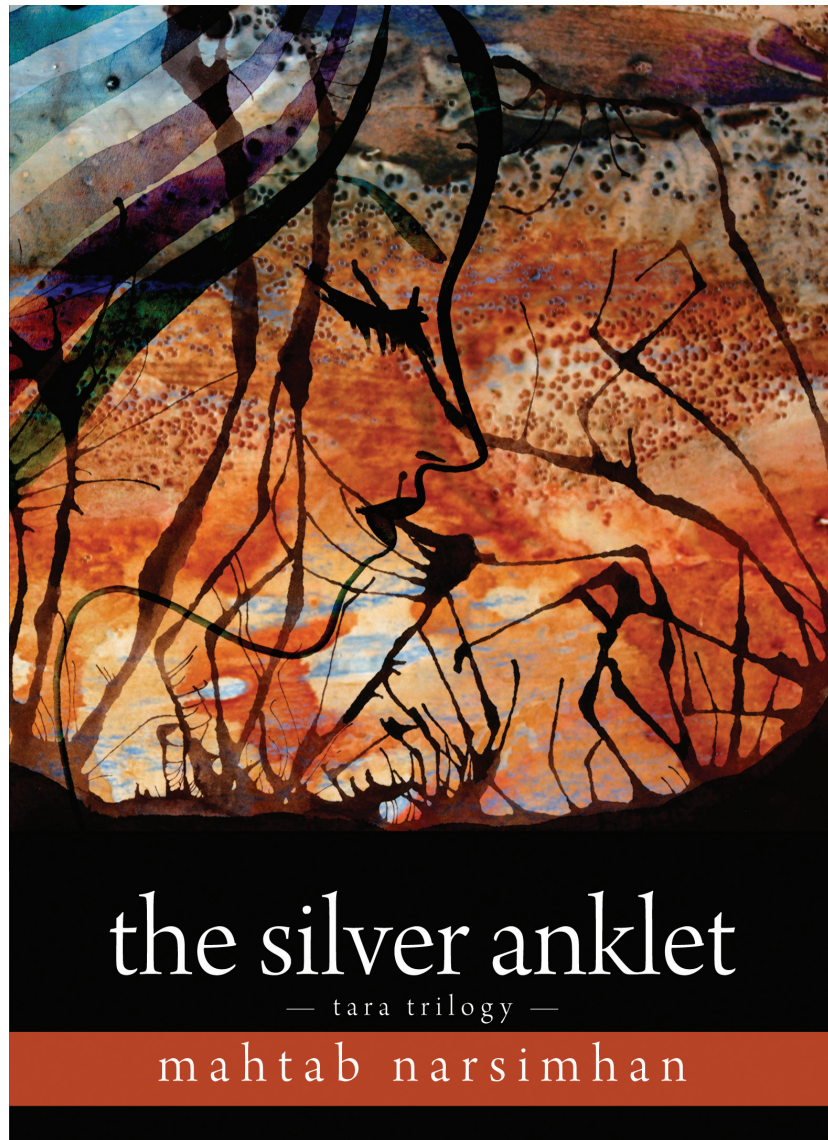


TEACHER'S GUIDE

Grades 7 & 8



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

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I BOOK SUMMARY

What if the only way to get rid of your worst enemy was to sacrifice your brother?

When hyenas snatch Tara's brother, Suraj, and two other children from the local fair in Morni, Tara and her newfound companions decide to rescue them on their own. Tara soon discovers that Zarku, her nemesis with the third eye, is back and intent on revenge.

A deadly game of hide-and-seek ensues, and Tara and her companions must work together to survive. But it is soon clear that Zarku is only after Tara; the others are dispensable.

Should Tara risk the lives of her friends? Or can she once again defeat Zarku and save her brother, armed only with her belief in herself and a silver anklet?

Meet the Author

Mahtab Narsimhan, a native of Bombay (Mumbai), plays with acronyms during the day and with words at night when she does all her writing. She has always been fascinated by Indian mythology, fantasy, and adventure. This came together with the unique cultural and spiritual energies of her homeland in her debut novel, *The Third Eye*. *The Silver Anklet* is the sequel to this exciting adventure in the Tara Trilogy. Mahtab lives in Toronto with her husband, Rahul, her son, Aftab, and her enthusiastic golden retriever, Coby.

