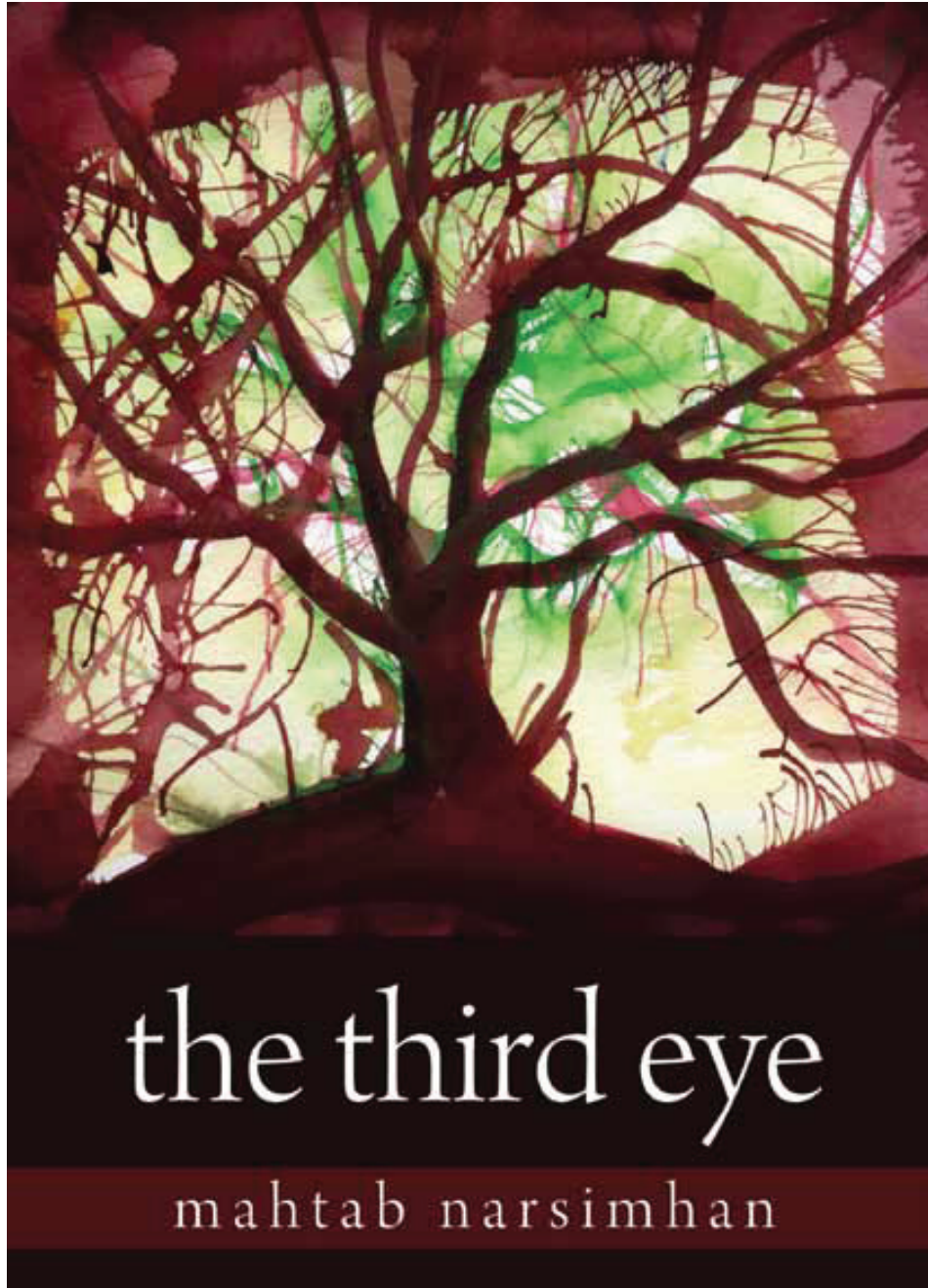


# TEACHER'S GUIDE



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## **NOTES TO TEACHER**

This novel is set in Indian culture/Hindu religion and mythology. If there are students of Indian descent in the classroom this book provides an excellent opener for those students to teach the rest of the class about their culture. In the vocabulary section, there is a list of words that are related to the Indian culture. It may be useful to use those words as starting points for discussion/ research into Indian culture and mythology.

The students may show their work for the pre, during and post reading activities in a variety of ways. Some suggestions have been made within some of the activities.

## **BIG IDEAS/CURRICULUM CONNECTIONS**

This novel has been nominated for the 2009 Silver Birch Award. There are a couple of activity ideas listed in the pre and post reading sections. Another possibility is to have the class create their own award, selection criteria, voting system and run a little book competition within the classroom or division wide (could include the older Junior grades as well).

(Intermediate level)

*The Third Eye* may be used to meet several Language expectations. It is useful for journaling, novel study, literature circle discussions, analyzing the features and organization of narratives, and provides a basis for students to create their own myths/legends. This story also lends itself to comparing and contrasting East Indian mythology and legends with those of other cultures and for illustrating character traits contained in the Character Education curriculum.

