of? Construct a device, other than a mechanical clock, that can be used to tell time.


Connections to Visual Arts:





5. Do you like puzzles and mazes? Have you ever been through a three-dimensional maze, perhaps in a corn field or one made of bushes? What is unusual about the Sandmaze? Design your own maze either on paper or create a three-dimensional one.

Chapter Nineteen


Inferencing:

1.  Where is Drake at the start of this chapter? How do you know? Describe his surroundings.

Clarifying:

2.  Who is Drake talking to? Why is he surprised?
3.  Who is The Chosen One? How do you know? How does Umbra try to get Drake to join him? What does he tell him? Do you think Umbra is right?

Connections to Visual Arts:


4.  Umbra's castle is dark and empty. Imagine you are an artist and you have been commissioned to produce a work of art that will be housed in Imwratheer. Create a work of art using the elements of design that will suit the sinister castle, as well as Umbra's personality.

Or


Imagine you are an artist who has been commissioned to produce a work of art for Bumble Dan's cave. Use the elements of design in your artwork to create a piece suitable for the cave and one appealing to Bumble Dan's personality.

Chapter Twenty


Seeing Casual Connections:

1.  How has Drake unknowingly managed to save Sherman, Stella and Kazzwith?

Predicting:

2.  What decision does Drake have to make at the end of this chapter? What do you think he will do?

Connections to Science:

3.  What insect attacks the group in Imwratheer? Complete the first two sections of the following chart:

What I already know about Dung Beetles:	What I would like to know:	What I have learned:

Media Literacy:

With your teacher's permission, search the following websites for information about dung beetles and complete the last section of the chart.




<http://www.ces.ncsu.edu/depts/ent/clinic/Bugofwk/970081/dungbeet.htm>

<http://www.amonline.net.au/factsheets/dung-beetles.htm>

<http://www.insecta-inspecta.com/beetles/scarab/index.html>


Chapter Twenty-one

Clarifying:

1.  Why does Sherman think the sight of Drake standing side by side with Umbra is horrific?
2.  Was Drake's clock important after all? Why?
3.  Using context and/or a dictionary, explain the meaning of the following words:

Pawns
Crevices
Plummeted


Inferencing:

4.  What was Bumble Dan and Kazzwith's plan? Did it work?


Seeing Casual Connections:

5.  There were, in fact, two *Evil Darking Stone*'s and two sources of light. Explain.

Recognizing the Author's Purpose:



6.  Symbolism is when an object or action means something more than its literal meaning. If the letters in Drake Livingstone's name spell Evil Darking Stone, how is Stella Livingstone's name significant? What does the name Stella mean? What other names in this novel are symbolic?

Predicting:

7.  If Stella and Aura have fused to become one being, what do you think will happen to her when Drake and Sherman return home? How will they explain her absence?

Epilogue

Clarifying:

1.  What was surprising about this chapter? What has happened to Stella?
2.  Write a timeline for the events that happened to Drake, Stella and Sherman during the one minute of totality of the solar eclipse. (Use the times that Drake checked his clock as a starting point and don't forget to include a simple illustration in the box above.)



Links to the Ontario Curriculum

(excerpts taken from the Ministry of Education document)

Science and Technology:

Energy and Control: Grade 4: Light and Sound Energy

Overall Expectations:

1. demonstrate an understanding of the characteristics and properties of light and sound;
2. investigate different ways in which light and sound are produced;
3. identify technological innovations related to light and sound;

Specific Expectations:

1. identify a variety of natural and artificial light sources;
2. distinguish between objects that produce their own light and those that reflect light;
3. identify some objects that give off light but produce little or no heat (e.g. Fireflies);
4. design make and test an optical device (see pinhole camera);

Earth and Space Systems: Grade 6: Space

Overall Expectations:

1. demonstrate an understanding of the patterns of change observable on earth as a result of the movement of the different bodies in the solar system (e.g. solar and lunar eclipses, phases of the moon);
2. investigate, using models and simulations, the relationship between the sun earth and moon, the patterns of change observable on earth that result from the movement of these bodies;

Specific Expectations:

1. describe the physical characteristics of components of the solar system;
2. identify bodies in space that emit light and those that reflect light;
3. identify cycles in nature (e.g. phases of the moon);

4. describe, using models or simulations, the effects of the relative motion and positions of the earth, moon, and sun (e.g. solar and lunar eclipses);
5. follow safety procedures when observing the sun;
6. construct a device that could have been used to tell time before mechanical clocks were invented;