II CURRICULUM CONNECTIONS

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

Many of the During Reading (chapter IV) comprehension questions address expectations in Post Reading (chapter V).

Grade 7 and 8 Language

Reading..... 1.3, 2.4
Oral..... 2.2-2.4, 3.1, 3.2

Literary Devices

Reading..... 1.5, 1.6
Writing..... 2.1-2.4
Media..... 3.1-3.4, 4.1, 4.2

Write opening chapter of third book/design book cover

Reading..... 1.3, 1.6
Three types of conflict

Reading..... 1.5, 1.9
Writing..... 2.3-2.5
Alter an event in the story

Reading..... 1.5, 1.7
Writing..... 1.5
Cooperation during time of crisis

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 a character

Reading..... 4.1, 4.2
Assess own reading of novel

Media..... 3.1-3.4, 4.1, 4.2
Re-design book cover

Reading..... 1.5, 1.7
Costs and consequences of greed/power

Reading..... 1.4, 1.5
Media..... 3.1-3.4, 4.1, 4.2
Comic strip/graphic novel of main events
CD cover

Character Education

Family relationships
Cooperation during time of crisis
Costs and consequences of greed/power

III PRE READING ACTIVITIES

- Discuss trilogies/series books.
- This book can be read as a stand-alone novel; however, if reading this book as part of the trilogy, review characters and main events from previous book.
- 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.
- Discuss elements of narrative fiction.
- Make some predictions about what each chapter might be about based on the chapter titles.

Chapter Titles

Ch.1 Hyenas!	Ch.2 Five into the Forest	Ch.3 Rohan	Ch.4 The Temple
Ch.5 Captured!	Ch.6 Zarku	Ch.7 Possessed	Ch.8 The Final Feast
Ch.9 Hide and Seek	Ch.10 Reprieve	Ch.11 An Unknown Voice	Ch.12 The Pit and the Plan
Ch.13 The Fist	Ch.14 Race to the River	Ch.15 Kabir	Ch.16 The Fist Unfurls
Ch.17 Sadia	Ch.18 The Voice of Madness	Ch.19 Into the Cave	Ch.20 Zara
Ch.21 The Dagger	Ch.22 The Last Wish	Ch.23 The Evil Doubles	Ch.24 The Silver Anklet

- At the back of *The Silver Anklet* there is a glossary of many of the Hindi words that are used in this book and the English translations. It may be useful to use those words as starting points for discussion/ research into Hindu culture and mythology. Possible categories for ‘expert group’ research and presentation are:
 - dress
 - food
- Silver Birch Program – the first book in this trilogy novel won the 2009 Silver Birch Award
 - read about the program
 - look at the criteria for nominations
 - look at website for selection criteria

http://www.accessola.com/ola/bins/content_page.asp?cid=92-228

Vocabulary Building

The following word lists are suggestions for vocabulary building. There are other words in the book that might be more appropriate to meet the needs of the various reading levels in the classroom.

There are many different ways to use the following vocabulary lists. Some suggestions 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
- multiple meaning words

Chapter Chunks

Chunk 1: Chapters 1-4, pp.7-64

Chunk 2: Chapters 5-9, pp.65-126

Chunk 3: Chapters 10-15, pp.127-183

Chunk 4: Chapters 16-20, pp.184-222

Chunk 5: Chapters 21-25, pp.223-256

Chunk 1

periphery p8	hawked p8	distorted p10	mela p11	hordes p11
simultaneously p12	ingenuity p12	absurb p14	reverie p15	modicum p15
lieu p15	tantalizing p16	burnished p16	shrewd gaze p16	maligning p16
bedraggled p17	mesmorized p21	grotesque p21	caricature p21	mutton p24
devoured p24	tantalizing p24	engrossed p24	wafted p32	subsided p35
disintegrated p36	chaos p36	arrogance p36	marred p36	copse p40
dwindled p41	trudged p41	insatiable p41	receded p41	laden p41
carcass p41	churned p42	obscured p44	trudged p44	incessant p46
futile p46	succumb p53	inert p57	douse p58	