## **LANGUAGE**

Incorporates East Indian folklore and mythology. Appropriate for analyzing the features of narrative writing, particularly myths and legends. Compare and contrast the story to myths and legends from other cultures. (Gr. 7: Reading 1.1 – 2.4; Oral Communication 2.2 – 2.4)

Writers' Workshop – Follow the Writing Process and what has been learned about the features of myths and legends to have students create their own stories. These could also be used to reflect one or more of the character traits included in the Character Education curriculum. As a first-time author, Mahtab Narsimhan is an excellent role model for young aspiring writers. . (Writing 1.1 – 4.3)

Use the myths/legends created by each student or select some from various cultures to do a storytelling unit (Gr. 7: Reading 1.1, 1.2, 1.4, 1.7, 1.9, 2.1, 2.2, 2.4, 3.2, 4.1, 4.2; Oral Communication 1.1 – 3.2) or create a graphic novel of the story. (Writing 1.1 – 4.3)\*

Create a Double-Entry Journal based on questions, opinions, clarifications, predictions, and connections that arise as students read. Student generated thoughts and explanations may be used to conduct literature circle or online conference discussions. . (Gr. 7: Reading 1.1 - 4.2)

Write a radio script based on the story or from an original work produced during the Writers' Workshop. Use this to create a media work such as a radio broadcast/readers' theatre. . (Gr. 7: Writing 1.1 – 4.3; Media Literacy 3.1 – 4.2; Oral Communication 1.1 – 3.2)\*

\* Storytelling Guide and Radio Script Guide go with this book.

### **ASIAN HERITAGE/EQUITY**

Introduces students to Indian culture, beliefs, and mythology.

### **CHARACTER EDUCATION**

*The Third Eye* addresses respect, responsibility, fairness, honesty, integrity, and perseverance.

## BOOK SUMMARY

For Tara and her brother, Suraj, the year since their mother and grandfather fled the village of Morni in the middle of the night has been a nightmare. Their new stepmother is cruel and deceptive, and the village itself is lacking a healer. What's more, men of the village have been disappearing, often returning in a strange, altered form.

When a new healer, Zarku, a mysterious man with a third eye possessing strange power, suddenly appears in Morni, all are mesmerized by his magic – all except Tara, who sees through his evil disguise.

With nothing but her own courage and wit, Tara tries to find her missing mother and grandfather, the true healer, in time to save her village. But along the way she must enlist the help of the god Ganesh and the lord of death, Yama, or she, like others before her will fall victim to Zarku's third eye.

## MEET THE AUTHOR



Mahtab Narsimhan is a native of Mumbai (Bombay). She has always been fascinated by Indian mythology. This comes together with the unique cultural and spiritual energies of her homeland in her exciting first novel, *The Third Eye*. Mahtab lives in Toronto with her husband, Rahul, and her son, Aftab.

# PRE-READING STRATEGIES

## VOCABULARY BUILDING

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

### WORDS RELATED TO THE INDIAN CULTURE

mojris p.7  
tom-tom p.8  
kurta p.8 kurta pajama p.10  
banyan tree p.15  
namaste p.18  
laddoos p.19  
chippatis p.30  
ghee p.32  
paan p.36  
panchayat p40  
rice kheer p51  
hai ram p53  
guru p58  
rupee-note p69  
beedis p70  
peepul trees p70  
chappals p71  
murrh buffalo p73  
paisa p74  
raat-ki-rani flower  
pukka road p87  
koel p93  
sal, peepul and shisham trees p95  
rudraksha p200

It may be useful to use the above words as starting points for discussion/ research into Indian culture and mythology. Possible categories for 'expert group' research and presentation are:

- physical geography of India
- Hinduism
- Diwali

- dress
- food
- mythology (address the specific myths/legends in the story)
  - p116- Kubera Lord of the Underworld
    - A story of Ganesh: <http://ca.youtube.com/watch?v=jg28ZNhd0Bw>
  - p121 Sati ceremony

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

### **PROLOGUE TO CH. 3 (PP.7-54)**

bile p.8  
 maniacal p.10  
 bejewelled p.13  
 filigree p.13  
 belligerent p.14  
 auspicious p.15  
 alleviate p.17  
 innocuous p.17  
 belied p.17  
 reverie p.20  
 incessant p.24  
 inexplicably p.25  
 cavorted p.27  
 pirouette p.27  
 meager p.35

### **CH. 4 - 8 (PP.55-109)**

dais p.60  
 vermilion powder p.60  
 deity p.61  
 insubordination p.68  
 anvil p.72  
 inaudibly p.87  
 cacophony p.96  
 unabated p.101



## **CH. 9 - 12 (PP.111-179)**

pyre p121  
emanating p139  
unscrupulous p147  
sceptre p152  
reverberated p155  
viscous p161  
melodious p173

## **CH.13 - END (PP.181-237)**

reverently p199  
penance p200  
supplicated p204  
pandemonium p221  
gutteral p221  
lynched p232

## **STRATEGIES**

### 1) Legends/Mythology

- what is a legend?
- what is a myth?
- what is the difference
- find an example of each—either from the novel or other reading
- are there any myths or legends in your culture? Share one or two

### 2) Silver Birch Program - this novel has been nominated for a Silver Birch Award for 2009

- 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](http://www.accessola.com/ola/bins/content_page.asp?cid=92-228)
- post the criteria list in the classroom for future referencing

### 3) Discussion about book cover illustration:

- tree branches? Blood vessels of eye? \*look at cover again post reading\*
- tie into Visual Arts expectations for analyzing Artwork

### 4) Discussion about “third eye” and spiritual traditions

- computer lesson about verifying internet sources/checking to make sure students have correct information when internet researching

- googling “third eye” will bring a wide variety of interesting information for the students to sift through and decide how to classify it (Scientific, mythological, spiritual)
- 5) Research the author to gain some background into the story setting and plot
  - 6) Discussion around authors of different ethnic backgrounds. Does it make a difference to the reader? Could a reader identify more with a story that has been written by an author of similar ethnic origin?