The Arts:

Visual Arts: Grade 4

Overall Expectations:

1. produce two- and three-dimensional works of art that communicate ideas for specific purposes and to specific audiences;

Specific Expectations:

1. produce two- and three-dimensional works of art that communicate thoughts, feelings and ideas for specific purposes and to specific audiences;
2. plan a work of art, identifying the artistic problem and a proposed solution;

Visual Arts: Grade 5

Overall Expectations:

1. produce two- and three-dimensional works of art that communicate a range of ideas;

Specific Expectations:

1. Select the most appropriate tools, materials, and techniques for a particular purpose, and use them correctly;
2. organize art works to create a specific effect, using the elements of design;
3. produce two- and three-dimensional works of art;

Visual Arts: Grade 6

Overall Expectations:

1. produce two- and three-dimensional works of art that communicate a range of ideas;

Specific Expectations:

1. identify the most appropriate tools, materials and techniques for the size and scope of the work and use them correctly;
2. produce two- and three-dimensional works of art;

Drama and Dance: Grade 4**Overall Expectations:**

1. interpret and communicate the meaning of stories, poems, plays and other material drawn from a variety of sources and cultures, using a variety of drama techniques;
2. identify and apply solutions to problems presented through drama and dance, and make appropriate decisions in large and small groups;

Specific Expectations:

1. demonstrate an understanding of voice and audience by speaking and writing in role as characters in a story;
2. identify and explain the use and significance of symbols or objects;
3. enact or create, rehearse, and present drama and dance works based on novels, stories, poems and plays;
4. represent and interpret main characters by speaking, moving, and writing in role;
5. demonstrate control of voice and movement by using appropriate techniques;
6. demonstrate the ability to maintain concentration while in role (e.g. create tableaux in small groups)
7. demonstrate an understanding of the use of production technology to create different effects;

Drama and Dance: Grade 5**Overall Expectations:**

1. interpret and communicate the meaning of stories, poems, plays and other material drawn from a variety of sources and cultures, using a range of drama techniques;
2. solve problems presented through drama and dance, working in large and small groups and using various strategies;

Specific Expectations:

1. demonstrate awareness of audience when writing in role, and use the appropriate language, tone of voice, gestures, and body movements when speaking as a character in a drama;
2. demonstrate the ability to sustain concentration in drama and dance (e.g. by adding transitions between tableaux);
3. rehearse and perform small-group drama and dance presentations drawn from novels, poems, stories, plays and other source materials;

Drama and Dance: Grade 6

Overall Expectations:

1. interpret and communicate the meaning of novels, scripts, legends, fables, and other material drawn from a range of sources and cultures, using a variety of drama and dance techniques;
2. solve problems presented through drama and dance in different ways, and evaluate the effectiveness of each solution;

Specific Expectations:

1. demonstrate understanding of ways of sustaining the appropriate voice or character when speaking or writing in role for different purposes;
2. recognize when it is necessary to sustain concentration in drama and dance;
3. create, rehearse and present drama and dance works to communicate the meaning of poems, stories, paintings, myths, and other source material;

Music: Grade 4

Overall Expectations:

1. create and perform music, using a variety of sound sources;
2. communicate their response to music in ways appropriate for this grade;

Specific Expectations:

1. write new words to familiar melodies, using their knowledge of rhythm to ensure that the new text fits with the melody;
2. create an accompaniment for a story, poem, or drama presentation, using their knowledge of beat, rhythm, and tone colour;

Music: Grade 5

Overall Expectations:

1. create and perform music, using a variety of sound sources;
2. communicate their response to music in ways appropriate for this grade;

Specific Expectations:

1. create an accompaniment for a story, poem, or drama presentation, using their knowledge of beat, rhythm, and tone colour and melody;

Music: Grade 6**Overall Expectations:**

1. communicate their response to music in ways appropriate for this grade;

Specific Expectations:

1. create a musical accompaniment for a story, poem, or drama presentation;
2. describe, through listening, the main characteristics of pieces of music from the Baroque and Classical periods (e.g., Clarinet Concerto in A, K.622 by Mozart)



Assessment and Evaluation

Reading:

	Level 1	Level 2	Level 3	Level 4
Clarifying	Student demonstrates limited understanding of content and is unable to express/explain ideas in own words	Student demonstrates some understanding of content and is able to express/explain ideas in own words with some effectiveness	Student demonstrates considerable understanding of content and is able to express/explain ideas in own words with effectiveness	Student demonstrates thorough understanding of content and is able to express/explain ideas in own words with a high degree of effectiveness

	Level 1	Level 2	Level 3	Level 4
Comparing and Contrasting	Student is able to recognize 1 or 2 similarities and/or differences and responds with limited effectiveness	Student is able to recognize 1 or 2 similarities and 1 or 2 differences and responds with some effectiveness	Student is able to recognize many similarities, many differences and responds with considerable effectiveness	Student is able to recognize most similarities, most differences and responds with a high degree of effectiveness

	Level 1	Level 2	Level 3	Level 4
Connecting to Prior Experiences	Student is unable to connect content to prior and/or personal experiences or makes connections that appear unrelated to the text	Student is able to connect content to prior and/or personal experiences with some effectiveness or makes some connections that are loosely related to the text	Student is able to connect content to prior and/or personal experiences with considerable effectiveness or makes connections that are closely related to the text	Student is able to connect content to prior and/or personal experiences with a high degree of effectiveness or makes thoughtful connections that are coherently related to the text

	Level 1	Level 2	Level 3	Level 4
Inferencing	Student is unable to use or limited in their use of the various types of inferences and therefore demonstrates little or no understanding of important text implications	Student is able to use 1 or 2 of the various types of inferences and therefore understands some important text implications; may include misinterpretations	Student uses the various types of inferences with considerable effectiveness and therefore understands important text implications	Student uses the various types of inferences with a high degree of effectiveness and therefore demonstrates thorough understanding of important text implications

	Level 1	Level 2	Level 3	Level 4
Predicting	Student makes illogical predictions that appear unrelated to the text	Student makes predictions that are somewhat reasonable and loosely related to the text	Student makes predictions that are reasonable and closely related to the text	Student makes thoughtful predictions that follow a logical sequence and are coherently related to the text

	Level 1	Level 2	Level 3	Level 4
Questioning the Text	Student is unaware of difficulties with the text and even when prompted has difficulty formulating questions to aid in clarification	Student is aware of difficulties with the text and when prompted is able to formulate 1 or 2 questions to aid in clarification; student requires assistance locating answers	Student is aware of difficulties with the text and is able to formulate several questions independently to aid in clarification and is able to locate answers for these questions	Student has a thorough grasp of difficulties with the text, questions it often and independently; student demonstrates greater understanding after having answered questions independently.

	Level 1	Level 2	Level 3	Level 4
Recognizing the Author's Purpose	Student takes the text at face-value and is unable to detect bias and/or subtle manipulation of language even when prompted	Student is beginning to become aware of bias and subtle manipulation of language and is beginning to connect the use of these to the author's specific intentions when prompted	Student is able to detect bias and/or subtle manipulation of language independently and is able to connect these to the author's specific intentions with considerable effectiveness	Student has a thorough grasp of bias and/or subtle manipulation of language; is able to connect these to the author's specific intentions with a high degree of effectiveness

	Level 1	Level 2	Level 3	Level 4
Seeing Casual Relationships	Student is unable to make connections between various contexts	Student is able to make connections between various contexts with some effectiveness	Student is able to make connections between various contexts with considerable effectiveness	Student is able to make connections between various contexts with a high degree of effectiveness

	Level 1	Level 2	Level 3	Level 4
Summarizing	Student is able to recall a limited number of facts, mostly copied from the text, and is unable to organize these into the correct sequence; may include some inaccurate information	Student is able to give a partial summary, mostly in own language with some important ideas and facts and is able to organize these into the correct sequence	Student is able to give an adequate summary in own language, including many important ideas, facts, details and events and is able to organize these into the correct sequence	Student is able to give a comprehensive summary in own language, including all important ideas, facts, details and events and is able to organize these into the correct sequence

	Level 1	Level 2	Level 3	Level 4
Visualizing	Student is able to recall/reproduce 1 or 2 details and organizes ideas/information with limited effectiveness	Student is able to recall/reproduce some important details and organizes information with some effectiveness	Student is able to recall/reproduce many important details and organizes information with considerable effectiveness	Student is able to recall/reproduce most important details and organizes information with a high degree of effectiveness

Oral/Visual Communication: (coming soon)

Writing: (coming soon)