Chunk 2

malevolent p66	rivulet p67	galvanized p68	mangy p70	urn p74
thrumming p75	malevolently p76	sumptuous p108	wracking p117	formidable p123

Chunk 3

dispelled p154	aloft p155	beseeking p156	contorted p158	vitriolic p175
jubilant p179	-	-	-	-

Chunk 4

eliciting p188	lithe p192	gaunt p192	haggard p192	vanquishing p198
ubiquitous p207	histrionics p223	-	-	-

Chunk 5

periphery p237	surreptitiously p239	retaliation p242	rampant p245	woebegone p262
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IV DURING READING QUESTIONS

Chunk 1: chapters 1-4

1. Why is “come quick” in caps? p7
2. Start character trait maps for Tara, her 4 friends, Zarku and Kali. (BLM 1)
3. Why is “stop laughing I said” in italics? How does this help the reader? p8
4. Who is Zarku? And why is Tara so worried about this character? (background information from the first book) p14
5. What is so special about the silver anklet? (background information from first book) p15
6. What does Tara mean when she referred to how much she had been through with Ananth? (accessing prior knowledge) p15
7. Have you been in Tara’s position of being responsible for your younger siblings? Can you relate to Tara’s anxiety? p19
8. What did you visualize when you read the sentence, “the lid flew open and the boy tumbled out; a grotesque caricature of a human crab.” p21 Sketch your image.
9. Use the glossary to look up what “shabash, wah-wah” means. p21
10. What is the “...dark sphere imprinted...”? p29
11. “The few morsals Tara had eaten climbed in her throat.” What is the author implying? What is Tara upset with what Vayu told her? p31
12. Who is Raka? And why does he have the authority to organize a search party? p36
13. “...he herded them towards...” How does the use ‘herded’ create a specific image in your mind? p39
14. Predict what Tara’s bad feelings might be about. p40
15. Tara asks herself if she’s done the right thing by dragging her friends into the forest. What do you think? How would you answer that question? p42
16. Why did the author use italics on this page? p44

17. What is Miss Night Queen? p44
18. Have you ever hiked in the forest at night with no light? Can you visualize how challenging it must be for these kids? pp49-50
19. Make a list of all the emotions Tara might be feeling right now upon discovering Rohan? p52
20. What is the teardrop shape on Rohan's forehead all about? p53
21. What was Tara about to succumb to? p53
22. "Zarku is back." Refresh your memory of who he is and what happened to him in the previous story. p54
23. Why is Ananth being so negative and contradictory towards Tara and her beliefs about Zarku being back? p56
24. Tara asked herself several questions on p59. How would you answer them? When you've finished the novel go back to see if your predictions/answers were similar to the storyline.
25. Using the description provided, sketch the temple as you see it in your mind's eye. p61
26. Summarize this chapter chunk. Use point form or other methods to get the main events down.

Chunk 2: chapters 5-9, pp.65-126

1. What would you do if you were in Tara's shoes? Would you go get help or stay with your friends? Explain your choice. p71
2. Zarku says: "You always have a choice. The question is will you be able to bear the consequences of the choice you make?" (p76) What does he mean by that? Can you apply the same question in real life? What does that question mean to you?
3. Zarku says he's really going to miss Tara. Predict what he has planned for her. p77
4. The author uses a lot of descriptive language. How does that help you, the reader? p79
5. In your opinion, why did Tara come back to the temple with Zarku and Kali? p78
6. How do you think Vayu feels right now? p81