# DURING READING STRATEGIES

\*knowledge/understanding questions (Blooms taxonomy) <http://learningandteaching.dal.ca/bloom.html>

## **PROLOGUE TO CH. 3 (PP.7-54)**

- \*1) Who is the main character? Start a list of the main character's characteristics. Add to it every time you read something new about the character.
- \*2) p.17-18 "*He does not look very nice, Didi,*" whispered Suraj. Who is Suraj talking about? What literary device is the author using here to grab and keep the reader's attention? Does it make you curious?
- \*3) p.21 Tara is not being treated very well by her stepmother. What other story (hint - fairy tale) does this remind you of? Back up your answer with examples from the novel.
- \*4) p.24-26 Tara asks herself, "*What just happened?*" Why didn't the cobra attack? Give some possible explanations for its strange behaviour. Is the cobra part of Indian mythology? Why didn't Tara scream to wake up the whole family when she saw the cobra near Suraj?
- \*5) How does the author gain the reader's sympathy for Tara? Be sure to include examples from the novel in your explanation.
- \*6) p.27-28 Why did Raka react the way he did when he saw the peacock? You may need to refer to Indian mythology to help explain the significance of the peacock.
- \*7) p.31 What are dung cakes? Why is Tara putting them on the fire?
- \*8) Who are the other characters in the story? Make a list of them and classify them as primary or secondary characters. Make a concept map showing how the characters are linked to one another. Leave room for any more characters that may be introduced further along in the book.
- \*9) p.47-50 Tara recalls one of the stories that her father used to tell her. Stop at the end of this passage and see if this story has the elements of a legend in it. Can this story be considered a legend? Why or why not?
- 10) Put yourself in Tara's shoes, how would you cope with the mean stepmother?

## **CH. 4 - 8 (PP.55-109)**

- 1) Before you read this chapter chunk make a list of reason why you think Tara's mother and grandfather left quite suddenly in the middle of the night. Why do you think the author doesn't tell us right away why Tara's mother and grandfather left the village?

- \*2) p.71 *“Tara felt a stab of hurt...”* Why did Tara feel hurt? Is this the first time Tara has experienced this confusion? What do you think is going on with her father?
- 3) p.74-75 When Tara and Suraj are at the market getting shoes, they talk with the Cobbler who tells them why their mother and grandfather left. Go back to your list and see if any of your predictions are correct or close to correct.
- \*4) Pretend that you have gone to visit Tara and Suraj in their village and are sending a post card home:
- illustrate the front of the post card with your image of their village
  - write a few lines on the back telling your family back home how you are doing and what you have been doing
- 5) p.109 Just as Tara is falling asleep, she sees something strange on Suraj’s head. What did she see? Why do you think Tara thinks what she sees is strange?
- \*6) p.67 Tara and Suraj make a list and collect items they need to survive in the forest. What would you need to survive in a forest near where you live? Make your own list, using only items that are in your house, with the exception of one item (like Tara and Suraj—they bought some good waterproof shoes). Remember you have to carry these items on your back, so a small daypack would be best. Compare your list to Tara and Suraj’s. Do you think you could survive like Tara and Suraj?
- \*7) p.75 *“...as thoughts churned in her head like a village-woman making buttermilk.”*  
 p.86 *“Dawn arrived clad in a shawl of ice.”*  
 What kind of figure of speech are these phrases? Can you come up with 1-2 different ones that create similar imagery?
- \*8) p.77 There is a physical description of one of the characters, Ravi, after he had turned into a Vetalas. Using this description, as well as the one found in the prologue, make a sketch of what you think the Vetalas look like. Save your sketch for a Gallery Walk at the end of the novel.
- 9) p.80 *“At that moment, Tara knew without a doubt: Morni was in very grave danger...”* Why does Tara think this?”
- 10) p.91 The black cobra arrives again and fends off a python. What inferences can you make about this cobra?
- 11) p.94 Suraj had a dream which prompted him to ask Tara if she would carry on alone. Predict what do you think this might mean?
- \*12) p.99 The author describes a Vetalas being melted by Zarku. In comic strip style, sketch out (with speech bubbles) this event.
- 13) p.103 Suraj made the connection between Zurka and the Vetalas. What clues led Suraj to his conclusion? Make inferences.

**CH. 9 - 12 (PP.111-179)**

- 1) p.112 What do you think happened to Suraj?
- 2) p.115 How is it possible for Tara to feel sorry for Zarku?
- \*3) p.122 How old do you think Tara is? Give evidence from the story.
- 4) p.151 “...*courage is not the absence, but the mastery of fear.*” What does that mean to you?
- \*5) p.169-171 Earlier in the story, we learned that Tara liked riddles (p35-36). Now Tara has three life-altering riddles to solve. Make up some riddles of your own.
- \*6) The author uses italics in the story. Why does she use them? Are they all being used for the same purpose?

**CH.13 - END (PP.181-237)**

- 8) Describe how you think Tara and Ananth felt when they entered the cave with Tara’s mother and saw people they thought were dead.
- 9) p.195-197 Tara learns of her mother’s doings, gets upset and yells at her mother, “*And you left me alone. How could you do that? ... What reason could that possibly be?*” What is she upset about? How is the matter resolved? What does Tara learn? Can you draw any parallels to Tara’s lesson?
- \*10) p.198 Tara learns the truth about her father. Why has he been acting that way towards Tara and Suraj?
- \*11) p.199 Who is Mushika?
- 12) Why do you think the author ended the story this way? What inferences can you make? What do you think might happen next? Write the first chapter to a sequel to this novel.

