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Students are bombarded every day with media messages laden with rules: how true patriots should act, how healthy people eat, what real women should look like. Acting Out Culture is the first thematic composition reader to focus students' attention beyond what rules and norms govern their everyday behavior to how the rules themselves have been shaped over time.

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Centering the Classroom is a comprehensive, step-by-step practical workbook designed to teach and inspire K-8 teachers to develop engaging and effective learning centers. It offers teachers a wide array of options and examples for structuring

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learning centers to fit their own teaching approach as well as their students' specific learning styles and needs. Included are collections of activities that demonstrate how learning centers can be used to differentiate instruction in mixed-ability classrooms for different subject areas and grade levels. Written and reviewed by expert teachers in the field, the workbook translates theory into practice and provides methods that are classroom-tested and research-based. Spiral bound.

Trans/acting Culture, Writing, and Memory is a collection of essays written in honour of Barbara Godard, one of the most original and wide-ranging literary critics, theorists, teachers, translators, and public intellectuals Canada has ever

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produced. The contributors, both established and emerging scholars, extend Godard's work through engagements with her published texts in the spirit of creative interchange and intergenerational relay of ideas. Their essays resonate with Godard's innovative scholarship, situated at the intersection of such fields as literary studies, cultural studies, translation studies, feminist theory, arts criticism, social activism, institutional analysis, and public memory. In pursuit of unexpected linkages and connections, the essays venture beyond generic and disciplinary borders, zeroing in on Godard's transdisciplinary practice which has been extremely influential in the way it framed questions and modelled interventions for the study of Canadian, Québécois, and Acadian literatures and cultures. The authors

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work with the materials ranging from Canadian government policies and documents to publications concerning white-supremacist organizations in Southern Ontario, online materials from a Toronto-based transgender arts festival, a photographic mural installation commemorating the Montreal Massacre, and the works of such writers and artists as Marie Clements, Nicole Brossard, France Daigle, Nancy Huston, Yvette Nolan, Gail Scott, Denise Desautels, Louise Warren, Rebecca Belmore, Vera Frenkel, Robert Lepage, and Janet Cardiff.

Both a critical account of contemporary feminist performance and illustration of its depth and

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edition, Acting Out is essential reading for anyone interested in feminist theory, sexual difference, queer theory, or the politics of contemporary performance.

Contributors include Philip Auslander, C. Carr, Kate Davy, Joyce Devlin, Elin Diamond, Jill Dolan, Hillary Harris, Lynda Hart, Lynda M. Hill, Julie Malign, Vivian M. Patraka, Peggy Phelan, Janelle Reinelt, Sandra L. Richards, Amy Robinson, Judy C. Rosenthal, Rebecca Schneider, Raewyn Whyte, and Yvonne Yarbro-Bejarano.

What is it about Niagara Falls that fascinates people? What draws them to it? Is it love, obsession, or fear? In *The Niagara Companion*, Linda Revie searches for an answer to these questions by examining the paintings

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and writings about the Falls from the late seventeenth century, when the first Europeans discovered Niagara, to the early twentieth century. Linda Revie's study considers how three centuries of representations are shaped by the earliest encounters with the waterfall and notes shifts in the construction of landscape features and in human figures, both Native and European, in the long history of fine art depictions. Travel narratives, both literary and scientific, also come under her scrutiny, and reveal how these chronicles were influenced by previous pictures coming out of Niagara, particularly some of the first from the seventeenth century. In all of these portraits and texts, she notes a common pattern of response from the observers — moving from anticipation, to disappointment, to a kind of

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recovery. But in the end, there is fear. Even long after Niagara had become a tourist mecca, it was often drawn as a primordial wilderness — a place where civilization vies with wildness, artifice with nature, fear with control, the natural with the mastered. Throughout this history of images and narratives, as humans struggle to control nature, the notion of wildness prevails. Those who want a deeper understanding of why Niagara Falls continues to fascinate us, even today, will find Linda Reive's book an excellent companion.

"Embedded in modern print culture, biblical scholars have been projecting the assumptions and concepts of print culture onto the texts they interpret. In the ancient world from which those texts originate, however, literacy was

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confined to only a small number of educated scribes. And, as recent research has shown, even the literate scribes learned texts by repeated recitation, while the nonliterate ordinary people had little if any direct contact with written scrolls. The texts that had taken distinctive form, moreover, were embedded in a broader and deeper cultural repertoire cultivated orally in village communities as well as in scribal circles. Only recently have some scholars struggled to appreciate texts that later became ""biblical"" in their own historical context of oral communication. Exploration of texts in oral performance--whether as scribal teachers' instruction to their protŽgŽs or as prophetic speeches of Jesus of Nazareth or as the performance of a whole Gospel story in a community of

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Jesus-loyalists--requires interpreters to relinquish their print-cultural assumptions. Widening exploration of texts in oral performance in other fields offers exciting new possibilities for allowing those texts to come alive again in their community contexts as they resonated with the cultural tradition in which they were embedded."

Cultural messages bombard students daily, laden with unstated rules about what makes our work valuable, our bodies ideal, our connections meaningful. Acting Out Culture empowers students to critically read those messages and use writing to speak back to their culture and question its rules. This book appeals especially to those students who are not full participants in the dominant

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culture, as well as to their instructors, who want to help students see how subtle (and not so subtle) cultural forces can shape their lives--and how they can challenge and resist those forces. The new edition of Acting Out Culture builds on that success, with provocative readings (more than 50 percent of them new) that challenge the rules we live by; pedagogical tools to encourage students to read, think, and write critically about their culture; and instructional support featuring sample syllabi, additional discussion topics, and ideas for teaching with visuals and online content.

A fully up-dated second edition of Sue Cowley's wonderfully accessible guide to helping teachers develop writing strategies for children in the classroom. The new edition contains

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three new chapters: two on writing in elementary and high schools and a third on developing writing strategies in different subjects. With the practicality, humour and optimism that characterize all her teaching and writing, Sue Cowley guides colleagues through all the stages of teaching writing—from motivating students to want to write through helping them shape, structure and correct their work.

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