7. Who is Mushika? p87
8. Did you get squeamish at all reading about Kabir's escape through the window bars? p89 Why or why not?
9. Were you fooled, like Tara, about Suraj? p95
10. Do you agree with Raani's thoughts of how Rohan died? Why or why not? p97
11. Zarku commented about how he didn't have any friends when he was a kid and never got picked to play games. Do you think this childhood experience has any bearing on how/why he's behaving as he is? p98
12. Is it fair that Zarku has the hyenas helping him? p103
13. How do you feel toward Raani right now after her comments to Vayu and Tara? p106
14. What's a thali of food? p106 Use the glossary at the back of the book to help you.
15. Kabir said, "a fist is stronger than 5 fingers" (p110). Explain what that means.
16. What do you think of Zarku's idea of the hide and seek game? p115
17. What do you think of Tara's personality (trait) when she says, "...with Suraj, I always won...it'll be really good." p118
18. "A cold hand clutched her heart." (p125) What kind of literary device did the author use? In your own words, what does this phrase mean? How does this describe what Tara is feeling?
19. Summarize this chapter chunk. Use point form or other methods to get the main events down.

Chunk 3: chapters 10-15, pp.127-183

1. How do you think Tara felt after Zarku found their hiding spot so easily? p128
2. In your own words, explain why Tara can't pick the next hiding spot. p132
3. What were your initial thoughts about Kabir's plan of staying put to fight Zarku? p143
4. Kabir dislocated his shoulder while digging. How does the author make you, the reader, feel Kabir's pain? What kinds of words does she use? p152

5. What does Lord Yama's advice mean to you? "Sometimes the right way is the most difficult, and the wrong way, the easiest, most tempting. Make your choice wisely." p164
6. Why did Zarku give the children another night out in the forest instead of killing them? p166
7. Predict who the woman's voice in Tara's head is. p183
8. Summarize this chapter chunk. Use point form or other methods to get the main events down.

Chunk 4: chapters 15-20, pp.184-222

1. Why was the sound of frogs "...the sweetest sound" to Tara's ears? p185
2. Why is RUN in capitals? p186
3. Why did the author use foul language in a young adult's book? p191
4. Why did Tara not get in the boat with her friends? p193
5. Why does Tara want to know how she's going to die? p197
6. What do you think the author meant when she wrote, "...the room took on a reddish tinge..."? p204
7. Does Zarku really think Kali and Tara are exchanging "loving looks"? Explain. p209
8. Why does Zarku pretend that Suraj could hear Tara? p214
9. Check your prediction about the voice in Tara's head. Were you right? p224
10. On p227, Zarku told of his experience of looking different and being left out. Can you draw any parallels between Zarku's story and a personal experience of when you felt left out?
11. What is meant by "...the bowels of the mountain..."? p227
12. Why is Sadia so helpless and weak? p231
13. Why did Tara slap Sadia? p233
14. Summarize this chapter chunk.

Chunk 5: chapters 21-24, pp.223-256

1. What ritual is Zara talking about on p238?
2. Using the information on pgs 236-242, sketch the scene in the cave when Zarku says, "It is time." on pg 242.
3. Have you ever had to place all your trust/faith in someone or something and hope the outcome was positive? Can you relate to Tara's situation (having to trust Zara one more time with her life) in this way? p246
4. How did Kali communicate with her daughter Layla? p261
5. What promise does Tara have to keep? p263
6. How do you think Tara might take care of Layla? p263
7. Why did the author end the story here? Why didn't she write about Tara's return to the village? p263
8. Summarize this chapter chunk. Use point form or other methods to get the main events down.

V POST READING/CURRICULUM CONNECTIONS ACTIVITIES

The author uses many similes, metaphors and other literary devices (e.g., conflict, foreshadowing, hyperbole, suspense). In small groups, each group taking one chapter chunk, look through the chunk and find as many examples as possible. Beside each literary device, write the example from the text, referencing the page number. Have a class discussion about how literary devices can be powerful writing tools.

Reading – 1.3, 2.4
Oral – 2.2-2.4, 3.1, 3.2

This story is second in the Tara Trilogy. What do you think the next book will be about? Write first part of the opening chapter of the third book.

Reading – 1.5, 1.6
Writing – 2.1-2.4
Media – 3.1-3.4, 4.1, 4.2

There are three types of conflict:

human against human
human against nature
human against him/herself

Find and list 1-2 examples of each of these forms of conflict in the story. Use a mind map or other graphic organizer to show your work.

Reading – 1.3, 1.6

Alter the story - change one event and make a written, point form outline showing how the storyline would change with your alteration.