## POST READING STRATEGIES

\*1) Literary devices:

- conflict
- foreshadowing
- hyperbole
- suspense
- tone
- theme

Which of these are used in the novel? Beside each write an example, referencing the page number. E.g., p.17 and 18—foreshadowing about Zarku

2) This is the author's first book. Make a list of interview questions and possible answers. Don't forget that this novel has a Silver Birch nomination. Work with a partner to prepare an interview to perform in front of the class or create a podcast.

3) Geography and mapping skills—Draw a map of the area where Tara lives. Be sure to label all the places that are mentioned in the book. On an accompanying sheet, make a list of the event(s) that happened at each location.

4) Create a board game. Some suggestions:

- snakes and ladders idea, but with cobras and other creatures
- adventure quest—survival in the forest with quests to move on
- trivia game—Indian/Hindu culture/mythology

5) Thinking about the novel:

- what do you consider to be:
- the saddest part?
- the scariest part?
- the happiest part?
- Use a graphic organizer to show your work

6) Interview Tara—she is a hero who just saved the village

- video it—TV interview
- audio—podcast

\*7) 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

- 8) What lesson has Tara learned? Use examples from the text to help explain your point. Could any part of that lesson apply to you? How?
- 9) Are there any events in the story which you can identify with? Briefly describe your experience and explain the connection.
- 10) This novel has been nominated for a Silver Birch award. Write a review about the book. The review should include:
- plot summary
  - comment on style and characterization
  - what you liked/disliked about the story
  - who might like it—type of reader
  - why/why not vote for this novel for Silver Birch award (remember to review the criteria for the award)
- \*11) Make a list of the important events in the story. Using the following categories, create a chart and plot the events.
- introduction
  - events stating problem
  - climax
  - conclusion
- 12) Take that same list of events and make them into song titles. Design a CD cover and put the song titles on it.
- \*13) Draw graph/plot showing main events and climax.
- 14) Tara's character develops through the story. Using a T-chart, on the left side describe Tara physically and emotionally at the beginning of the story using point form, and sketch a picture. On the right side of the chart, describe Tara at the end of the story. Be sure to use examples from the text to backup your statements. Or draw 2 pictures of Tara (before and after) with her character traits around the pictures.
- \*15) There are three types of conflict:
- human against human
  - human against nature
  - human against him/herself
- 16) 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.
- 17) If you make this novel into a movie, who 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. E.g., Tara - Parminder Nagra (Bend it like Beckham, Ella Enchanted, ER) -Reason for choice: actor is Indian, has played strong woman character roles

- \*18) Make a diorama to illustrate an event in the story (scariest, favourite, saddest, happiest). Be ready to explain your event and why you chose it.
- 19) Compare Tara's life to your own
  - physical surroundings
  - living conditions
  - responsibilities
  - role in family
  - community
- 20) Can you relate to Tara in any way? Explain, using examples from the book and your own experiences.
- 21) Alter the story—change one event and make a written, point form outline showing how the storyline would change with your alteration
- 22) Design a new book cover/jacket. Be ready to explain the meaning of your design during a Gallery Walk of the artwork from this novel study.
- 23) Retell your favourite scene in a comic strip.
- 24) Make Tara's story into a legend/myth. Work with a small group to create the legend, and present it to the class as a drama. Pretend that it's being passed on down the generations and Tara's grandchildren are hearing it. Don't forget to look at the elements of a legend/myth and include the lessons and warnings.
- 25) Narrative poem tells a story, usually written in stanzas of 4 lines with rhyme pattern ABAB/AABB/ABCB
  - retell one of the events in the story in a narrative poem (may have to use more than 4 lines)
- 26) Gallery Walk to show all the various types of artwork that were done during the novel unit.