Reading – 1.5, 1.9
Writing – 2.3-2.5

The five children came together in a time of crisis. How did they manage to cooperate during the whole ordeal without getting into any serious fights?

Reading – 1.5, 1.7
Writing – 1.5
Character Education

Interview Tara, or one of the other characters, about his/her ordeal and how he/she found the emotional and physical strength to follow through on their mission to find Suraj and Sadia. In pairs, develop questions and answers using the Q-Chart (BLM 3). Present the interview as a live talk show or as a video podcast.

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

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

Look at the book cover again. How do you feel about it? Do you like it? Re-design the book cover 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

On p257 Zarku/Kali comments to Tara that he couldn't give up the opportunity for power. This theme of greed and power runs through the story. What are the costs and consequences of greed and power in this story? What could be the costs and consequences of an action of greed in your life?

Reading – 1.5, 1.7
Character Education

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

Reading – 1.4, 1.5
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

Family relationships.... The things that Tara does to keep the body of her brother Suraj intact (e.g., the pit of stakes that was supposed to kill Zarku, the slashing of Suraj's arm and leg with the dagger in the cave). What kinds of sacrifices do you do in the name of family?

Character Education

Create a relationship map of the characters. Identify the main and secondary characters.

Brainstorm with small group what you imagine Tara's homecoming would have been like. Create a short skit with your group and present to the class.

Tara is the heroine in this story. Compare her to another hero character in another book you have read.

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

Compare an event from the story to an event in your life. Use a Venn Diagram to organize your thoughts/ideas.

VI APPENDIX

BLM 1

Character Traits Map

The diagram is a 'Character Traits Map' for a character. It features a central rounded rectangle labeled 'sketch' and a smaller rectangle above it labeled 'Character:'. Surrounding these are four larger empty rectangular boxes for notes: 'Appearance (Looks):' (top-left), 'Says:' (top-right), 'Feelings:' (bottom-left), and 'Actions:' (bottom-right).

Appearance (Looks):

Says:

Character:

sketch

Feelings:

Actions:

Literary Devices

Literary Device	Example from book	Page #

BLM 3

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...?”

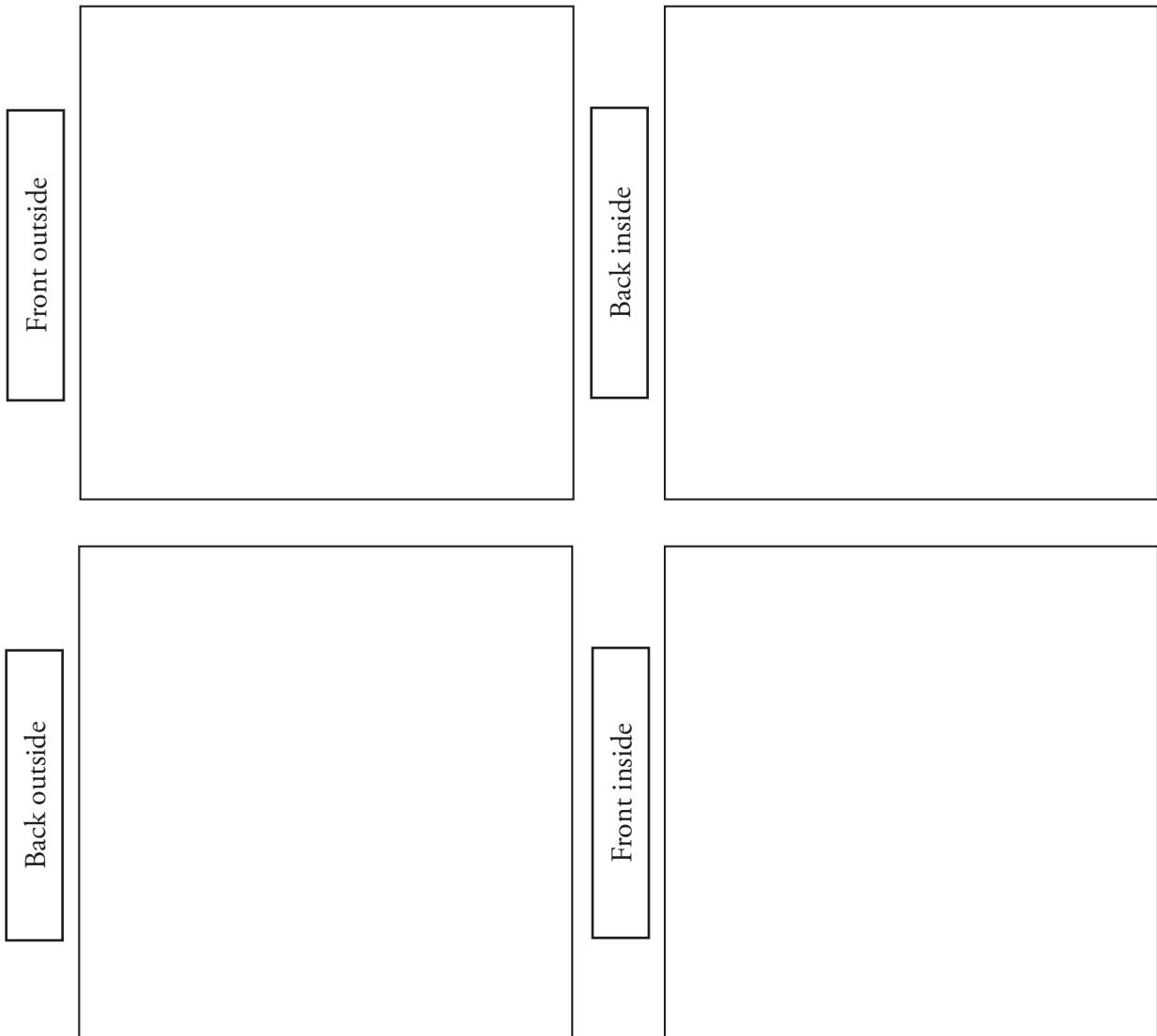
	Is	Did	Can	Would	Will	Might
What						
Where						
When						
Who						
Why						
How						

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

Comic Strip Graphic Organizer

A graphic organizer consisting of nine empty, rounded rectangular boxes arranged in a 3x3 grid. Each box is designed to hold a panel from a comic strip.

CD Jacket Outline (not to scale)