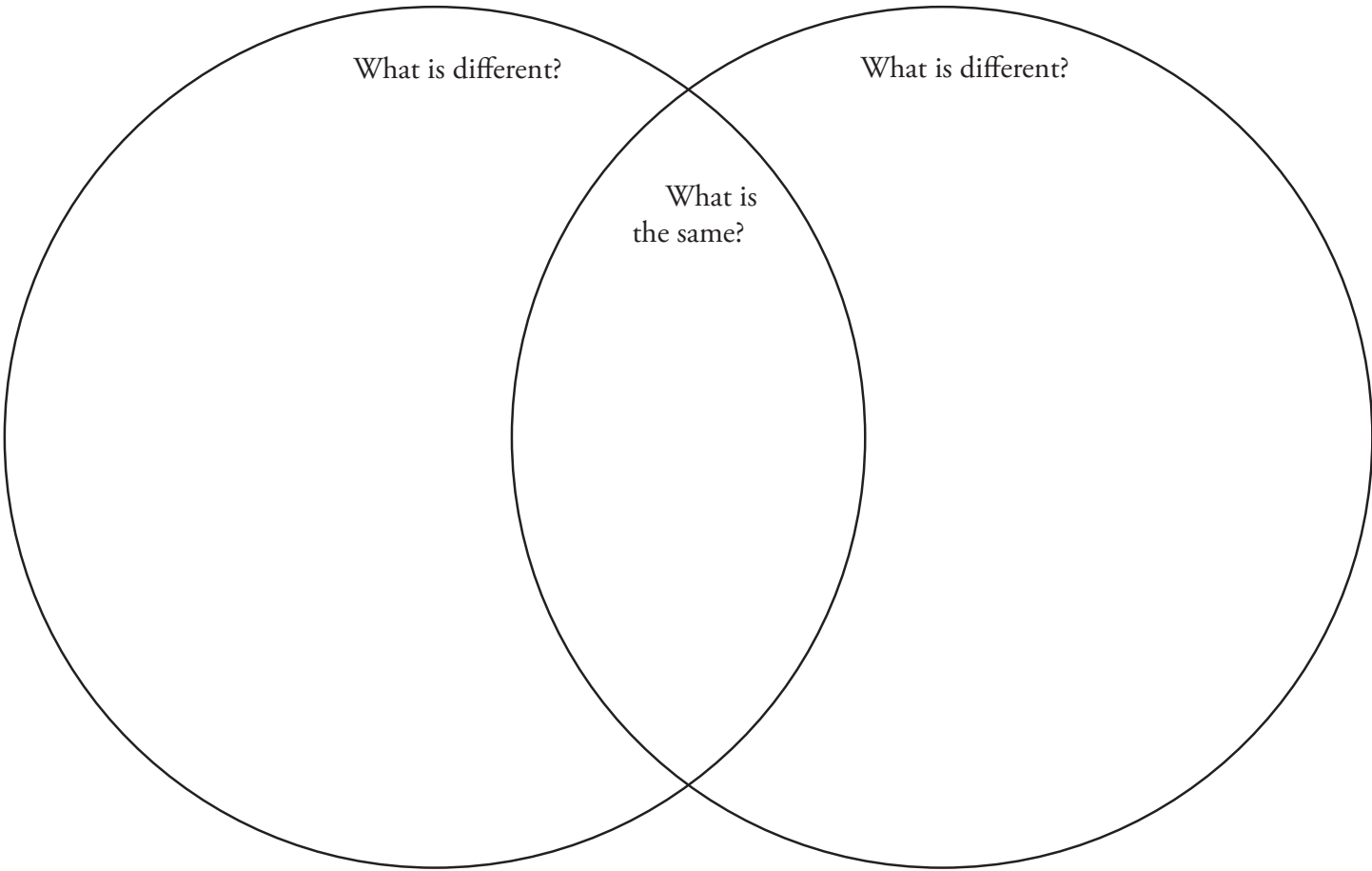
# APPENDIX

Venn diagram

## COMPARE AND CONTRAST

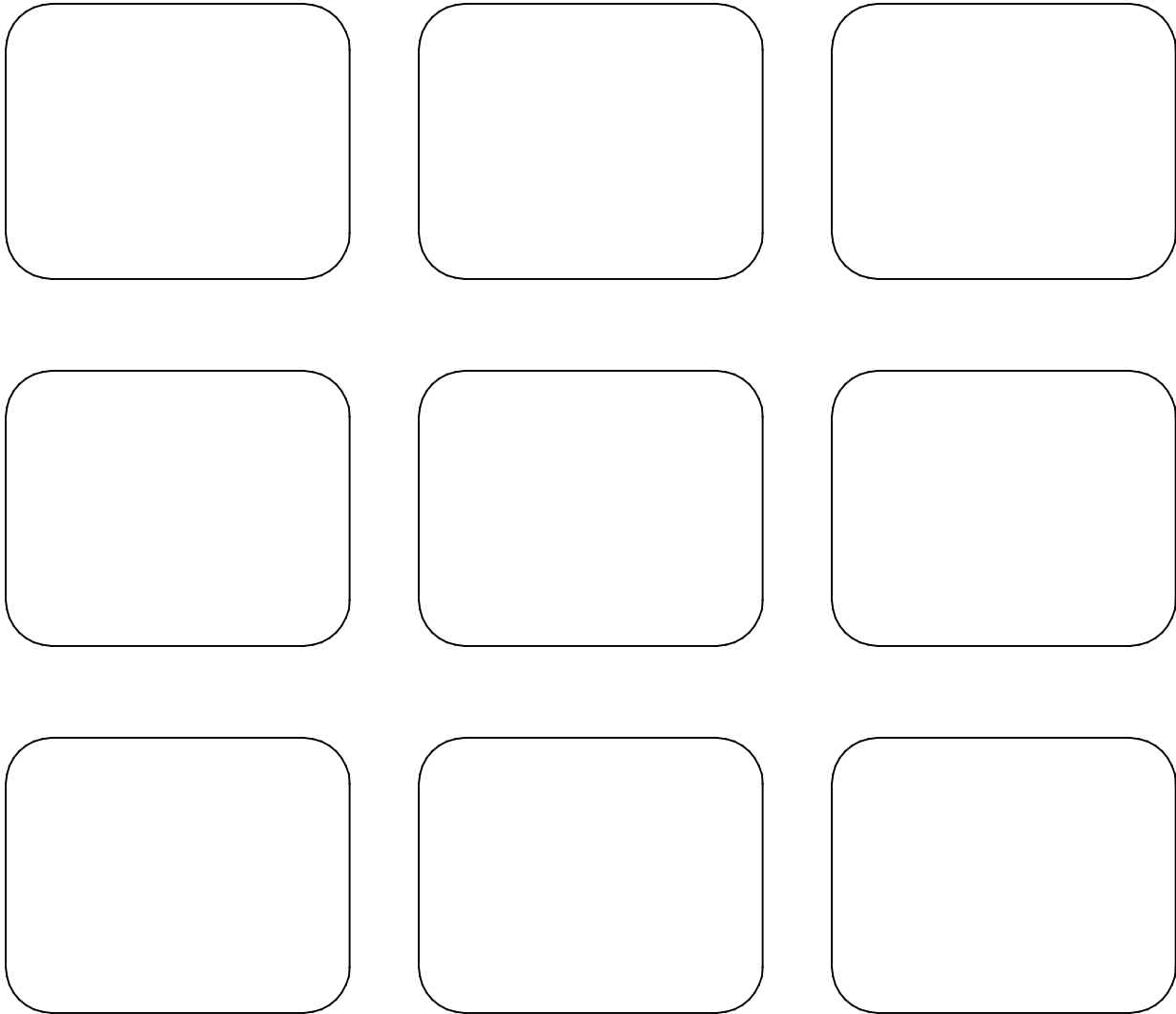
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**T-Chart**

Comic Strip Frames



## Book Review Planning Sheet

Name of book:

<b>Introduction (paragraph 1)</b> - Tell us the book's title, author, genre and subject. Briefly say whether it is a good read or not.
<i>Details (point form)</i>
<b>Paragraph 2</b> - Write 4-5 sentences to introduce the plot of the book. Be sure NOT to spoil the ending of the book.
<i>Details (point form)</i>
<b>Paragraph 3</b> - What makes this book good or bad? Describe the way it's written or the plot twists or description or..., whatever you enjoyed or didn't enjoy about it.
<i>Details (point form)</i>
<b>Paragraph 4</b> - Compare this book to other stories. You have probably read or seen something that has similarities. What can you find?
<i>Details (point form)</i>
<b>Conclusion (paragraph 5)</b> - So, what's your final recommendation? Who should read it? Be sure to repeat the author and title of the book.
<i>Details (point form)</i>

Slightly modified from Source: <http://wodss.wrdsb.on.ca/library/teachersites/Bradley/Novel%20review%20planner.doc>

Organization and Features of Narratives chart

<b>TITLE:</b>
<b><u>INTRODUCTION</u> (HOW DOES THE AUTHOR GET THE READER'S ATTENTION AND MAKE HIM/HER WANT TO READ ON?)</b>
<b><u>SETTING:</u></b>
<b>1) TIME (WHEN DOES THE STORY OCCUR? HOW DOES THE AUTHOR SHOW THIS?)</b>
<b>2) PLACE (WHERE DOES THE STORY TAKE PLACE? HOW DOES THE AUTHOR CREATE A MENTAL PICTURE FOR THE READER?)</b>
<b>3) MOOD (WHAT IS THE MOOD THAT THE AUTHOR IS TRYING TO CREATE? HOW DOES HE/SHE ACCOMPLISH THIS?)</b>



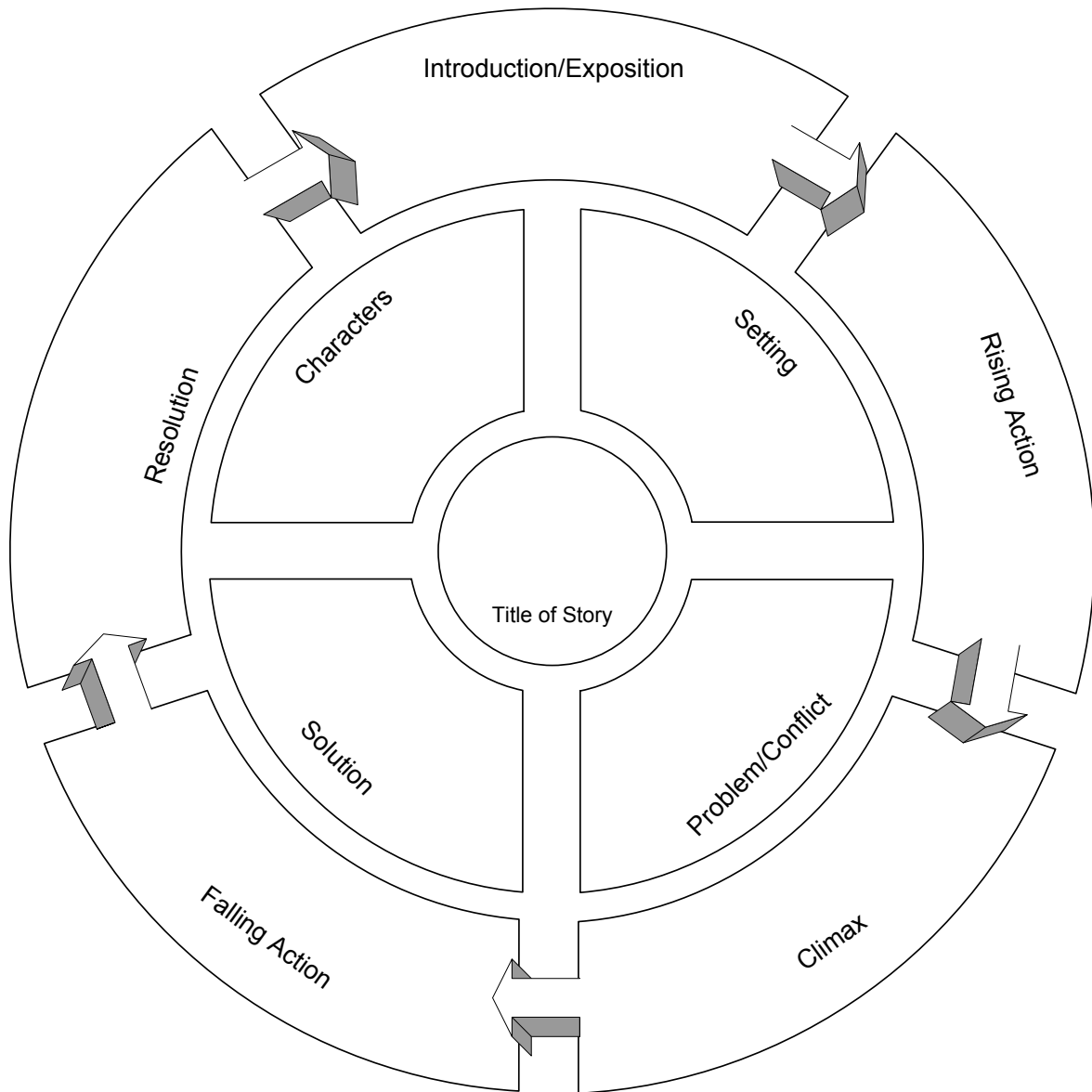
**INITIATING EVENT (THE EVENT THAT GETS THE MAIN CHARACTER INVOLVED IN THE STORY. WITHOUT THIS EVENT, WE WOULDN'T HAVE A STORY.)**