Character Relationship Map

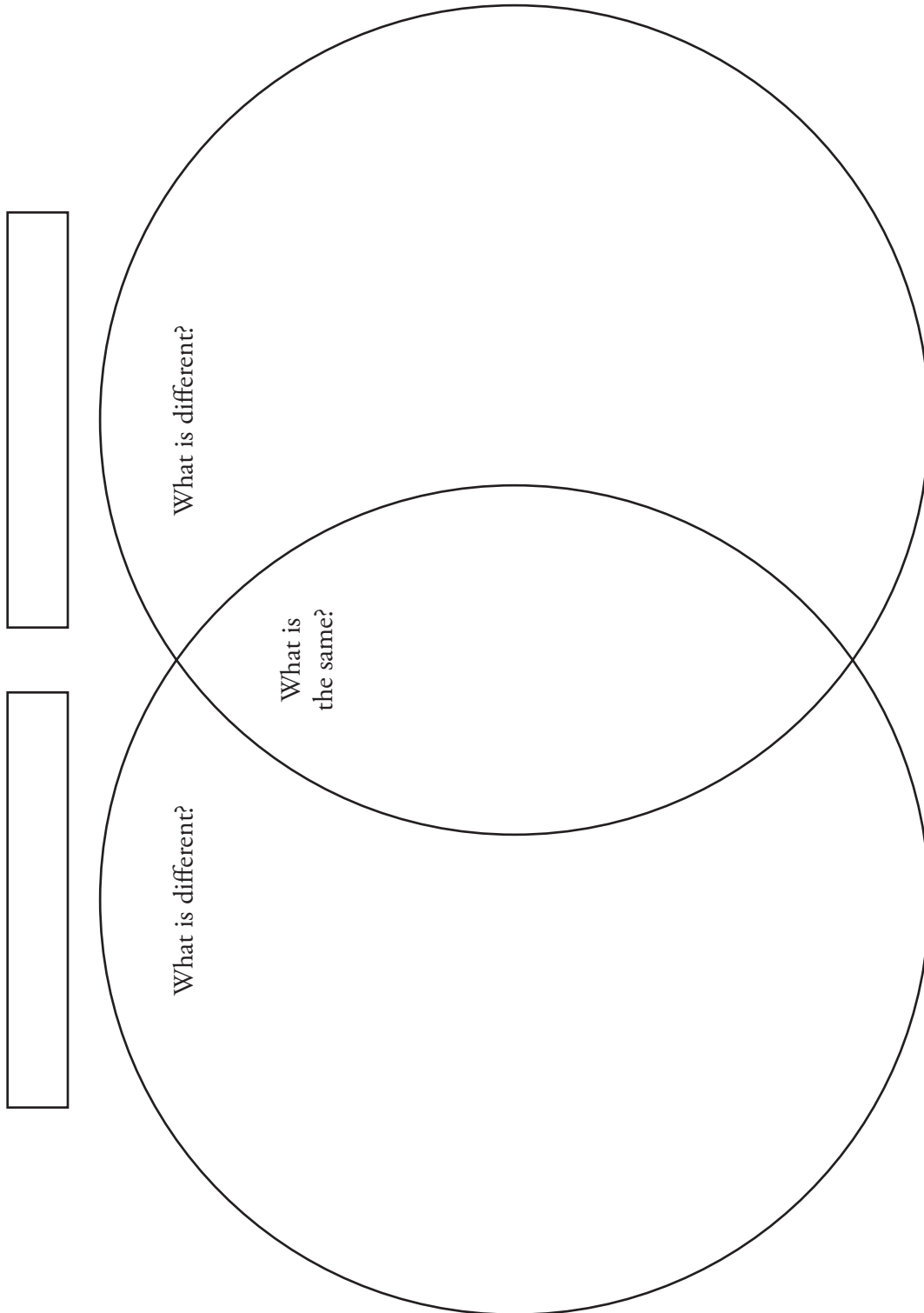
Legend

Main Characters

Secondary/ Supporting Characters

TARA

Compare and Contrast



VII ASSESSMENT TOOLS

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 toward 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

Compare and Contrast Rubric

CATEGORY	4	3	2	1
Purpose & Supporting Details	The paper compares and contrasts items clearly. The paper points to specific examples to illustrate the comparison. The paper includes only the information relevant to the comparison.	The paper compares and contrasts items clearly, but the supporting information is general. The paper includes only the information relevant to the comparison.	The paper compares and contrasts items clearly, but the supporting information is incomplete. The paper may include information that is not relevant to the comparison.	The paper compares or contrasts, but does not include both. There is no supporting information or support is incomplete.
Organization & Structure	The paper breaks the information into whole-to-whole, similarities-to-differences, or point-by-point structure. It follows a consistent order when discussing the comparison.	The paper breaks the information into whole-to-whole, similarities-to-differences, or point-by-point structure but does not follow a consistent order when discussing the comparison.	The paper breaks the information into whole-to-whole, similarities-to-differences, or point-by-point structure, but some information is in the wrong section. Some details are not in a logical or expected order, and this distracts the reader.	Many details are not in a logical or expected order. There is little sense that the writing is organized.
Transitions	The paper moves smoothly from one idea to the next. The paper uses comparison and contrast transition words to show relationships between ideas. The paper uses a variety of sentence structures and transitions.	The paper moves from one idea to the next, but there is little variety. The paper uses comparison and contrast transition words to show the relationships between ideas.	Some transitions work well; but connections between other ideas are fuzzy.	The transitions between ideas are unclear or nonexistent.
Grammar & Spelling (Conventions)	Writer makes no errors in grammar or spelling that distract the reader from the content.	Writer makes 1-2 errors in grammar or spelling that distract the reader from the content.	Writer makes 3-4 errors in grammar or spelling that distract the reader from the content.	Writer makes more than 4 errors in grammar or spelling that distract the reader from the content.