**PROBLEM(S) (WHAT OBSTACLES DOES THE MAIN CHARACTER HAVE TO OVERCOME? THESE ARE THE EVENTS THAT CREATE EXCITEMENT AND BUILD SUSPENSE TO THE CLIMAX OR HIGH POINT OF THE STORY.)**

**RESOLUTION/SOLUTION(S) TO THE PROBLEM(S) (HOW DOES THE AUTHOR TIE UP THE LOOSE ENDS? )**

**CONCLUSION (MAY BE THE MORAL TO THE STORY)**

# Story Organizer



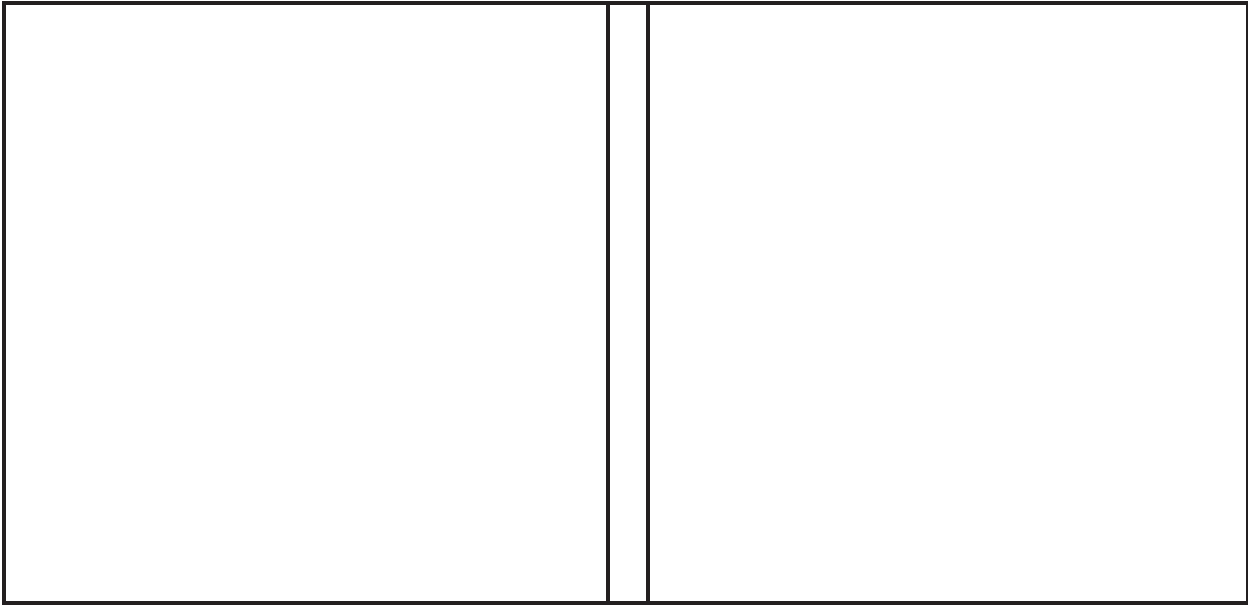
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CD Jacket Outline (not to scale)