Book Cover Rubric

	5	4	3	2	1
FRONT COVER	The cover is creative and vividly depicts the story.	The cover is creative and depicts the story.	The cover depicts the story.	The cover barely depicts the story.	The cover does not depict the story.
BACK COVER	The back cover tells a great deal more about the story.	The back cover tells more about the story.	The back cover is related to the story.	The back cover is barely related to the story.	The back cover does not relate to the story.
SPINE	The spine has all of the needed components.	The spine has most of the needed components.	The spine has several of the needed components.	The spine has some of the needed components.	The spine has few or none of the needed components.
FRONT FLAP	The summary of the story is accurate with specific details.	The summary is accurate with some details.	The summary is accurate with few details.	The summary is accurate with no details.	The summary is inaccurate with no details.
BACK FLAP	The biography information is accurate with specific details.	The biography information is accurate with some details.	The biography information is accurate with few details.	The biography information is accurate with no details.	The biography information is inaccurate with no details.
EFFORT	The product shows that much time and effort were used.	The product is quality work.	The product is average work.	The product is barely average work.	The product is below average work.
REQUIRED COMPONENTS	The project meets the guidelines.	The project meets the guidelines.	The project barely meets the guidelines.	The project does not meet the guidelines.	The project does not meet the guidelines.
OTHER					

Rubric for Concept Map

Performance Indicators	Level 1	Level 2	Level 3	Level 4
Concepts	<ul style="list-style-type: none"> insufficient number of concepts selected relating to topic arrangement of concepts illustrates no understanding of conceptual relationships 	<ul style="list-style-type: none"> minimal but acceptable number of concepts selected, with some relationships to the topic arrangement of concepts demonstrates simple understanding of subordinate conceptual relationships 	<ul style="list-style-type: none"> most concepts relating to topic were selected arrangement of concepts demonstrates an understanding of subordinate conceptual relationships 	<ul style="list-style-type: none"> most concepts and all significant concepts selected and they clearly relate to the topic arrangement of concepts demonstrates an understanding of subordinate conceptual relationships
Hierarchical Structure	<ul style="list-style-type: none"> concepts are displayed in a linear sequence. Little or no sense of hierarchical structure 	<ul style="list-style-type: none"> limited hierarchical structure used 	<ul style="list-style-type: none"> concepts connected in a hierarchical structure 	<ul style="list-style-type: none"> concepts connected in a hierarchical structure leading to more specific concepts
Linkages	<ul style="list-style-type: none"> some basic relationships indicated by connected lines 	<ul style="list-style-type: none"> straightforward relationships connected with linking words linking words show variety 	<ul style="list-style-type: none"> most relationships indicated with a connecting line and labeled with linking words linking words are accurate and varied 	<ul style="list-style-type: none"> all relationships indicated by a connecting line and accurately labeled with appropriate linking words linking words are expressive and purposeful
Cross Links	<ul style="list-style-type: none"> cross links not used 	<ul style="list-style-type: none"> few cross links are used to illustrate minimal connections 	<ul style="list-style-type: none"> cross links used to reflect straightforward connections 	<ul style="list-style-type: none"> cross links show complex relationships between two or more distinct segments of the concept map

Source: Bennett, Barry and Carol Rolheiser, *Beyond Monet, The Artful Science of Instructional Integration* (Toronto: Bookation Inc, 2006)

VIII RELATED RESOURCES

Bloom's Taxonomy:

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

Interview with the author:

<http://www.inkygirl.com/interview-with-mahtab-tarsimhan-the-silver-anklet/>

Book Reviews:

<http://www.umanitoba.ca/cm/vol16/no10/thesilveranklet.html>

Author's website:

<http://www.mahtabnarsimhan.com/>

Author's blogspot:

<http://mahtabnarsimhan.blogspot.com/2010/01/great-review-for-silver-anklet-in.html>

Skype with the author:

<http://skypeanauthor.wetpaint.com/page/Mahtab+Narsimhan>

Silver Birch Award information:

http://www.accessola.com/ola/bins/content_page.asp?cid=92-228

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

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