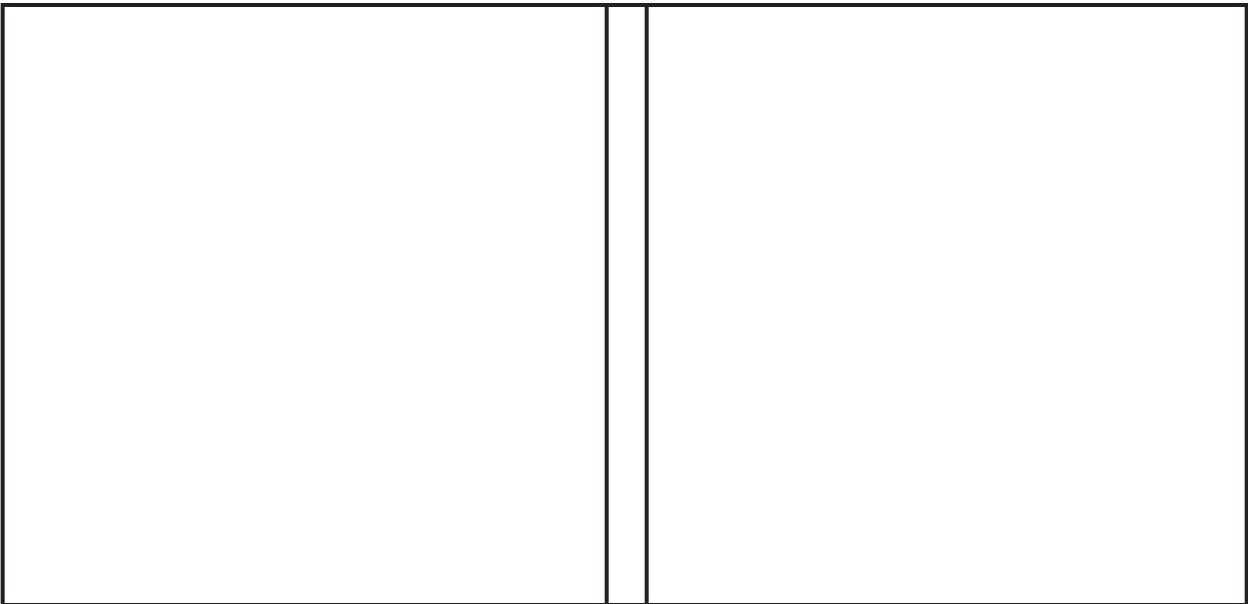
Back outside

Front outside



Front inside

Back inside

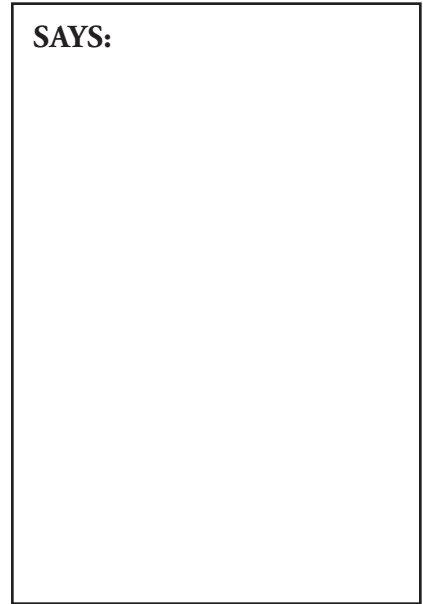


## CHARACTER TRAITS MAP

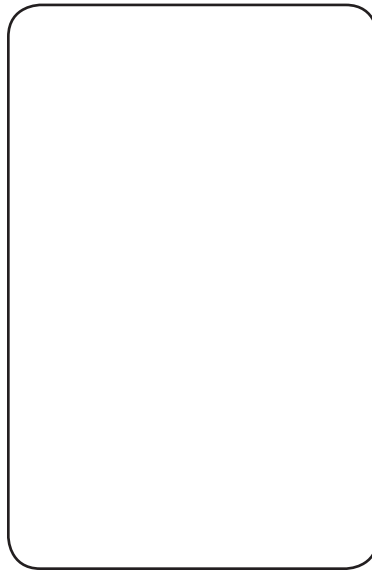
**APPEARANCE (LOOKS):**



**SAYS:**



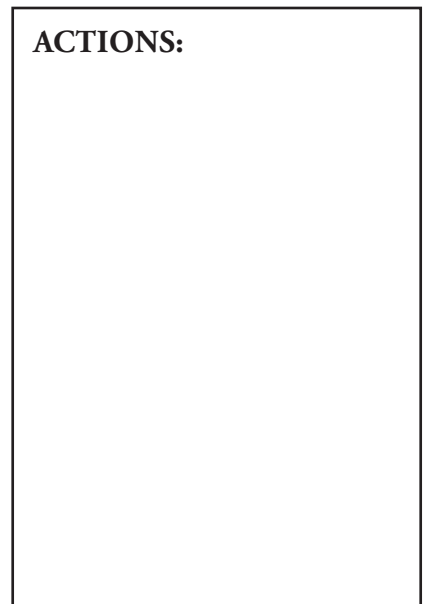
**CHARACTER:**



**FEELINGS:**



**ACTIONS:**



# ASSESSMENT TOOLS

## Rubric for Concept Map

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

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



## Rubric for Collective Creation in Dramatic Projects

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

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

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

## Podcast Rubric

\_\_\_\_\_ podcast outline  
 \_\_\_\_\_ podcast script

\_\_\_\_\_ podcast planning worksheet  
 \_\_\_\_\_ draft calendar

\_\_\_\_\_ podcast research notes  
 \_\_\_\_\_ group evaluation

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

Source: [my-ecoach.com/online/resources/3654/podcast\\_rubric.doc](http://my-ecoach.com/online/resources/3654/podcast_rubric.doc)

## 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

# Sample Interview Questions Rubric

To be completed by ONE CLASSMATE and your teacher.

Classmate

Name \_\_\_\_\_

Date \_\_\_\_\_

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

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

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

Source: [chnm.gmu.edu/fairfaxtah/lessons/documents/questionsrubric.pdf](http://chnm.gmu.edu/fairfaxtah/lessons/documents/questionsrubric.pdf)



# Book Cover Rubric

	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>FRONT COVER</b>	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.
<b>BACK COVER</b>	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.
<b>SPINE</b>	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.
<b>FRONT FLAP</b>	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.
<b>BACK FLAP</b>	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.
<b>EFFORT</b>	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.
<b>REQUIRED COMPONENTS</b>	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.
<b>OTHER</b>					

## RELATED RESOURCES

<http://www.teachertube.com/index.php>

<http://ca.youtube.com/>

<http://puzzlemaker.discoveryeducation.com/>

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

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

Ministry of Education of Ontario. *The Ontario Curriculum Grades 1 – 8: The Arts*. Ministry of Education of Ontario, 1998.

(from Ann da Mota)

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

Beers, Kylene. *When Kids Can't Read, What Teachers Can Do: a guide for teachers 6 - 12*. Portsmouth: Heinemann, 2003.

Comic Life software for creating comic strips/graphic novels by computer.

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

McCloud, Scott. *Making Comics*. New York: HarperCollins Publishers, 2006.

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

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

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